

Sculpting Beauty: A Cultural Analysis of Mannequin Design and Fashionable Feminine Silhouettes

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Abstract

This thesis situates the fashion mannequin as the primary artefact of a critical and historical examination that culminates in an extended study of the modern display mannequin and the cultural sources of its design. The research centres on the interrelationship between the design of the mannequin and its representations of the fashionable female body with specific reference to developments in the realistic display figure from 1960 to 1990. The investigation is based in an interdisciplinary analysis of the object and the aesthetic processes and working practices that underlie the realisation of these forms. It is a study formed by cumulative developments in its research methods in sourcing and interpreting existing material culture evidence of the mannequin as an artefact of historical and contemporary significance. The progressions in the materiality of the fashion mannequin, its varied conceptualisations and representations of feminine realism are the construct of the research approach and its core questions.

The thesis ultimately contributes new knowledge of previously undocumented processes in the production of the display mannequin from archival and interview research in the context of the central study of the mannequin manufacturers, Rootstein, founded in London in 1959. This analysis of the design and form of the modern realistic mannequin is the original intervention of the thesis to the subject area from primary industry-based research from the Rootstein company archive. The thesis therefore introduces to the field of scholarship a British based company history of the professional and cultural role of the mannequin and the correspondences forged between fashion, visual culture and design in its making.

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1. Introduction

The introduction to the thesis establishes the research context of the study and the specific questions that define the methods and discourses of the analysis. It includes a synopsis of academic and thematic discourses on the nature of the mannequin that indicate the scope of the research. The chapter expands on the origin of the research project and explains the structure of the thesis.

The inferences drawn from the word mannequin are part of a complex discourse in scholarship on its origin as a term for multiple forms and bodies (Evans, 2011; 2013; Munro, 2014; David, 2018). The historic derivation of the word for the artist's articulated figure, its French usage for the living fashion model and, in English for the display figure, forms a central enquiry into the mannequin's construction, gendering and purpose. The topical usage of the word, according to the *Oxford English Dictionary* (2018) defines the mannequin as a dummy for the display of clothes and in the *Cambridge Dictionary* (2018), as a life-sized model for clothing display; its outdated use is recorded in both as a person employed to model clothes in fashion shows or photographs. In, *The Dictionary of Fashion History*, the word also references the French term for an artist's lay figure or dummy from the mid eighteenth century, its use then 'widened to include a young woman displaying clothing in the showroom of couturiers and fashion designers', until its demise by 1970 (Cumming, Cunningham and Cunningham, 2010). For the purposes of the thesis the term fashion mannequin denotes its purpose as a figurative representation aligned with the 'constant shifts and changes in personal adornment' associated with fashion and the display of clothing (2010). These combined definitions hint at the historical place of the mannequin in fashion; the tailor's dummy, the quotidian shop window dummy and in the British context, an outmoded term for the couture fashion model. The definitions however remain inadequate in conveying the industry status acquired by the contemporary object and the use of the word as a professional concept for a representational display form. It is a word of

changing categories, defined according to its specific function at a particular time and by the professional practitioners who interpret its use. The etymology of the word is discussed further in the review of fashion and curatorial scholarship in chapter two, as part of the research discourse on the technical and material context of the mannequin figure and its antecedents.

Within my research process the core disciplines that articulate the concept and role of the display mannequin are those of fashion history and fashion theory; itself a multi-faceted set of discourses. Studies of the display mannequin are equally embedded in art historical discourses, visual culture and museum studies that coalesce around the concept of the figurative form as a tool and spectacle. As a figurative surrogate, the mannequin is further scrutinised in cultural discourses on the human body, female beauty and iconography and is the subject of numerous works in art, film and literature. Sifting these disciplinary positions has been a crucial process to acquire specificity in researching the display mannequin. It is an object that is difficult to classify as a singular entity. Part applied art and commercial apparatus the mannequin is a multi-disciplinary concept involving the input of artists, technicians, exhibition makers and display directors; formed from a combination of professional roles co-existing with that of the designer and ultimately conceived for a fashion sales context.

The appearance of the display mannequin corresponds to a period of intense commercial and visual activity in the development of fashion merchandising for the female consumer. It emerges as part of the modern spectacle of the early twentieth century as a figurative representation of the female form, though its concept is pre-figured in earlier workshop stands of the dressmaker and tailor. Produced as a three-dimensional human surrogate for window display, its successive forms over time mark cultural shifts in modes of fashionable taste and femininities. As such, the mannequin occurs in a wider frame of the visual culture of fashion as an aesthetic ideal, its imagery conceptualised from art movements, fashion illustration and fashion photography. The history of the mannequin is primarily associated with ideals of the female body though its origin in display occurs

within complex interchanges between fashion, commerce and gender (David 2002; 2018). Its production is likewise a complex process involving many contributors towards the finished object indicating the investment in the mannequin as a rational and aestheticised working form. Though few singular studies of the display mannequin exist, specifically of its contemporary history, the object offers significant cultural data of the figurative form as an artefact and working tool within fashion, its media and practices. The gathering of this cultural evidence has been the axis of the research process to contribute new knowledge on the professional practice that underlies the integration of the concept of the mannequin with the visual and cultural contexts of fashion and its representations of the female body. The following research questions indicate the aspects of professional practice that I examine to clarify processes in the making of the display mannequin that convey its credibility as a fashionable figurative form.

1.1 Research Questions

The origin of this research study began with a doctoral bursary to develop a thesis on the mannequin as a fashion artefact and in its socio-cultural role as an exemplar of beauty ideals, within the context of the company archive of the mannequin designer and manufacturer Adel Rootstein. At the outset of the thesis the company archive became unavailable and adjustments were made to the planned trajectory of the research process. The research approach was therefore formed in two phases; firstly, within the period of the bursary when the principal archive was not available and thereafter as a further study when the archive was acquired by the London College of Fashion. Through the extended period, I clarified the contextual and methodological position of the research facilitated by the shift in available primary sources and from newly published scholarship. The structure of the thesis has developed through this process of adaptation and assimilation and subsequently the research has been augmented and enriched in its outcomes. The research questions, as defined in the original thesis proposal, have remained consistent and address an area of research previously undocumented in scholarship. These questions arise primarily with resolving the means by which the

social and cultural conception of the mannequin is realised, specifically in its role as a female embodiment and communicator of fashion. It is an object that remains part of a complex discourse between the body, fashion and visual culture. In the modern industry of mannequin design, the making of the mannequin is described as a process of complexity; an operational synthesis of craft, technology and iconography to create form and combine beauty with proportion (Bauzano, 2012). The questions underpinning the thesis relate to this discourse and the inquiry probes the nature of the mannequin's representations and the cohesion achieved between its material form and its social and aesthetic functions. The principal questions I identify relate to two key areas: the processes by which the mannequin form is conceived and designed and, how these representations manifest societal and cultural shifts in the female body. These questions are framed in the context of the relationship of fashion to female corporeality, but also, are scrutinised in a wider inquiry of figurative surrogates as to the moulding of female representations and developments in realistic facsimiles. I locate the thesis in the study of the female mannequin to survey the long-associated relationship between the female form and how the corporeal is structured and imitated in fashion. The display mannequin is designed as a gendered object among figurative forms, co-existing with androgynous and gender fluid exemplars and varied bodily abstractions in its multiple fashion narratives. The signature of gender is examined in the object study of the thesis in relation to the female mannequin. There is a logical, separate study of the male display mannequin, outside of the logistics of this thesis, to be undertaken in the context of its specific imagery and cultural influences.

The thesis argues for a cohesive historical and cultural account of the display mannequin in its feminine representations. The mannequin has an interrupted and unequal history of its aesthetic and technical progressions within scholarship that emphasises the cultural and commercial factors of earlier phases in its production. My research contributes a material analysis of specific representations and exemplars of female imagery of the display mannequin to this history from the context of industry practice. Existing studies of the display mannequin document the history of the mannequin from the sixteenth century to the latter part of the twentieth century (Parrot, 1982;

Schneider, 1995; Munro, 2014; David, 2018). The core of existing scholarship privileges European and American perspectives that examine Paris as the original centre for mannequin innovation and production from the nineteenth century until its displacement by American based designers in the late 1920s (Marcus, 1978; Parrot, 1982; Schneider, 1995). The thesis reviews these perspectives but expands on the history of the modern mannequin from 1930 in its technological and aesthetic developments. My research foregrounds specific contributions of American and British producers to the materiality and appearance of the realistic mannequin in the pre- and post-war periods. The earlier designer/manufacturers define the place and appearance of the mannequin for the expanding retail spaces of the first half of the twentieth century. The Rootstein study situates the context from the 1960s for the latter history of the display mannequin and its representations of femininity and fashionable bodies. The primary research develops an integrated synthesis of the role and imagery of the realistic mannequin from an object-led analysis, based in industry sourced oral testimony and archival research. To this end the thesis is an interdisciplinary study with the principal methodological focus being a material culture analysis positioning the mannequin as a cultural artefact. This mode of analysis applies to unearthing a partially realised cultural history that scrutinises the interrelationship between an artefact and its culture (Fleming, 1974; Prown, 1980; 2002). Through its material evidence the thesis demonstrates the contemporary relevance of the design history of the mannequin and establishes continuity in the development of the role of the female mannequin within the changing trends of fashion. The following section overviews the status of the mannequin as an object and its treatments in academic literature and wider cultural contexts. This is a contextual introduction to the object that provides a synopsis of thematic content of the thesis and establishes the parameters of the research focus. Chapter two, the literature review is the formal analysis of scholarship that by extension evaluates developmental stages of the research process.

1.2 Synopsis: The Mannequin as Artefact and Representation

The complexity of the display mannequin resides in its history as an artefact which is largely unrecorded and in its conceptual and material role as a representation. It is an object that inhabits dualities and exists on a threshold as its name has done, changing its meanings between the animate and the inanimate, referencing in its earlier histories the artist's articulated model and from 1900 the live fashion model of mannequin parades and couturiers' salons before emerging as the term for the wax display model. As an idealised form, it holds an ideological position as an exemplar of feminine fashionability and as a human facsimile it arouses debates on its mythical and symbolic qualities (Parrot, 1982; Schwarz, 1996; Gruendl, 2007; Munro, 2014). The history of the display mannequin emerges from the figurative stands that function as working mediums for the dressmaker and tailor to create shape and drape fabric, which then develop as fully replicated human facsimiles in the advertising of fashion as exemplars of gender, silhouette and gesture. As an idealised form, the mannequin represents social and aesthetic changes in the fashionable body and feminine beauty, with these symbolic forms multiplied as protagonists of fashion and in the visual arts (Daverio, 2012).

The mannequin as a subject, falls within the domain of a range of scholarship in fashion, museology and discourses of gender, beauty ideals and cultural constructions of the body. The historian Nicole Parrot, one of the first scholars to position the mannequin from the perspective of a cultural artefact, observes of the life like reproduction of the early twentieth century that 'the mannequin provides us with a complete file on a whole generation. It is as faithful as a photograph, was born at the same time as photography, but is superior in that it is three dimensional' (Parrot, 1982: 53).

Antecedents to the mannequin are framed by historians between corresponding three-dimensional forms, from the artist's lay figure, to fashion dolls and their transposition into a display form (Evans, 2013; Munro, 2014; David, 2018). The distinction of the display mannequin is its correspondence to replicating a stylistic body and, as an aesthetic tool, its reproducibility of fashionable tropes that

provide aspirational images in display (Conti, 2012). The concept of the facsimile and its authenticity as an imitation and metaphor of a human presence remains a preoccupation in narratives of the mannequin. Most often linked to Freud's essay *Das Unheimliche* (1919), the theme of the uncanny conveys the perceived unsettling quality of the mannequin as a simulacrum to suggest human familiarity but engenders disquiet in its imitation. This part of the scholarly discourse on the ambiguous facsimile or human copy expands on the duality examined between the mannequin/model and surrogate figure (Schwarz, 1996; Evans, 2011; 2013; Munro, 2014; Wosk, 2015). The beguiling and troubling duality of the mannequin is further observed in the mannequin of early modernity for the anxieties it produces in its time related to new displays of the feminine image (Schneider, 1995; Gronberg, 1997; Ganeva, 2008). Display as a further thematic context, focuses on the mannequin's mimetic quality as an embodiment of female fashionability, in its role as a new standard bearer of practices of femininity that populated the cultural spaces in the selling of fashion (Iarocci, 2009; Klug, 2009; Osborne, 2009). These spaces include the urban and metropolitan shop window from the mid-1800s and the expanse of fashion retail spaces of post war consumption that positioned the mannequin as a performative player and social agent (Schneider, 1995).

The mannequin remains at the centre of discourses as a reference point between consumption, fashion and spectacle of both modern and post-modern sensibilities of the ideas and processes represented in the making of its forms. These processes are discussed as part of a fashion discourse in the history of the display mannequin defined by the competing aesthetics of realism and stylisation (Gaba 1932; Bauzano, 2012). Though dedicated scholarly studies of the object are few, different conceptions of the mannequin are examined in the contexts of fine art curatorship and curatorial practice and exhibition-making in fashion that contribute perspectives on the nature and function of the mannequin form in these spheres (Munro, 2014; Clark, de la Haye with Horsley, 2014). The display form follows a trajectory from the artist's figure, in its transition from the fine art studio to the display space of the shop window, towards the nuanced and interpretative qualities of

a representation that conveys gesture and context in fashion and the exhibition space. Within this history the mannequin sits within a confluence of narratives.

This inquiry builds on the existing literature including that which examines constructions of feminine representation in fashion and dress history discourses (Wilson and Taylor, 1989; Breward, 1995; 2004a; 2004b; Thesander, 1997; Entwistle, 2000). The investigation further addresses themes of the body and fashionable practice in relation to modernity, post modernity, visual culture, and consumption (Wilson, 1992; 2008; Ganeva 2008; Evans 2013). The most recent work of Caroline Evans (2013) distinguishes the history of the earliest fashion shows in France and the United States in relation to modernism, appraising the role and place of the mannequin, the live fashion model in this relationship. Evan's study establishes a broader theoretical and cultural context in examining the convergence between the body and modernism in terms of fashion practice, consumption, visual technologies and economics. The broader theoretical and cultural context of this thesis examines shared fields of study within a wider historical period on the in-animate mannequin. The contributing archival research from the Rootstein company and primary interviews with mannequin design professionals are the critical tools through which to scrutinise the central research premise of the thesis. That is, the inter-relationship between the design processes in mannequin forms in relation to cultural embodiments in tropes of femininity and fashionable trends. The perspective afforded by the primary sources situates the creative process between the mannequin designer and mannequin sculptor within the fashion industry. The central case study of Rootstein specifically examines the relationship between mannequin design and British visual culture and fashion from 1959 to the 1990s, referencing societal shifts of the period. Ultimately the thesis examines the mannequin as a designed body, as both artefact and as a contemporary form, in its relationship to concepts of feminine ideals. My research process is formed by these interlinked reference points for the mannequin, interrogating its role as a commercial and aesthetic form in fashion and through the discourses of cultural meaning layered onto the mannequin in its historiography and functions.

1.3 Thesis Structure

The thesis is structured in four phases and comprises seven chapters. The following outline is to illustrate the progression of the thesis and the intersections of its parts. The first part comprises the introduction, literature review and the methodological framework. Part two examines the historical, social and cultural production of the fashion mannequin in the context of the mannequin's changing materiality and iconography. This section situates the early European manufacturers of the late nineteenth century and the innovations of specific American mannequin designers from the 1920s to the 1960s. The focus of the third section is the extended study of the mannequin company, Rootstein from 1959 to 1990, which details developments in the production process of the mannequin and stylistic changes in its representations. Central to this is the analysis of selected exemplars across the time frame. Section four presents the findings and conclusions of the study. As part of the research outcomes of the thesis, the section evaluates the role of the mannequin designer as a cultural producer in fashion and future pathways for mannequin production within a commercial and pragmatic field of design practice.

This section expands on the individual chapters, of which the introduction comprises the first chapter. Chapter two presents the literature review, which addresses the existing scholarship on the mannequin in fashion and art history and is inclusive of cultural discussions on the mannequin in visual culture, fashion curatorial practice and fashion theory. These scholarly contexts position the mannequin form as a surrogate body for the purposes of the artist's studio, the couturier's atelier, the store window and the exhibition space. The focus of the review is to situate and clarify the formative discourses that define the history and ontology of the display mannequin. The review further assesses the integration of scholarship with the primary research process.

The artefactual study of the mannequin is enumerated on in chapter three. This chapter discusses the application of a material culture analysis to examine the socio-cultural significance of an object in its temporal context. The methodological approach is justified for its practices that extrapolate

primary data from an artefact as cultural evidence and provide the potential for stylistic and iconographic analysis. The theoretical discussion of the chapter situates and evaluates the practice of object analysis in fashion studies and the relevance of the concept of materiality to the embodied experience of fashion. It is these features of the methodological discourse that are critically assessed in relation to the examination of the materiality of the mannequin in the research context of the thesis.

Chapter four positions the mannequin in relation to modernity and the material histories of mannequin forms from 1910 to 1930. It places in context the work of European manufacturers and the international exhibitions which previewed the mannequin as an object of applied art. The period signifies key transitions in its cultural production of representative ideals of the female form and conceptions of fashionable femininity. These ideals competed and co-existed as realistically based or abstracted figures, the latter designs importing aesthetics from architecture and art movements. The chapter is an examination of the visual language of the mannequin in its shifts from a hyper-realistic surface to a stylised façade. The analysis identifies early exemplars, specifically those of European origin that establish the currency and symbolic value of the display figure as a fashionable body and define the mimetic relationship with the female consumer. The thesis further reflects on the mimetic correspondence between mannequin and consumer in chapter six.

The cultural discourse of abstraction and realism remains a focus in chapter five but in the context of the display media of American mannequin producers from the 1920s to the 1950s. The chapter discusses the multiplication of ideals of the modern body in the American context that precipitated the revival and further development of the realistic mannequin. At its source, innovations were based in replicating living role models to accentuate customer desire. The chapter highlights specific designers/manufacturers with examples of the professional discourse applied to questions of aesthetics and fashionable iconography in genres of mannequins. This range of professional commentary demonstrates the influence of new technologies on the materiality of the mannequin

and the ascendancy of display aesthetics and fashion narratives that informed the construction and gendering of the female mannequin form. The critical focus of the chapter expands on the qualitative changes of the realist aesthetic in mannequin representations and the role of the mannequin as a performative object in American department stores. This formative period in display propelled developments in mannequin design and extended its influence within British fashion retail; outcomes that become visible in the design responses from emerging artisan producers in Britain in the post war period. It is this latter point that marks the cultural significance of the central study of the Rootstein mannequin company and its place in the thesis.

Chapter six is the primary research study, which covers the professional history of the Rootstein mannequin company in Britain. The study is based in the analysis of industry led practice in the design of the realistic mannequin as a primary exemplar of the fashionable female body in display. The chapter emphasises the post war context for the display mannequin in Britain and the transitions required in the imagery and form of the mannequin, which becomes identified with youth, celebrity and fashionable trends. To examine these transitions the chapter undertakes discrete object studies of individual mannequins evaluated in the context of archival evidence and interview research. Central to the investigation is an examination of the working practice and process of the designer and sculptor. This forms the core research contribution of the thesis and these outcomes are explored further in chapter seven.

The final chapter presents the findings of the thesis and its conclusion. The chapter critically evaluates the findings from three distinct but interlinking areas that were the focus of the research process: sculptural practice, design practice and archival documentation. The findings coalesce around the materiality of the display mannequin and the representational fluency of the realistic figure to embody the fashionable female form. The concluding discussion foregrounds the role of the mannequin as a professional tool and the development of its place as an exemplar of fashionable practice. From this basis the thesis contributes new knowledge on the process of mannequin design

and indicates potential questions about the existing and future place of the figurative mannequin in fashion display and media.

The following chapter, the literature review, examines a range of enquiries into the ontology of the mannequin, its conception as a cultural form and ultimately its absorption into fashion as a body of social and aesthetic significance. To this end the review expands on the critical discourses in fashion and related scholarship from the introductory chapter.

2. Literature Review

2.1 Introduction

This chapter sets out the contexts of scholarship in which the mannequin is examined as a primary object of cultural significance. It is a study that occurs in a complex set of overlapping scholarly enquiries comprising the fields of fashion, dress history, fine art, exhibition and curatorship. The chapter identifies the principal interlinking, cross disciplinary themes of these enquiries that relate to the research process of the thesis. These primary themes include historical treatments of the mannequin, its ontological basis, the material and aesthetic development of mannequin forms and the role of the mannequin as an idealised form of the fashionable female body. The chapter consolidates the historical and theoretical positions that relate to the central concerns of the thesis, that is the conceptualisation of the display mannequin as a representational object and its stylistic developments as a human model and fashion tool.

Though limited academic sources are dedicated to the singular study of the mannequin, the ontology of mannequin forms and their kindred surrogates is a central subject of its scholarship. The ontological status of the mannequin resides with its doubling as an articulated model and human like form and its being as a living counterpart of the fashion model (Evans, 2013; Munro, 2014; David, 2018). Mannequins as three-dimensional figures perform in a number of contexts; their role and function related to those representational models of the human body that exhibit a variety of technical and aesthetic roles. The origin of the display mannequin is situated within the historiography of these related surrogates of inanimate and also animate cultural bodies, from the artist's lay figure, and anatomical forms to the fashion doll and fashion model. Unpicking the ontology of the mannequin is a scholarly preoccupation that frames the critical discourse of its role as a surrogate body in its varied contexts of art, fashion and exhibition. For the purposes of the

thesis, the alignment and disjuncture between artificial and living mannequins are discussed in this chapter as, arguably, both function as constructed bodies in the service of fashion (Evans, 2013; David, 2018). The research process of the thesis involves distinguishing the role of the display mannequin from multiple forms that have contributed to its configurations, materiality and functions. The literature review therefore includes the wider enquiry within fashion and curatorial scholarship of these cognates; related by concept, function and materiality to the display mannequin and which ultimately inform its being, materiality and construction.

The core scholarship into the mannequin as a form and display model occurs in two principal interlinking contexts as a historical and philosophical enquiry. The former situates the origin of the mannequin object, as a fabricated form and surrogate body in terms of its practical and artistic uses in the studio, workshop and display space. This context is specific to the debate in the thesis on the nature of the mannequin and its metamorphosis into a display figure from figurative representations with shared commonalities. The latter enquiry examines the metaphysical nature of the copy and symbolic qualities bestowed on the replica or surrogate human that identify its cultural value and functions. It is this discourse that permeates much of the academic writing on mannequins, exploring its presence as a simulacrum in its commodity and fetishistic qualities, ascribed to it as a corporeal representation, specifically of the female body.

These areas of discourse inform the research process on the contextual understanding of the mannequin as a source of social and cultural practices in the display of fashion and the female body. My research creates a synthesis of these enquiries and consolidates and extends earlier scholarship with the contemporary investigation of the thesis, bringing to bear the specific cultural significance of the realistic and the post war modern mannequin in fashion thereby contributing new knowledge. The chapter locates the historical narrative of the display mannequin with its antecedents and places in context the duality of the mannequin, that is its utilitarian purpose as a workshop and commercial tool and its conceptual value as an embodiment of female ideals and femininity. The encompassing

story is the transition of the mannequin form from the artist's or couturier's studio into the spectacle of fashion consumption and the subsequent place of the mannequin in visual and fashion culture.

The chapter is in three sections. The first part examines scholarship that establishes the ontology and history of the mannequin from the late nineteenth century to the late 1920s. The focus of this section is the contextual range of scholarly enquiry into the figurative and articulated form and the wider cultural discourses on human representations. The discussion of the representational form is a key concern of the thesis that addresses the methodological enquiry into the forming of a cultural object from the social beliefs and relations of its time and locality. The second section focuses on the discourses of the artificial and fashionable body. Specific to this section is an examination of the concept of the mannequin amongst corresponding figurative forms and mimetic representations of femininity. Here the perceived duality of the mannequin is fleshed out in terms of the ascribed symbolic potency of the form as a constructed female ideal. It is this examination that draws on discussions of sexual mythology and commodity fetishism in which the mannequin is placed. The critical link being that it is through the primary role as a visible display of the fashionable female body in public spaces that the mannequin manifests as an object of desire and allure. The discussion of the artificial body and its symbolic power forms a core debate of the thesis as to the evolving positioning of the display mannequin amongst tropes of fashionable femininity. The final part of the chapter locates this positioning of the mannequin as a fashionable surrogate within the history of the early producers of mannequins and the centrality of Paris in the manufacturing and innovation of the mannequin form. The section is concerned with material progressions in the form in its technological developments and ultimately considers the status of the mannequin as a fashion artefact through the prominent visual and cultural contemporary references in its design. The focus in this section initiates the conceptual debate on representations of fashionable bodies in the changing form of the mannequin. It is the debate that informs the research questions of the thesis on the interrelationship of the design process of the mannequin to its cultural representations and

aesthetic features. It is the underlying precepts, the working principles of the body of the mannequin for fashionable display that form the argument of the thesis and are demonstrated in the primary study of the Rootstein mannequins.

The organisation of the literature review corresponds to the chronological arc of scholarship on the mannequin figure from 1982 to 2014. The thematic progression represents shifts in academic writing on mannequins that emerge from developments in historical research and cultural theory towards interdisciplinary modes of investigation. These shifts in historical and theoretical approaches situate the study of fashion as a culturally embedded practice within a range of interdisciplinary discourses on the body, gender and identity. Specific points are developed further in the methodological chapter but for the purposes of this chapter the evolution of the literature review corresponds with complexities encountered in the research process to define and order the subject of the mannequin from overlapping histories and approaches, discourses. The focus of earlier scholarship is chronological and enumerates on genre and symbolic value of display mannequins; later scholarship addresses the mannequin as an artefact and cultural structure and as a subject of discourses on materiality and the body in fashion and visual culture. The overview of scholarship forms a field of reference for enquiries into the object; in its definitions and parameters as artefact, surrogate, trope, allegory, symbol and metaphor. The literature review occurs in developmental stages in correspondence with the research process due to the scholarship that became current during the period of my own research. The range of enquiry revolves around two principal areas; the historiography of the mannequin as an object and concept (Munro, 2014), the cultural range of the artificial body and the multiple narratives from this that combine around the mannequin figure. The process applied to the literature review to define and order the subject, emphasises the language of discourse for a familiar but obscure object. The purpose of the review is to evaluate the constructed narratives of the mannequin and the implications of such discussions thereby building a body of information of an object where its material forms are mostly inaccessible.

2.2 Scholarship: thematic enquiries

This section introduces the scope of existing scholarship on the mannequin that relates to specific studies on the chronology and cultural significance of the mannequin form. The aim of this section is to indicate primary texts and principal discourses of relevance to the thesis that form the critical enquiries into the mannequin as an embodiment of gender and fashionability, its ontological status as a figurative form and its acquired roles as a human facsimile. The section is organised according to progressions in scholarship from the material to the conceptual. These narratives encompass developments in the mannequin figure but digress into thematic specialisms as the history of the mannequin is dispersed amongst discourses of spectacle, commodity and fetishism. The section begins with histories of mannequins and display and concludes with more recent scholarship that focuses on the mannequin as body, spectacle and signifier of fashion practices. The objective of the section is to draw together the interlinking and disparate treatments of the mannequin form and its concepts.

2.2.1 Historical Discourses

This section considers the pre-eminent authors who situate the fashion mannequin in its historical and cultural contexts in studies from the 1980s and 1990s and those scholars who further the critical discourse of the mannequin as a body in art and fashion practices (Bauzano, 2012; Evans, 2013; Munro, 2014; David, 2018). The established historiography in scholarship documents two distinct contexts in the development of the display mannequin. The first corresponds to the early production of the display figure in the context of Parisian workshops from the mid to late nineteenth century followed by a transition in mannequin manufacturing to the American market that gained momentum from the 1930s. The subsequent history is the internationalising of the display mannequin from this point and the design innovations and interventions that promoted the fashion status of the mannequin. A cohesive historical evaluation of the contemporary mannequin is not

formally documented but its traces occur in academic articles, trade publications, photography and exhibitions, discussed in corresponding chapters of the thesis.

Historical treatments of the mannequin focus on the concept and material development of the form, in relation to the support and display of garments and the subsequent fashioning of the female mannequin as a realistic yet idealised representation. Two significant studies in modern scholarship define the historical and design narrative of the display mannequin and emphasise the object's symbolic content as a human surrogate and its impact in consumption and display. The first dedicated study by Nicole Parrot, *Mannequins*, published in French in 1981, with a subsequent English edition in 1982, demonstrates the status and eligibility of the display mannequin as an artefact of social and cultural importance. The second significant text *Vital Mummies* by Sara K. Schneider (1995) situates the mannequin as a primary object in its role in display, specifically the American fashion display industry and the professionalisation of the mannequin in visual merchandising. Both Parrot and Schneider establish a chronology of the technical, aesthetic and performative development of the mannequin in a fashion history context and bring credence to the object as a fashion artefact. The research elicits from these key studies the essential contexts on the forming of the modern display mannequin in its design templates and the competing aesthetics of its realistic and abstracted figures. Of specific consideration is the forming of the imagery of the fashion mannequin and its genres, its narrative use in display and its significance as a figurative object in the fashion industries. These studies constitute the visible chronology of the representational display form but there is a preceding and overlapping history of the mannequin as a workshop tool before its emergence as the shop window figure. The earliest account of the word mannequin in the fashion industries is situated by the fashion historian Alison Matthews David (2002; 2018) as a working term and structure within tailoring practices from the 1820s, co-existing in nineteenth century Paris as the tailor's dummy and the male fashion model. The eloquent analysis of David situates the mannequin as a term and structure within the studio practice of tailors, dressmakers and couturiers, facilitating the practical need for support and display and as David argues, innovation in garment design.

David establishes the origin of the modern display mannequin within the history of the commercial, manufacturing and technical shifts in garment production of nineteenth century Paris. The word mannequin is traced to the use of male fashion models employed by tailors in the 1820s. A practice eclipsed by the production of metric technologies applied to tailoring and the accompanying shift in the configuration of the tailor's dummy in studio practice towards the standardisation of forms for mass production of clothing. The historical arc follows the shift in the gendering of both form and occupation of what was referred to as a mannequin: a transition from the male fashion model of nineteenth century Paris to a series of surrogate structures, working canvases of the tailor's and couturier's ateliers and in turn the wider feminisation of mannequin forms, representative of the expansion of Parisian fashion trades for the female consumer evolving new templates of fashionable femininity for the three dimensional mannequin, identified for the period as *La Parisienne*. The materiality and gendering of early mannequin templates are discussed in chapter four.

These historical contexts inform the thesis of the conceptual and technical construction of the fashionable surrogate body and the nature of the embodied relationship between form and clothing in response to the changing trends of fashion. The development of the mannequin involves the application of materials and technologies to create multi-purpose dress forms and silhouettes (Adburgham, 1964; David, 2018). These sources establish the progression in the industrialisation and aesthetic form of the modern mannequin from its origin as a workroom tool within tailoring and dressmaking practices to its configurations for the shop window. The new morphologies and performativity of the mannequin emphasise the cultural and commercial scope gained by the object and the thesis research expands on the forming of the imagery of the mannequin and its correspondences to female ideals. The refined mimetic design of mannequins in relation to the consumer model would come to define the shifts in British mannequins examined in the Rootstein study.

Other historical discourses on the development of the mannequin figure features in texts on social history of retail and visual merchandising (Adburgham, 1964; Marcus, 1978), and in the context of edited volumes on display, mass consumption and the female consumer, (Iarocci, 2013; 2009; Klug, 2009; Osborne, 2009; Strege, 2013). The next section examines scholarship on the concept of the artificial body and the modelling between the human body and surrogate forms and extends into wider enquiries on antecedents to the display mannequin.

2.3 The Artificial Body

The contemporary scholarship that encompasses wider thematic discourses on the ontology of the mannequin includes the work of the fashion historian and theorist Caroline Evans, *The Mechanical Smile* (2013) and that of Jane Munro *Silent Partners* (2014), Keeper in Paintings, Drawings and Prints at the Fitzwilliam Museum, Cambridge. The contribution of Evans and Munro is of significance to the cultural inquiry of the thesis as to the multiple uses of the word mannequin and the overlapping roles and early histories of surrogate bodies. These studies mark a transition in scholarship into the nature and purpose of the mannequin and forward the discourse of the female body in the social and economic structures of the early twentieth century and within fashion as a spatial practice. The continuities examined between animate and inanimate bodies; the mirroring between mannequin and model and displays of femininity, female cultures remain viable themes; key themes within the Rootstein study and with correspondences to future research perspectives on the modelling of female representations in humanoid androids and the inclusion of robotised mannequins in store displays.

Though Evans' study is on the nature of the living mannequin, the fashion model, it considers the confluence and disjuncture between the animate and static bodies that became professionalised for use in the display of fashion in the context of modernism and French fashion. Likewise, Munro's extensive curatorial investigation of the artist's lay figure situates the early history of the fashion display mannequin in fin de siècle Paris addressing the object's utilitarian, fetish and artistic value.

Perspectives from Evans and Munro inform the research of the thesis as to the production of the fashionable body between its competing real and artificial human models and the assimilation of these prototypes into the display mannequin in its European context. The ambiguous nature of the duplicate figure and its potential to arouse disquiet as well as erotic and psychical interest is scrutinised in the artifice of the model and the uncanny qualities of the hyperreal wax mannequin as prototype designs of femininity in a commodified market of bodies and spectacle.

The theme of ambiguity between real and artificial figures is extended on by studies such as that of the art historian Julie Wosk (2015), on the status of the fabricated and idealised female in the guises of sculpture, media and technology. The notion of the artificial figure forms the broader conceptual field in the study of human like forms in which the mannequin is co-opted. It is the centrality of the female form and its constructions that remain as reference points in the liminal intersections between myth and technology in creation of female surrogates. The work of Adam Geczy *The Artificial Body* (2017) forms the most recent addition in this field of scholarship indicating the continued and future potential of artificial bodies in society. The scholarly theme of artifice and its corporeal masquerade is a detail of the thesis research but significant nonetheless in the analysis of idealised imagery of the mannequin, for its focus in display between competing facets of stylisation and realism. The doubling of the imagery of the mannequin between human and surrogate has longevity in the popular imagination from the mannequin vivant or tableau vivant spectacles from the nineteenth century to contemporary references in advertising and photography.

The role of the mannequin as a figure of display is consolidated further in contemporary scholarship regarding its purpose in the exhibition and curatorship of fashion within museological studies. Here, the work of exhibition maker Judith Clark (2012; 2014) and fashion curator Amy de la Haye (2014) brings significance to the aesthetic importance of the pragmatic and representational function of the mannequin in the history and practice of fashion display within the museum and exhibition space. In the research scope of the thesis the exhibition and museum mannequin are associate figures to the

display mannequin. They are exemplars of the constructed body as an interpretative tool for multiple genres of exhibition involving fashion and dress and represent the conjoin between the couturier's mannequin and the retail figure. The history of the fashion mannequin as an artefact has not been a focus of a dedicated exhibition but occurs as a subject in exhibitions of artist's mannequins and dolls and as an object of curatorial discourse in the exhibition of fashion on the theme of both body and the silhouette.

The cultural significance of the display mannequin and working insights into its construction, whether as tool, support or prop is assigned further significance in industry-based studies for its potential as a transformative object. The family biography of the Bonaveri mannequin company (2012) provides an interpretive study of the history of the display mannequin and the process of its making, combined with a review of its own collections. With contributions from historians, curators and fashion professionals the mannequin is framed in the Bonaveri study as 'a protean artistic form of expression' developed from sculptural figurative practice and applied in fashion to reflect historic trends in taste and style (Bauzano, 2012: 15). As professional voices and practitioners are rarely heard on the design and use of mannequins the gathered professional perspectives in the Bonaveri compendium offer industry insights that form a counterpart to my primary company-based research at Rootstein. The Bonaveri publication forms a counterpoint and point of contact to the thesis research and extended study of Rootstein. It is a family based, non-academic treatment of a company history in a similar time scale with insights into design ethos and practice in mannequin manufacturing. The text chronologises the history of Bonaveri from its locally based artisanal production to its international markets. It imparts knowledge of the designer's perspective and of other professional users and interpreters of mannequins and contributes to an understanding of the hidden manufacturing and commercial complexity in the making of the display mannequin.

The theme of duality is placed at the centre of the mannequin's ontological being; functional and artistic, non-living yet potentially sentient, static and animate, unsexed but erotic. The conception of

the mannequin's duality is sustained as a pivotal discourse in almost all examples of the scholarship discussed in the chapter. The theoretical underpinning being that the mannequin is an object both reified and fetishized as a human representation and surrogate. Though inanimate and constructed for a utilitarian purpose, its form is conceived of having a magical capacity for life as it suggests the potential for corporeal movement and expression and is associated with metaphysical antecedents (Autie, 1982; Gruendl, 2007; Munro, 2014). The next section examines the origins of the fashion mannequin in the context of related forms of human simulacra that function as models of the human body and share commonalities of materiality, gender and function. The concluding part of this section evaluates the theoretical enquiry into the origin of the mannequin in the derivation of the word and introduces its associated lineage with constructed forms and surrogate bodies.

2.3.1 The theory of the mannequin: word and being

The complexity in identifying and theorising the mannequin as an object emerges with how the nature and culture of the form may be defined. The references for the display mannequin specifically are sought and scrutinised in manifold figurative forms including prototypes and templates of both miniature and monumental figures. The figures include dolls, maquettes, wax and wooden figurines, anatomical models and statuary, such as the bust portrait. This section of the chapter focuses on the discussion involved in locating symmetries between forms and the questions raised on the context and purpose of the mannequin both practical and ideological. These questions, based in an ontological exploration, consider the significance of a naturalistic or stylised appearance in the mannequin and the cultural conventions and idioms in its representations of the body,

The origin of the word mannequin and the significance of the etymological discussion in which it is placed indicates the cultural sphere of the nature and function of the object. The art historian Phillippe Daverio speaks of the Germanic root of 'manneke', a word of Northern European origin associated by extension with the Russian and Slavic words for robot and slave (Daverio, 2012: 33). The word therefore refers to the mannequin's function for work, suggesting such facsimiles were

objects of service. The mannequin also refers to a constructed and representational form. In French, the word mannequin defines both the living model and the dressmaker's form and the theme of modelling between real and artificial bodies (Schneider, 1995: ix). As a subject and object, the mannequin appears as a protagonist in several relationships and métiers; emphasising its importance as a three-dimensional object in fashion within the shift from the textual towards the illustrative and visual in display and the proposition of the 'life-like figure for window display' (Marcus, 1978: 20). There is variance in the spelling of the word mannequin but essentially dictionaries and scholars define its origin from the seventeenth century Dutch word manneken, diminutive of man. Munro (2014) isolates the word derived from the Dutch 'mannekijin' in tandem with the word 'lay figure' - 'leeman', marking a model or constructed form with articulation in use as an artist's tool primarily as an agent for display. Munro further clarifies the etymology of the word historically in relation to the materials from which it was made in the fifteenth and sixteenth centuries as a figure constructed from materials such as wood, wax or clay and its subsequent appropriations into artistic practice (Munro, 2014:4). Evans comprehensively defines the word as derived from the Dutch mannikin, and in its French usages as a descriptor of a wicker basket and wooden doll and then as a term for the dummy form used by tailors and dressmakers. In, *The Ontology of the Fashion Model* (2011), and *The Mechanical Smile* (2013), Caroline Evans examines the term and concept of the model and states of the nineteenth century life-size dummies of wicker, wire or wood that: 'These were the living fashion model's immediate predecessors, from which she acquired her name of living mannequin, *le mannequin vivant*' (Evans, 2013: 17). The definitions comprise variously little man, model, anatomical model of the human body, representational human form for display and person employed to wear clothes. The display mannequin is situated within this interdisciplinary frame of imagery. These objects form historical and cultural coordinates not only as physical precursors but exemplars of human surrogates and sustain their significance in the imagery of the fashion mannequin to the present. All have leverage in the form and function of the display mannequin. It is these examples that are considered in section two.

2.3.2 The natural, the artificial and the fetish: templates and prototypes of the display mannequin

Specific examples of figures used to display garments are referenced in ancient and renaissance forms (Parrot, 1982; Hale, 1983; Conti, 2012; Daverio, 2012; Munro, 2013) indicating the cultural relevance of the object. The earliest physical predecessor to the display mannequin is cited to be a replica bust form made for the measurement of clothing for King Tutankhamen of Egypt and found within the king's burial chamber (Hale 1983). The discussion of such examples is part of the study to unearth cultural understanding of the object: the longevity of its social purpose and therefore its associations with human identity and status, the importance of the self-image and the apparatus and likeness of its representations. The appearance of the life size doll at the Ferie de la Ascension in sixteenth century Venice attired in French fashion, is posited as an example of an early mannequin that mirrored the figure of a Venetian marchioness (Hutton, 1911; Parrot, 1982). The doll like model preceded the constructed silhouettes of wicker, basket weave and wirework in France between 1750 and 1835 such as the bespoke replica figure of Louis XV's mistress, Madame de Pompadour (1721-1764) found by revolutionaries at Choisy-le-Roi in 1789 (Parrot, 1982: 35). Such examples point to the religious, political and ritualistic connotations of these earlier figures and the correlation of status and symbolic power invested in the self-image. More importantly the examples indicate that figurative images were made to exhibit fashion and to achieve the desired anatomical fitting of fashionable garments. The combination of producing a desired image from a role model to promote style and taste, matched with a credible and flexible corporeal structure, lies at the nature of the display mannequin. The thesis situates this process in its primary research. The mannequin is an object that is defined by the process of its making, specifically in the creation of its form and how it is materially constructed. This stage of its conceptualisation is related structurally to its use as a social and cultural representation but is also situated in the structure of ideas that inform the making of the mannequin (methodology).

A primary figure in the conceptualisation of the display mannequin is the jointed figure or wooden mannequin used as a studio tool for the work of the fine artist and the couturier (Conti, 2012; Munro, 2014). In *Silent Partners* Jane Munro elucidates on the form known familiarly as the artist's lay figure and its historical significance as an articulated form used as a study and representation of the human body in situ and the natural contours of drapery. On these points the figure has symmetry with the purpose of the early display mannequin. Basic materials were also shared: the use of horsehair to create volume and upholstery to define extremities. The scale of the articulated body whether of life-size proportions for the artist's canvas or a reduced scale model such as the sculptor's maquette are situated as corporeal surrogates (Munro 2014). Though the substitute body performs anonymously in the studio, it mirrors, whether its scale is life size or abbreviated, a realism of presence and animation, an attitude to impart life or human expression. The underlying features to support this mimetic quality reside in the anatomical and proportional accuracy inherent in the form in its line and volume that makes credible the illusion that clothes are worn by an actual body.

Other bodies cited as the mannequin's antecedent include the anatomical wax figures used in medical research. Named as anatomical Venuses, such figures made manifest in wax representational layers of realism to illustrate the interior of the body and specifically that of female sexuality and feminine appearance. Entwined with themes of morbidity and death the wax figures are nonetheless part of the broader inquiry into being human of the period amongst a range of representative forms (Plumb and Lewis, 2005; Munro, 2014). The accompanying scrutiny of physiognomy and anatomy were shaped by other inquiries into the human body.

Within the mid to late eighteenth century the display of the female body occurred in a parallel context as a visual, biological aid for medical dissection known as the anatomical Venus. These forms originating in Florence exhibited this quest for reproducing an anatomical naturalism of the body. The medical gaze of the period associated with mapping the body and its interior spaces is described by Foucault as a distribution of corporeal space dividing and externalising the body as an object to be studied visually (Foucault, 1973). These points are relevant to the thesis in the context of the

Rootstein study and its discussion of the gaze of the mannequin sculptor and the anatomical accuracy applied to the making of the mannequin form in defining shape, legibility and volume. Anatomical understanding relates to articulating the natural life of the body, its movement and posture and as a site 'to allow recognition of a continuity between real bodies . . . and the idealised bodies represented' (Robb and Harris, 2013: 119). The anatomical Venus made manifest in wax specifically that interior space of female sexuality in an aestheticised and feminised representation of the female body. The overlap of the anatomical Venus and the mannequin figure occurs in relation to the aesthetic of realism promoted by new technologies with which to produce realistic artificial bodies that were accurate in anatomical proportion and naturalism. The spectacle of world fairs, exhibitions and the waxwork museum influenced expectations and perceptions of what could be seen providing new narrative possibilities in manifestations of the body that furthered ideas of the corporeal. The wax figure is central to early history of the full-length display mannequin in the widening spectacle of the nineteenth century. Central to this visibility of the body, specifically the female body was the ability of wax to mimic flesh and suggest both the suspension and proximity of life that the fully realised fashion mannequin would convey in its commercial setting (Plumb and Lewis, 2005; Munro, 2014).

The overarching object that is linked with the closest cultural significance to the use and role of the display mannequin is the doll. Its relevance is explored in a variety of doll forms, those created as likenesses of prestigious rulers, fashion dolls and specific series of dolls, noted for their representational qualities. The doll is seen to exemplify the initial modelling of a human facsimile both as a social counterpart and to recreate 'living role models' (Plumb and Lewis, 2005). As a term that is used interchangeably with small scale mannequins the characteristics of the doll are argued to be mimetic of its human model and complex in its social purpose (Park, 2010). Scholarship of the doll (Fox, 1972; Peers, 2004; Plumb and Lewis, 2005; Park, 2010; Evans, 2011) scrutinises the image of the object, its artisanal and sophisticated qualities and its ubiquity in societies. It is the object that signifies a multitude of interventions with the human body based in ritual and medical use and

invested with cultural issues such as attitudes to the body and gender as well as the anxiety engendered by its presence. That is, viewed as an idealised object, the fantasy element associated with the doll, as with the mannequin, is equated with its perceived magical properties to reanimate as a living being (Plumb and Lewis, 2005).

The doubling of the imagery of the mannequin with the doll and specifically with the social and cultural role of the fashion doll is established in academic discourse specifically its association with feminine culture and the circulation of fashion (Peers, 2004; Plumb and Lewis, 2005; Park, 2010; Evans, 2011). The doll is most closely aligned with the display mannequin; in large part, due to the distinct history of the object as a fashion doll but also for its malleability as a representation of human likeness. The ancient and esoteric history of the doll places it as one of the oldest objects that conveys a series of ideas about human experience and interaction and provides material examples of self-modelling. The word doll is also used as part of the wider cultural dialogue on abbreviated terms and forms of femininity and fashionability and therefore has significance as a marker of social attitudes towards the female body (Plumb and Lewis, 2005; Peers, 2005; Evans, 2011). The range of this discourse on the doll is far ranging in establishing the social purpose of mimetic forms in human interactions and in the thesis, informs the early history of fashionable exchange in trading where the doll is the visible conduit until its displacement by the display mannequin.

The increased visibility of the display mannequin was a further display of the idealisation and intimacies of the female body and feminine culture, and as such an object primed for voyeurism. As a static facsimile, the mannequin became a multifaceted exhibit of body shapes, silhouettes and body parts, its forms increasingly and sophisticatedly attuned to 'the reification and commodification of the body itself' (Munro, 2014: 173). It can be argued that as the display mannequin became adapted to an evolving consumer culture its design and appearance was consciously formed for a cultural gaze broadened by different images of the body from wax

simulations to photographic examples and early celebrity. As Munro argues the display of the artificial woman occurred in a social and political context of 'an aggressive sexual commerce' (Munro, 2014: 175).

The history of the antecedents for the display mannequin is conceptualised differently amongst scholars and individual studies are framed by specific examples of ancient and classical references to figures such as dolls in their role as tokens, reliquaries and fashion objects, portrait busts, figurines, the artist's lay figure and anatomical wax models. Observed for its nascent animation and liminal qualities, the mannequin is categorised as an object within this framework of representations that are placed hierarchically according to their cultural value. The significance of this encyclopaedic scope provides the context for the thesis in which to comprehend not only the differing materiality of figurative forms but their symbolic and social purpose as human like representations. The concluding sections of the chapter examines the centrality of Paris to the material development of the display mannequin and its typologies in relation to the newly found status of the fashion mannequin in the early part of the twentieth century.

2.4 Material Histories: Paris and the Mannequin

The technical and aesthetic developments in the display form signify changes in the way fashion was produced and consumed and therefore its material history corresponds to its increasing visibility in the display and promotion of fashion. This visibility is recorded in scholarship to include the period from the mid- seventeenth century to the early twentieth century and correlates to the historiography of the mannequin's social and cultural relevance. Thematically these relevancies are discussed in the context of the history of the French production of fashion, specifically the role of couture in defining economic transactions, models of production and consumption and dissemination of fashionable taste (Evans, 2011; 2013; Munro, 2014). Authors reference the role of French femininity, specifically the figure of 'La Parisienne' as a role model of taste and style in defining European fashion practice and culture at the fin de siècle (Munro, 2014). Drawing on the

historic cycle of the fashion doll, the reputation of La Parisienne was conflated with both the poupée and the woman a la mode (Evans, 2011; Munro, 2014). It can be argued that the figure of La Parisienne may exemplify the earliest exhibit of feminine and metropolitan iconography. Within these contexts the mannequin as a display form and living model co-exist in the increasing spectacle of fashion.

The display mannequin as a full-length figure developed as a composite form from the complementary structures of the tailor's dummy and dressmaker's stand 'in the context of an expanding universe of substitute human figures, that became more lifelike and visible from the mid nineteenth century' (Munro, 2014: 2). As Munro states the 'transformations' in how figures were made occurred in a wider context of 'cultural shifts, notably France where advances in medicine, science and technology provoked a review of what it was to be human' (Munro, 2014: X). This inquiry can be viewed in part as underlying the symbolic potency of the surrogate figure. Its technical developments align with this inquiry into the nature and representation of the human body and explicitly with its simulation of the realistic model. The museum wax work had provided lifelike semblances of the human figure in theatrical tableau, often staged enactments conveying conventions of attitude, demeanour and appearance. However, the display wax mannequin was a different protagonist for a separate spectacle and visual commerce. As Munro draws attention to, in the work of Vanessa Schwartz, *Spectacular Realities* (1998), the shift in pictorial representation of the period projected a new historical consciousness in relation to modernity (Schwartz cited in Munro, 2014). The visual schema of the display mannequin indicated this inter-relationship between consciousness and image, being a body created, as discussed, from a social structuring of ideas (Conti, 2012; Daverio, 2012). The mannequin therefore as an object of applied art can be read as a conjoin of image, history and consciousness and as theorised by Jules David Prown (1982) the object renders identifying material data of its cultural making and value.

2.4.1 'Le Mannequin'

The first study of the typology of the mannequin form and its relationship to its cultural setting is the French publication from 1900, *Le Mannequin* by Léon Rictor. A rare book and cultural artefact, *Le Mannequin* represents an exposition of the early history of the mannequin, its aesthetic sources and changes in fashionable feminine forms: the silhouettes of 'la Parisienne', situating the object within the fashionable mode of the period and its Parisian industries. By virtue of its publication, *Le Mannequin* represents the unique position of the mannequin form to the fashionable mode of the period and the importance of the Parisian fashion trade and its mannequin manufactories and industries. Rictor, an art critic and novelist, is the first to critique the mannequin as a descendent of classical manifestations of beauty and the female form placing it as 'une plastique idéale pour la mode moderne' (Rictor, 1900: 6). The text as a primary source is a starting point that indicates the uniqueness of the mannequin in a particular time and place drawing attention to a number of discourses that would continue to be applied to the mannequin: its sources for a truth of beauty, its representations of the commerce of the body, of animation, the sexing of the mannequin, its earliest structures, and its role for couturiers as a model of 'goût courant and 'la langue du boulevard' (Marcellin in Rictor, 1900) in its classifications of forms. The text focuses on the centrality of the female form to the representations of the mannequin exhibiting discrete modifications in silhouettes in a series of illustrations for the period from 1830 to 1900. In *Le Mannequin* is one of the original preoccupations with the mannequin and its duality, discussed as a modern apologue, a fable of feminine beauty and couturier's tool. The text situates several themes: the centrality of the female body in fashion and society, the singular cultural appeal of la Parisienne and the commercial necessity of the mannequin as a template for the fashioned body.

2.4.2 Mannequin d'Art

The material history of the display mannequin is equally informative of the mannequin's status as an art object and in the case of Munro (2014) how contested this debate is. Munro draws attention to the reproducibility of the mannequin among early manufacturers from 1849, with reference to the context of Walter Benjamin's text; *The Work of Art in the Age of Mechanical Reproduction* (1936). Munro applies the notion of the Benjaminian artwork to the mannequin as a modern object that though duplicated, becomes, in its own right, a subject of art. Within the same period the mannequin is also an object that becomes identified by patent, placing it as production of industrial design. The focus of scholarship on the mannequin d'art is on the aesthetic tension of design between material worlds; one emerging and one receding and the setting of new design ascendancies between realism and stylisation (Parrot, 1982). It is a debate that remains current and relevant to topical imperatives about the future role of the display mannequin. The earliest reputation of the mannequin was set by its conceptualisation and production in France, and the quest to standardise measurements for an emerging clientele and to customise work room apparatus such as busts. These developments are credited to the tailor and couturier, Alexis Lavigne, noted as the creator of the prototype for the display mannequin in France in 1849 (Parrot, 1982; Evans, 2013; Munro, 2014; David, 2018). The developments signify the expansion of ready to wear markets in the commerce of European fashion and the requirement to produce generic figures for the fashion consumer in expanding metropolitan areas. The application for a patent by Lavigne in 1854 indicates this rapid expansion in mass manufacture.

The contexts that are articulated by art and fashion historians on the industrialisation of the mannequin include the prestige and reputation of Paris in producing and disseminating fashion, the development of consumer society specifically in France with the growth of the department store. Inventions in mouldings, materials and finishes further supported the mannequin manufacturer's ability to reproduce silhouettes in a variety of forms that fitted the commercial standards of display.

In tandem with commercial workshop production was the 'aesthetic mission' (Munro, 2014: 177) to transform the mannequin as an object of art. A response that was to situate the mannequin as a unique object of spectatorship for a period, specifically from the mid-1920s to the early 1930s, primed for increased visibility in a competitive visual culture of the fashionable female body. The representations were compartmentalised aesthetically as realistic or stylised forms and observed as expressive of a range of ideas based in architecture, advertising, fashionable style and taste and identified with concepts of the modern woman and femininity (Gronberg, 2003; Ganeva, 2008; Evans, 2013; Munro, 2014).

2.5 Conclusion

The historical scope of the scholarship on the display mannequin is limited in extent to the early identification of figurative forms and the first phases of manufacture and industrialisation of the mannequin in the early twentieth century. Here the priority of the historical research is to identify the emergence of the display mannequin and the development of its role in modernity in the context of technological, scientific and economic change and the pace of expansion in consumer society. Apart from the exception of *Mannequins* by Nicole Parrot, the history and contextual study of the fashion mannequin post the early 1930s is not systematically researched, which this thesis seeks to address. As noted, Sara K. Schneider, in *Vital Mummies* (1995), provides a comprehensive post-war history of the mannequin in American display, specific to the practices of display designers in New York Department stores. The thesis research extends on the post-war history of the display mannequin in a British context related to new design practices and aesthetics in realistic reproductions. The following chapter explains the methodological basis of the thesis through discourses and practices of material culture and object analysis.

3. Methodology and Theoretical Framework

3.1 Introduction

Chapter three discusses the methodology and theoretical framework of the thesis. The principal methodology is a material culture analysis of the fashion display mannequin comprising object study, oral testimony and archival research. Material culture research is primarily associated with the analysis and interpretation of artefacts and as a methodology its application most often occurs in an interdisciplinary frame with other modes of investigation. It is an established research approach in fashion and design history (Steele, 1998; de la Haye and Wilson, 1999; Taylor, 2002 and 2005; de la Haye and Clark, 2015; Mida, 2015), its methodological origins developed from its applications in the disciplines of art history, archaeology and museum curatorship. The chapter reviews the theory and application of material culture analysis in these areas of historical study and identifies its specific relevance to a cultural investigation of the display mannequin.

The interdisciplinary frame of the thesis triangulates primary research from object analysis where possible with industry-based interviews and archival sources. The combined methods are applied to examining the materiality of the mannequin that is central to the conceptualisation and configuration of its forms. This brings to bear new information on the process of mannequin design and further informs the discussion of its physical representations in historical and contemporary writing (Parrot, 1982; Bauzano, 2012). The chapter examines the complexities of the materiality of the display mannequin within its broader socio-cultural contexts situating the object as a significant artefact in fashion history. The combined approaches yield primary evidence of the concepts and processes applied to the production of the mannequin as a functional and aesthetic figure formed for a fashion context.

In the context of the thesis object analysis includes the examination of existing exemplars of display mannequins and oral data refers to histories of mannequin design and company practice taken from primary interviews with display professionals and mannequin designers. The new knowledge acquired enumerates on the development of the realistic fashion mannequin in its technical and stylistic features, specifically in the history of the Rootstein company and in the wider context of changing fashion trends on mannequin design. Primary research also comprises oral and textual evidence from industry sources and archival collections respectively. Such first-hand accounts focus on a historiography of the realistic mannequin from the late 1950s and the processes involved from concept to display in the production of the mannequin. Archival materials range from online databases to uncatalogued collections and archives within official or established repositories. The primary research from various archival sites inform the wider contextual knowledge of fashion discourses and design practices in the production of the mannequin and brings to the fore the professional and industry-based discussions on how the display mannequin is conceived of as a form and aesthetic figure and the multiple factors that are involved in its production. An outline of the set of processes from concept to the finished product demonstrates the range of professional and artisanal skill in completing the mannequin form as a fashion worthy product and in themselves explain and raise questions of design authorship as concepts and technologies evolved.

The elements of the research gathered from the 'cultural assemblage' (Pearce, 1989: 5) are applied specifically to an investigation of the representations of realism in the display form and its feminine imagery. However, the understanding of a realism is examined necessarily in the frame of scholarship on the mannequin form and from an industry perspective as an aesthetic that combined a realistic form and appearance with elements of stylisation. This focus of the methodology brings new knowledge of the sculptural, anatomical and fashion expertise applied to the development of the mannequin as a complex tool of communication of style, taste and commercial viability in the display environment. Though the thesis does not address display as a primary subject it illustrates the mannequin's materiality as the corporeal structure that provides an affective and credible tool in

fashion display. In so far as the thesis deals with the mannequin as an exemplar of a fashionable figurative surrogate in the retail environment, it likewise considers the materiality of the mannequin from a curatorial perspective in the museum and exhibition space to bring an analytical cohesion to the use of the mannequin in the differing cultural sites in which fashion is presented. It is a point that is relevant to the dual use of mannequins manufactured for retail display and to exhibit fashion in museums as can be seen in the Fashion Museum, Bath, in its use of Rootstein retail display mannequins for its permanent fashion collections.

3.1.1 Organisation

The chapter is divided into five sections that focus on the interdisciplinary approaches used and the theoretical perspectives of each discipline by examining the object and its representations from museum stores and archives and in oral, visual and textual sources. The study in its research methods will bring attention to the production of the object and the process of its makers as these areas remain largely undocumented in fashion and design scholarship, particularly the contemporary application of the realist aesthetic in mannequin design in the American and European contexts in its significant exemplars. Sections 3.2 and 3.3 focus on the research process and the principal methodology of material culture whereby the object forms the initial point of the research and primary data of the enquiry and is examined as a source of evidence of cultural production and expression. The section reviews the significant scholarship of material culture studies and material culture analysis and its applications in object-based research in fashion history. This forms the greater part of the theoretical framework of the thesis on conceptualisations of materiality, the interdisciplinary scope of material culture and the nature of historical writing and cultural analysis in the investigation. The methodological focus examines the processes of object study, the complexities of the archival research and the use of interview research as further sources of primary data. Section 3.4 therefore addresses the use of interview research and oral histories as resources to engage and mediate design and fashion history and their applications within a material culture study. The final section 3.5 relates to archival research and examples of object analysis and the

specific data gathered from these encounters. It is this section that examines the artefact in its materiality and function as embodying the cyclical relationship between the mannequin, the fashion garment and feminine representation. The specific concern addresses the realistic imagery of the fashion mannequin in its representations of body shapes, physiognomy and gesture and their correlations to cultural perceptions of femininity for the period of its making.

My examination of the object in these contexts is situated in the wider discussion of material culture and materiality in fashion scholarship. It specifically draws on the work of scholars such as E. McClung Fleming (1974) on material analysis and Jules David Prown (1980; 1982; 2001) on material culture theory and the application of diachronic and synchronic investigations in object analysis. A further key area of scholarship is that of the oral historian and researcher. This context includes reference to the studies of Rob Perks on interpretations of oral histories and their relevance to business histories, as applicable to the case study of the thesis. Of relevance is the work of Alessandro Portelli (2016) on oral sources and cultural interpretations, Linda Sandino (2006; 2010) on the use of the interview as a research method in art and design professions and Lou Taylor's (2002) accounts of oral history to record working and cultural practices in fashion and the object analysis of clothing in dress history and museum curatorship. Archival research methodologies are examined in scholarship on the relation between cultural history, historical writing and the archive (Steedman, 2002; Burton, 2005).

The broader theoretical frame examines the concepts of form and aesthetics which inform the production and consumption of the mannequin as an art and fashion object, emphasising the cultural and social conditions of these processes. Within this framework the chapter engages with a range of discourses and research perspectives which interrogate the mannequin as a cultural artefact and contemporary form. What emerges is as much an ontological study as a materialist one, at the centre of which is the question of how the object may be narrated as a metaphorical construction and a fashionable cultural form: weighing up its historicity, the trace of its existence as

an artefact and principally its role as a tool within the fashion industry cycle. I argue that it is the intersections between the theoretical approaches and their methodological applications in the research process that reveal both the tangible and intangible meanings of the fashion mannequin as an artefact and its perceived role as a cultural marker of social change in fashionable bodies and feminine imagery.

3.2 The Research Process

The order of the sections represents the research process as it occurred, which in the initial stages did not include access to a principal archive that was central to research for the thesis. The original premise for the thesis included access to the archive of the Rootstein mannequin company, a previously unused archive of resources related to the production and marketing of the fashion mannequin in a British context from 1960 to 1990. The primary purpose of the research was to engage with the archive at the beginning of the research process; that is to scope the content and develop a methodology framework. However, a conflict of interests came to the surface at the outset of the PhD as the creative director of Rootstein at the time expressed intentions to write a company book. At a later point, there was limited access to visual resources and permission to interview a company sculptor, which yielded significant information on design processes. In the first instance to mitigate the constraints on archival access the focus and planned time frame of the research process was, of necessity, adapted to locating primary materials through alternative sources such as the Fashion Museum, Bath. The method of interview research was at the outset, the only means initially to access information from company sources. The ensuing interviews with retired company directors, display professionals and mannequin sculptors produced substantial primary research.

For the initial duration of the PhD, access to the company archive was not anticipated or considered a realistic possibility. However, with the closure of the UK company in 2014 there followed a period of negotiation as to where the archive might be relocated until eventually in August 2015 the full

uncatalogued archive was relocated to the London College of Fashion Special Collections. The archive proved to be a substantial set of resources, covering the company history in collections of press cuttings, photographs, catalogues and miscellaneous items but without consistent documentation or records of dates. Research was undertaken for a further year where possible on a part time basis within the archive. Many elements of the archival materials could only be identified or situated accurately in the context of the company history with prior knowledge of the company history and its personnel.

This process of events created a shift in the order of the research process which has worked in circuitous ways and added complexity to dealing with the materials and the ways in which the research experience unfolded. It has affected the construction of the methodology initially constrained by the availability of materials and people. These limiting factors were purposefully adapted and the research prior to the availability of the archive was allocated to other available archives and as stated, focused on interview research. With eventual access to the principal archive I applied knowledge gained from the wider scope of research for the thesis to the archival investigation, which focused on the print and visual source materials. It was not possible to examine the range of physical mannequins, which had to be boxed and stored off site but points to future research possibilities. With eventual access to the archive the final stages of the research process focused on examining new materials in the context of knowledge obtained and evaluated from earlier primary sources, specifically the company interviews. The methodological discussion of the chapter therefore reflects this reversal in the order of the research, and the inter-relatedness of the research approaches within the logistical complexities of gathering the primary data which though created issues also had resulting benefits. What has emerged is an overlapping set of perspectives in documenting the design and production of the mannequin.

3.3 Methodology: Discourses of Material Culture

This section gives an account of my research methods in the context of materiality, how these methods informed my approach and their place in contemporary material culture scholarship. My approach has encompassed different sites of research and engagement with theoretical processes to articulate an analytical and interpretive study of the mannequin. Material culture is a method that frames and consolidates the variable conditions of object-led research and supports a direct engagement with the object of study through models of analysis and is inclusive of an object's visual, textual and performative representations in its interdisciplinary scope. It is these wider discussions that provide knowledge of material forms as inhabiting social, spatial and symbolic dimensions.

Material culture is an established methodology of historical investigation of object-led research that focuses on the analysis and interpretation of artefacts in their cultural and temporal contexts. As documented in scholarships of materiality, material culture studies originate with the disciplines of archaeology and anthropology where the study of artefacts and the development of human culture are of primary significance (Tilley, 2006; Woodward, 2007). Material culture is also the primary resource of art history in its evaluations of aesthetic objects, and of museums in the collection, classification and curatorship of artefacts (Pearce, 1992; Prown, 2001). Though recognised fields of data collection of material culture and the formal processing of artefacts, the disciplines historically produced separate bodies of knowledge for their academic and public domains. It is the latter sources of art historical procedures and museum curatorship that inform the early scholarship of object-based research in fashion and dress studies and suggested the academic potential of material culture analysis and interpretation across a range of utilitarian and expressive objects. The subsequent historiography of material culture thereafter, covers complex disciplinary intersections and divergences and indeed a definition of the field is 'entangled with deep metaphorical roots and cultural connotations (Tilley, 2006: 3). It is a historiography that represents shifts from the subject specific 'artefact disciplines' (Pearce, 1992) to wider applications of material culture study in diverse

areas of scholarship. The contemporary scope of material culture is the theoretical frame that redefines concepts of materiality and distinguishes material culture studies as an interdisciplinary field. These conceptualisations extend material culture studies beyond artefacts and their properties to 'the dialectical and recursive relationship between persons and things' and the cultural impact of cosmologies (Tilley, 2006: 4). Of significance in this progression is the theorising of object-human relations in social contexts and engagement with objects as sources of 'the affective, communicative, symbolic and expressive aspects of human life' (Auslander, 2005: 1016).

Material culture therefore refers to and encompasses a range of human made and modified objects but also exists in the relationships of people and objects in social, sensory and performative dimensions and mediates in systems of production and consumption. Materiality is conceptualised in both physical and abstract terms as 'an integral dimension of culture' that enables understanding of 'dimensions of social existence' (Tilley, 2006: 1). The material form is equally seen to have substance and to produce tangible effects including that of the corporeal, and to have 'empirical weighting' (Tilley, 2006: 3). The museologist and curator Susan Pearce states 'essential materiality' is expressed as a 'utility of social practice', (Pearce, 1992: 146) and its briefest description aligns 'material as culture' (Woodward, 2007: vi). It is these dimensions that link direct object analysis with the multiplicity of theoretical perspectives hinted at by Tilley and bring complexity to disentangling the disciplinary overlap of material culture studies. Significantly, it is the compression and extension of materiality in its definitions and concepts that parallels the expansion of academic research into fashion and through which the fashion object and the cultural practice of fashion is demonstrated and theorised. An examination of the display mannequin therefore requires understanding of the conceptual developments of the object/artefact in the material culture field and in the academic development of material culture in fashion studies.

An analysis of these shifts can be an unwieldy discussion but there are important facets in the theorising and methodologies of material culture that inform the practice of object analysis and

historical writing in the thesis and the organisation of the research. The central question arising from contemporary scholarship on material culture studies returns to the salient point of how researchers account for objects in their concrete and symbolic uses and extract historical, social and cultural meaning from such studies. This in turn raises questions about research methods and the type of knowledge produced in object led research. The relevance to this thesis is the premise of what constitutes materiality, how an object is read theoretically as an intersection of cultural systems and how methods of analysis support the synthesis of factual and interpretative information. Central to this synthesis in the thesis is the situating of dress history and fashion studies in discourses of material culture and the pragmatic and conceptual shifts this encompasses in curatorial practice in the field of dress history with the theorising of fashion studies.

The increased theoretical interest in materiality and material culture studies is addressed by scholars in key academic fields (covering a period from the 1920s to the present): anthropology, archaeology, history, art history, sociology, philosophy and junctures of social and political theory. Notable texts that examine the material culture field and survey its range of scholarship marking transitions in disciplinary perspectives include that of the archaeologist Christopher Tilley (2006) and the sociologist Ian Woodward (2007). This broad remit of disciplines converges on a shared conceptualisation of objects as having meaning and inhabiting social fields where multiple exchanges between objects and people can occur. It is primarily the developments in anthropological approaches (Miller, 1987; 2005), historical methods (Ricoeur, 1988; Gunn and Faire, 2012; Gerritsen and Riello, 2014) that emphasise the possibilities offered by material culture for 'historical analysis and interpretation' (Mayne, 2012: 48). It is art historical procedures (Fleming, 1974; Prown, 2012) and their applications in forming modern material culture study and its analytical models that inform the discussion of methodology in the thesis. The following sections discusses the separate examinations into historical engagement with material culture and the retuning of social and cultural theory (Woodward, 2007) to material forms. It is specifically anthropological approaches to material culture that produced a body of theoretical work in fashion

studies that demonstrates ‘the cultural significances built into the very materiality of garments and appearances’ (Taylor, 2013: 28). At its centre is the work of the anthropologist Daniel Miller who considers these capacities in material culture and the theorising of materiality beyond artefacts to include ‘the ephemeral, the imaginary, the biological and the theoretical’ situating ‘material culture within a larger conceptualisation of culture’ (Miller, 2005: 5). In the remit of the thesis these conceptualisations apply to the essential characteristics of the mannequin; discourse of form, style and realism through the conceptual and practical applications of material culture.

The next section on the methods applied in material culture analysis, examines the analytical models of the art historian E. McClung Fleming and the historian Jules David Prown in their direct use of object-based examinations and their applications to the display mannequin.

3.3.1 Material Culture Methodology and its Applications

The early development of material culture methodology into models of analysis is associated with the work of the historians Edward McClung Fleming (1974) and Jules David Prown (1980; 1982, and 2001). This section examines applications of the scholarship of Fleming and Prown and their respective models of analysis for the study of objects. These specific methodologies involve classifications of artefacts and procedural stages of working with objects. Both scholars originally proposed practical models of investigation with categories and operations to account for the lack of methodological approaches for the study of objects of cultural history and a perceived lack of theoretical analysis in the collection of artefacts in museums (Fleming, 1974). The work emerges from a progressive historiography in the American decorative arts to develop a conceptual framework for the study of material culture across a broader range of objects. Specifically, to apply to those objects not included in the scope of established disciplinary fields such as art history and archaeology. Fleming (1974) recorded the properties and operations of material analysis in the

context of American social history from art history practice exploring the potential of artefact study in cultural relations and social structures. Prown further developed a theoretical basis for practical applications of object analysis by situating a variety of artefacts as primary sources of historical data to interpret the system of beliefs and values of the culture in which the object is made (Prown, 1982). The research of Prown and Fleming is a key influence on curatorial practice and object led research in dress history. The work of Valerie Steele (1998) is pivotal in engaging object led research on historical dress and fashion garments through the analytical models of Fleming and Prown but it is Prown's studies that have the most tangible legacy on object study in fashion scholarship. This section discusses essential definitions and theories of both scholars that have relevance to a material culture study of the display mannequin and the methodological models of analysis that support the cultural examination of the object.

3.3.2 Fleming and Prown: Methodologies of Object Analysis

The relationship of an artefact to its society is central to the theoretical basis of material culture as a discipline and is emphasised in three key essays by Fleming (1974) and Prown (1980; 1982) that inform the research process of the thesis. In Fleming's "Artifact Study: A Proposed Model" published in the *Winterthur Portfolio* in 1974 Fleming situates the study of artefacts as a 'primary humanistic study' where the making of the object is considered an affirmation of human enterprise; a physical and psychic expression of culture over nature and form (1974: 153). Prown's original texts, likewise published in the *Winterthur Portfolio*; 'Style as Evidence' (1980) and 'Mind in Matter' (1982) discuss artefacts as objects of embodied cultural data and therefore having value as cultural evidence as a reflection of the beliefs of an individual maker and an index of beliefs and values of a society in its specific time. The articles occurred in a context of revived interest in American history and its artefacts in the mid twentieth century that extended into a wider conceptual discourse on material culture and its potential as a resource of historical data. The *Winterthur Portfolio* itself is a periodical established in 1964 as a response to the museological interest in American history and to provide

critical and contextual engagement with artefacts of the American decorative arts (collections of the Winterthur Museum were founded in 1951). The shift in historiography associated with developments in investigating American material culture promoted analytical engagement with objects as artefacts of cultural evidence and expression. This broader proposed field of artefact study raised questions on methodological approaches to extending the boundaries of historical scholarship with the inclusion of objects beyond those artefacts of specific archaeological content or of 'a relatively high aesthetic component' as in art history (Fleming, 1974). The work of Fleming and Prown brought into the historical frame a range of objects across a cultural profile from the aesthetic to the vernacular object specifically extending and formalising artefact study in relation to its contextual sites in a coherent theoretical framework.

The significance of Fleming's principles as articulated in "Artefact Study" to the thesis is that it locates the primacy of cultural objects for historical study and provides a comprehensive conceptual basis for object research. The text is a formative example of the scholarly discussion of material analysis that proposes a methodological approach applicable to a range of primary source objects to support new modes of cultural and historical inquiry. Of primary importance in Fleming's premise is the interrelationship of the artefact to its culture and how research applied to artefacts can explain 'the shaping influence of the culture' (Fleming, 1974: 160). Prown's studies contribute to the thesis in their progression of theoretical principles in the subject of material culture from established disciplines to newly formed academic fields such as fashion scholarship. The central proposition for the methodology 'that artefacts are primary data for the study of material culture, and therefore, can be used actively as evidence rather than passively as illustrations' (Prown, 2001: 69) emphasises the significance of object-led research in the contextual understanding of dress, clothing and fashion.

3.3.3 Fleming: Models of Analysis

Fleming's model of analysis is based in a five-part classification of properties with a corresponding set of four operations. The properties include the history, materiality, construction, design and function of an artefact and provide a basis from which to interrelate significant information about an artefact's features and uses. The set of operations identification, evaluation, cultural analysis and interpretation form a further part of an interrelated approach where each operation is applied to the properties 'to yield answers to most of the important questions' about an artefact (Fleming, 1974: 156). These properties and operations concur with my research process in an interrelated examination of the fashion mannequin in its specific temporal and technical contexts to analyse changes in materiality, form, style and iconography. Each of the four operations inform the research process of the thesis but the procedures of cultural analysis and interpretation have specific application to the artefacts discussed. As Fleming argues, each operation can include a broader approach that extends beyond direct physical engagement with the object to draw on a range of primary and secondary sources, such as oral, textual and pictorial evidence. The process of identification for example can be developed from formal notation and provenance to the biography of makers, design features and the history of a form. Essentially identifying the contextual field of the object, which is a central approach in the thesis and applied to discussions of the material object and its representations in fashion media and visual culture. Evaluation likewise comprises many elements of how an object is quantified from its measurable characteristics such as an object's rarity, factual comparisons between artefacts and objective and subjective appraisals of an object's cultural and aesthetic values. The identification and evaluation of display mannequins in the thesis is approached through a variety of primary sources: material, textual, oral and pictorial. In the case study of Rootstein mannequins the object-based research is corresponded with supporting documentation from the company archive and interview research with company professionals. It is the openness of Fleming's model that facilitates the examination of a variety of interrelationships between an artefact and its manufacturing culture and supports the methodological scope within

the thesis to investigate the utilitarian, expressive and communicative features of the display mannequin from triangulated sources.

Of the five properties it is the function of the artefact that is pivotal to Fleming's conceptual model and is developed as the main theoretical discourse of cultural or functional analysis. The scope of this mode of analysis is the most significant operation of Fleming's model to the thesis. The functions performed by an artefact include its concrete and abstract aspects from its utilitarian value to its expressive qualities and communicative and symbolic content. It is the object's function and the operation of cultural analysis that 'uniquely relates the artefact to its own culture' and 'embraces the largest potential of artefact study' (Fleming, 1974: 157). In Fleming's theoretical model, cultural analysis reveals the historical and cultural primacy of the object placing materiality, context of manufacture and expressiveness and effectiveness of design as core to the synchronic and diachronic examination of artefacts. In the thesis my research questions cover the arc of the design process from concept to the finished form. Selected mannequins are examined in their technical, aesthetic and temporal primacy, comparatively between different models of the same maker and between their geographical cultures. Central to functional analysis is an examination of social structures associated with an artefact that convey 'the critical links that exist between human behaviour and its material products' (Deetz quoted in Fleming, 1974: 158). The crucial question in Fleming's thesis is what cultural analysis infers about society and what determines the 'critical links' or intersections between culture and its material products. The complexity of Fleming's argument is developed from the work of the art historian George Kubler's discussion of cultural sub systems or intersections between artefacts and their society (1969). It is the study of the cultural intersections that supports interdisciplinary research from varied sources and is prescient of the interdisciplinary approach that would come to inform the wider scope of contemporary material analysis and material culture studies. In the thesis, the sampling of objects in their contextual field conveys a range of cultural meaning by identifying characteristics, techniques and chronologies as suggested in Fleming's model, examining the variety of human interactions that occur with the artefact and the

social structures engaged in these interactions. It is the intersections or cultural sub-systems that emphasise, modify and explain 'the dynamics of change in material objects as a function of the changes in the society that produced them' (1974: 159). In the thesis the intersections and cultural systems occur in the discourses of iconography between the mannequin as a utilitarian artefact and its representations of concepts of beauty and femininity, illustrating the dynamic shifts in material objects as a function of social and cultural change in the society. Ultimately, the intersections are correlations between 'artefacts and cultural constructs' revealed in two distinct procedures of product analysis and content analysis, examining the mark of a culture on its artefacts and the properties of an artefact as the product of its culture in tune with the character of the epoch. This reciprocity is summarised by Fleming as 'every artefact is a document bearing some content of evidence about its culture, and in this role, it can serve as primary source material for the cultural historian' (1974: 159). This scholarly emphasis on correlations between artefacts and cultural constructs with formalised procedures to examine a diversity of objects and intersections of form, aesthetics and utility applies well for the purposes of the fashion object and has shown to be a compelling method to gather data and to interpret and convey cultural evidence.

3.3.4 Prown: Method and Theory

The use of material culture analysis particularly for historical research across a spectrum of artefacts originates theoretically and methodologically with Jules David Prown. Fleming's "Artefact Study" is a more exploratory text than Prown's later systemised work whose successive essays consolidated theories on art and material culture and were published as *Art as Evidence* in 2001. The analytical techniques applied in this thesis include two principal modes of inquiry, synchronic and diachronic, definitions central to Prown's terminology (2001). Both modes of investigation are applied to the material and cultural examination of the display mannequin. The synchronic inquiry examines and interprets the mannequin form and its uses from its historical time in the present context and the diachronic inquiry evaluates the changes in stylistic sources and iconographic influences on the

mannequin in its cultural settings over time. It is an approach that applies particularly well to the fashion mannequin as an object of figurative and applied art and as a fashion artefact. The enquiries support an examination of the display and archival spaces where I have observed and researched mannequins. This corresponds to examining the materiality of the mannequin and its technical and aesthetic changes. The research method also focuses on textual research in different media on the stylistic interpretation of fashionable bodies. These examples include the images of favoured tropes of femininity from specific periods to evaluate the socio-cultural conditions as to why particular ideals are favoured or promoted.

Prown's aim was to develop a comprehensive and integrated mode of investigation for the study of objects and to produce a methodology applicable to a range of artefacts. The methodological model is developed from research approaches in art history where a principal intention in extracting cultural and historic information is 'to resolve questions of stylistic and iconographic influence' (Prown, 1982). Prown's contribution can be seen to extrapolate and apply art historical procedures as useful to wider historical studies specifically procedures of formal or stylistic analysis. The words style, form and configuration are central to Prown's methodology and occur as key definitions as to how objects are culturally expressed and expressive of their social and historical time and of 'value as cultural evidence' (2001: 52). As emphasised in the discussion on materiality, the concepts of form and style are particularly pertinent to the thesis and form the broader context to the cultural construction of the display mannequin in its temporal and geographical spaces. The display mannequin is receptive to stylistic analysis to extract understanding of 'a relationship with other objects marked in their form by similar qualities' yet expressing distinctive stylistic modes (2001: 52). In "Style as Evidence" Prown draws attention to the importance of the non-verbal as an evidential source of the social values and beliefs communicated in the making and configuration of the material object. The interrelationship of form and function is exemplified in different categories of artefacts and their degrees of stylistic expression. The chair is one such object noted by Prown that exemplifies a constant function but demonstrates clear configurational and stylistic differences that

indicate distinct cultural expressions across times and locations. Prown's analysis isolates style as a reflection of social values; those elements of design, decoration and thematic characteristics that are independent of the singular function of an object. In Prown's comparison of an eighteenth-century American side chair with a Bamileké armchair from the Cameroon the chair is viewed as 'revealing of cultural values' (2001: 54) in its capacity to suggest a human surrogate and how analogous human elements may be expressed in its configuration. Similar stylistic differences as expressions of cultural beliefs and values can be seen in realistic mannequin forms and their variety of interpretations in human resemblances. Such examples are examined in the thesis from the European stylistic mode to American models of fashionable femininity and contemporaneous exemplars of stylistic change in the feminine form post 1960. The significant points from Prown's methodological discussion to the thesis are the theoretical basis of object analysis and the premise that objects embody tangible cultural beliefs and expressions.

3.3.5 Prown: Models of Analysis

The central tenet of Prown's theory is that artefacts are sources of primary data that can be extracted and examined to reveal the beliefs of a society or community at a given time. To this end Prown proposes a three-stage model of investigation and suggests categories that define artefacts according to function. In Prown's discourse the word artefact is defined as objects made or modified by human activity and in this lies their cultural significance. Equally, the word artefact, the fabricated object, refers to the materiality of an historical occurrence that continues to exist in the present and therefore artefacts 'are authentic, primary historical material available for first-hand study' (Prown, 2001: 221). The potential range of artefacts that comprise material culture are categorised by Prown into groups that relate to a broad set of functions. The classifications progress from the aesthetic to the utilitarian artefact and encompass six categories from fine art to devices. The display mannequin can be placed as an object in the category of applied arts due to its stylistic variants but also occurs as an art object and device in its aesthetic expressions and functionality.

Prown's methodology proposes a three-stage process of description, deduction and speculation; essentially progressing through a physical, affective and hypothetical engagement with the object. The first stage of the analysis is the physical description of the object, a synchronic exercise that records the internal evidence of the object, that is, its dimensions and material condition at the time of the observation. This can be a substantial process to produce a complete inventory of the object's physicality. Of most relevance to the thesis is the recording of the object's iconographic content; its representation and decorative elements. This is followed by the analysis of the object's configuration: its 'visual character' (2001: 80), as a recording of the object's form in its two-dimensional configuration and three-dimensional organisations in space from planes and surfaces to visual representations. In the thesis this relates particularly to the discussion of individual mannequins from different periods, the sculptural process and the correlation achieved between the human model with the mannequin simulacra and its photographic images.

The second stage of deduction focuses on the analyst's interaction with the object, the 'empathic linking' between object and perceiver. This forms the greater part of the cognisance and sensory experience and engagement with an object's physicality and in the research process of the thesis occurs through material observation of selected mannequins, oral evidence and photographic records. These processes yield information on how a representational object is used in context, from professionally disseminated knowledge of display mannequins in the making, display and marketing of the three-dimensional form. A further part of the affective apprehension of the object is the nature of objective and subjective reactions observed by users and interpreters of mannequins. In the wider cultural context shared reactions to mannequins are discussed within the psychological experience of Freud's analysis of the uncanny and in relation to the impact of the realistic display form as a marker of femininity and fashionable currency at specific points of cultural and social change. The final stage of speculation is hypothetical, a process of theorising of data and observation as an 'investigation of questions posed by the material evidence' in a shift to external evidence, which characterises Prown's methodology. This is inclusive of exploring an object's metaphorical

role, its surrounding 'mental landscape' and the sourcing of external evidence to concur with the findings of deduction and speculation. Of specific relevance to the thesis is the diachronic process of stylistic analysis and iconography from allied sources, akin to Fleming's cultural intersections. The evolution of stylistic content and design elements in mannequins and iconography of the female form, forms a core of the thesis. The Rootstein case study enumerates on specific design influences and developments in the professional making of the mannequin and retail practice, all forms of external evidence. The study of iconology also draws on metaphorical and symbolic content and the 'interpretation of cultural signals transmitted by aretfacts' (2001: 86). This is the contextual field of the humanistic, interdisciplinary study of the fashion mannequin and its manifold forms that in the thesis focuses on the realistic display model and its cultural value in fashion. The next section of the chapter explains and assesses the contribution of interview research to the material culture process.

3.4 Material Culture Methodology: Oral Sources

This section discusses the use of oral sources as a research tool in the interdisciplinary methodological approach of the thesis. In the context of the research, oral history archives and primary interviews have facilitated access to first-hand accounts of a largely undocumented design practice in fashion, providing new knowledge of professional skills and techniques in the making of the display mannequin. This section sets out the nature of the oral sources, the purpose and type of interview research applied and the significance of these interviews as a primary tool of the research process. For the purpose of the thesis the approach to oral historical sources is discussed specifically in relation to its uses in fashion and dress history, the visual arts and design practice. The section addresses the methodological complexities of using original industry-based interview research in documenting the process of the mannequin maker within the company history of Rootstein.

As the materiality of an object may not always be witnessed or accessed directly the interdisciplinary approach of oral research sources is utilised to examine socio-cultural meaning and historical context, and to provide first-hand knowledge not obtainable by other means. In the development of

the thesis, the use of oral histories within archives and primary interviews with industry professionals form the first phase of the research process. These resources provide the preliminary points of contact in accessing material and technical information on the Rootstein mannequins, insights into the design practice of Adel Rootstein and a chronology of the company's development. Research through oral sources was a vital part of the methodology to access primary sources that were not obtainable through a central company archive or documentation. The function of oral sources to the research relates to the broader synchronic investigation of object led research, to gather external information including that of the maker's purpose (Prown, 2001). Its significance to the thesis is that it furthers material analysis of the mannequin as an object in its social and cultural context and provides an oral archive of the Rootstein company history and life story of Adel Rootstein from first-hand accounts. The following section explains the methodological context of oral sources as a research tool and its disciplinary applications in scholarship. It discusses significant concepts in relation to the thesis research. The analysis of oral sources applied in the research process are detailed in the final section.

3.4.1 Scope of Oral Sources

The use of oral sources as a research tool is an established practice within academic disciplines to elicit a range of historical, cultural and experiential information (Andrews, Squire and Tamboukou, 2008; Sandino, 2013; Portelli, 2016; Perks and Thomson, 2016). These sources comprise oral histories, testimonies, interviews, life stories and narrative research, used across a spectrum of scholarship by historians, archivists, curators, cultural scholars and social researchers. The formative period of oral history as a discipline is well-documented and critiqued in its methodology from its origins to its use in contemporary scholarship. Notably, the oral and cultural historian Alessandro Portelli (2016) points out the specific qualities of oral history to engage and document the experience of marginalised groups and their material culture and to make visible those individual narratives absented from historical documents and discourse. As Portelli emphasises, oral history is

a narrative source that confronts formal historical research methods by the nature of its subjectivity and its use of memory as an evidential resource (2016). It is the subjective viewpoint of the individual's narrative that is considered to impart the speaker's relationship to their history and communicates their experiential and collective sense of memory (2016).

The subjectivity and basis of memory that form oral histories raise questions about the partiality and verification of the source material. Discourses of memory as a process and subject form a key area of cultural scholarship and are scrutinised in respect of the evaluation of oral sources for research purposes (Sandino, 2006; Brockmeier 2001; 2010; 2015; Portelli, 2016; Thompson 2016). The work of the oral historians Rob Perks and Alistair Thomson enumerates on the history, theory, practice and methodological issues of oral sources in diverse research fields providing context on the expansion and professionalisation of oral history and its recognition as a discipline (1998; 2006; 2016). Thomson points to the use of life-story sources as presenting 'constructed and selective representation of experience, and part of the historian's task is to consider the factors that shape the source and the relevance for our analysis' (Thomson, 2012: 102). Thereby the use of oral testimony is critically assessed by situating the source 'in its historical context' and 'wider social patterns' (2012: 102).

Edited journals and books examine the specificity of oral history research to design history, the visual arts and museology and fashion scholarship (Sandino, 2001; Taylor, 2002; Sandino and Partington, 2013). Oral history is situated within dress and design history as an interpretative tool to extract historical and contextual meaning of individual and collective memory and to develop socio-cultural discourses on object research and in art and design practices. It is an established primary research method in the study of dress history, fashion scholarship and design history (Cole, 1997; Lomas, 2000; Taylor, 2002; Slater, 2014). The use of interviews is incorporated as part of an interdisciplinary approach to investigate undocumented, overlooked subject and object histories and creative practices to produce cultural and historical knowledge. The dress historian Lou Taylor,

assesses, confirms the value of interviews as sources which can yield 'unprecedented material culture information' for the historical researcher (Taylor, 2002: 245). Taylor's formative scholarship documents the development of dress history and its curatorship within critical methodological perspectives, situating memories of clothing within discourses of oral history. The use of the interview for the fashion historian is attributed as a tool to regain object related and experiential memories of clothing to examine its cultural meanings and changes in social contexts and as a means to record working practices in the fashion industries (Taylor, 2002:254). It is a method specifically applicable to object-led and interdisciplinary research to access the cultural meaning of clothing as a material artefact, social practices in fashion and embodied experiences of dress (see Taylor, 2002; 2004).

The pertinent point in Taylor's discourse to the research in the thesis is the contribution of oral histories to the recovery of 'industrial memory' and working practices in fashion trades to gauge social and cultural meaning and difference (Taylor, 2002:254). As Taylor demonstrates, the interview can provide access to detailed experiential accounts as a means to record manufacturing histories such as that of British textile manufacturing and their respective working skills and work place practices, contextualising its 'social actors' and in particular the narratives of women into historical scholarship (Taylor, 2002: 254). The study of the Rootstein company centres on the formative history of the mannequin industry in a British context, foregrounding the contribution of the female mannequin designer as entrepreneur and creative professional.

Aspects of industrial memory and working practices and object-based histories are central to the use of oral histories and interviews in design history; equally to uncover processes that raise awareness of socio-cultural conditions and difference. Linda Sandino, Visiting Research Fellow in Oral History at the Victoria and Albert Museum situates the prevalence of interviews in design history as a method to elicit information about diverse objects and document evidence of design practices and patterns of consumption (Sandino, 2006). Sandino draws a distinction between oral history and interviews as

being the immediate focus of its use; the former situating people 'as subjects in the socio-historical contexts of the immediate past or present' (Sandino, 2006:275) and the latter directed towards the purposes of object and practice-based analysis. However, in both instances the interview functions as a source of historical and cultural evidence providing insights into individual and social experience that may remain unaccounted for in traditional historical approaches. In design history methodology, interviews are used to elicit information about objects functioning as historical evidence by placing the object in the context of the society in which it is produced to understand its function (2006). To this end the use of interviews forms a significant research methodology in design history and the study of material culture.

These critical contexts relate to the thesis research specifically in terms of the discussion of the research contribution and critical evaluation of oral sources and the context of the production of the interview and its constructed nature. For Portelli it is the process of memory in the construction of the narrative that produces a 'different credibility' or qualitative difference that engages with symbolic and imaginative meaning of the narrator (2016). The different partialities expressed through subjective perspectives inform the multiple viewpoints that oral history can encompass. Though subjectivity and memory may be perceived to impede reliability of oral sources these features are also attributed as providing unmediated or direct access to personal and group narratives that produce cultural and historical knowledge. This broadening of historical discourse facilitated by oral sources is evidenced in the establishment of oral archives as repositories of cultural knowledge. The oral history archive defines its disciplinary field and establishes its place in scholarship (Sandino 2006) through diverse projects disseminated through museums and university institutions, providing oral records of social and political histories, material culture and of art and design practice.

Points of subjectivity, memory and partiality are considerations of the thesis research that are specifically relevant to that of the Rootstein research and its company history. The objectives of the interviews, in keeping with a historical focus, is to gather factual details and biographical information

and to understand contexts for the production of the display mannequin. The first stages of the process centre on oral histories from archival sources at the British Library and first-hand interviews with a selection of visual merchandising and mannequin professionals. The oral histories sourced include life stories, specifically of individuals' professional and work experience in the Rootstein company. The resulting information provides an interlinking set of narratives (Lomas, 2000) between life histories, business history and identity narratives (Sandino and Partington, 2013) where experiential memory and subjectivity characterise the interviews.

In the context of interviews in the business environment Perks ascribes subjectivity as a valuable dimension of oral history inclusive of differing perceptions and facilitating the gathering of 'complex narratives' (Perks, 2016: 284). The oral history gathered comprises the business history of Rootstein from different occupational perspectives. This 'raw archival information' from testimony brought into context the business activities of Rootstein, aspects of working relationships within the company and 'multiple and contrasting viewpoints' amongst current and prior employees (2016: 281). The company history encompassed the life story of the designer Adel Rootstein and the collective and individual viewpoints in the construction of this narrative. Interview questions were directed at the creative approach of Rootstein as to the concept and production of the mannequin. Pertinent to this was the socio-historical context in relation to the life story of Adel Rootstein and the development of the company. Within the interview process narratives were shaped by different subjective loyalties and personal relations and questions of consensus on personalities and company and commercial privacy. These significant critical and conceptual points in using oral sources relate to the experiential viewpoint and how meaning is contextualised and made conscious by the narrator (Portelli, 2016). The primary interviews for the thesis involved reconstructions of past events and interpretations of context in reporting on practice, chronology and the narrator's own professional and personal place in the story (2016). All relevant methodological considerations for my research approach that draw attention to the interviewer's interpretation of testimony and awareness of the context of the relationship between interviewer and interviewee. At the core is the

contribution of the researcher to creating the sources and the ensuing discourse of the interview from in its structuring and ethical framework. to the communication and framing of the interview process; what is prioritised and co-produced and the intentions of the interviewer as the 'partner in dialogue' (2016).

For the purpose of the thesis the use of interviews has functioned as a source of imparting new research on the history of the fashion mannequin in a British context. The scope of the interviews formed a significant tool of the research process in relation to specific areas: the design of Rootstein mannequins, the company history from its artisanal base to its international position as a mannequin exporter, and the nature of the skills base and business strategies developed by the company to establish its place within the fashion industries. The approach to the Rootstein study was to gather testimonies from professionals who were involved in the design, sculpting and styling of mannequins and company operations at Rootstein from 1959 to 2014. The objective of the interviews in keeping with a historical focus, was to gather factual details and biographical information, and then to expand into the wider discourse on materiality and stylistic content. As a primary research resource, the interviews provided details not recorded on the digital visual archive or available through the print and photographic archive of Rootstein. In this case it supported an inquiry which was fractured due to a lack of accessibility to the Rootstein company archive from 2011 to 2014. The oral sources clarified stylistic and technical approaches that covered a retrospective of Rootstein mannequins of each decade from the 1960s to 1990 and formed a record on how a design process can be notated and interpreted. This amalgamation of material details, impressions and working practices combined with archival sources demonstrates the discourse of Prown on the contribution of stylistic evidence to understanding the artefact in its social context.

The main focus of the interviews was to understand and document the process of how the mannequin is constructed in its primary form: what distinguishes the designer's process from the sculptor's expertise and how both approaches concur and define the detail of the finished

mannequin. The findings from the interviews indicate the importance and influence of the professional and creative relationship between the sculptor and the designer as part of an ongoing and collaborative process in mannequin design. The interview data is contextualised in the final chapter combined with primary research analysis of original mannequin catalogues from the Rootstein archive as these combine visual and textual evidence of the material culture of the mannequin. The catalogues were examined to illustrate the aesthetic and cultural shifts in the design of the figures which correlate to contemporaneous images of femininity and lifestyles. The different elements analysed include the designer's process, the sculptural interpretation and the marketing of the fashionable feminine image. It is the results of these findings which support the critical cultural analysis of the innovations in mannequin design attributed to Rootstein and are summarised in chapter 7.

3.4.2 The use of interview research

As part of the historical investigation the first interview resource used was from the British Library National Sound Archive life history recordings. Without access to the Rootstein company archive the starting point for establishing a chronology for the company began with listening to a series of tapes of interviews with Michael Southgate from the collection *An Oral History of British Fashion*. The specific recordings comprise a sequential life history of Southgate, formerly a Managing Director of Rootstein and freelance visual display designer and encompass Southgate's professional biography in visual merchandising in Britain and America. To this end the series of recordings from 2004 provide historical information on the establishment and growth of the British based Rootstein Company and give professional insights into aesthetic developments in the fashion mannequin and fashion display. The research was conducted onsite by appointment with the Listening Services of the British Library. Subsequently, the resources became available as a digital resource and through open access online. For the purpose of my research the selected relevant tapes included those pertaining to Southgate's professional relationship with Adel Rootstein and involvement in the

development and expansion of the company. The subsequent objective of the research process at this stage, was to conduct independent interviews with Southgate, and additional retired professionals and current employees of the Rootstein Company, and professionals within display and visual merchandising.

The main body of interviews in the research process separate to the archive of the British Library National Life Stories was conducted over a period of three years with Southgate and at the time, the principal company sculptor for Rootstein, Steve Wood. Michael Southgate, as the principal interviewee was integral to the history of the company. Southgate worked as a freelance display and exhibitions designer at Rootstein from 1959 to 1976 before becoming the Executive Vice-President for Rootstein's American operations, then creative director of Rootstein in Britain and finally Managing Director of the UK Company from 1992 to 1996. The second set of interviews with the sculptor Steve Wood, represent a contemporary retrospective on company collections with explanation of the sculptural techniques applied to fashion display mannequins. Wood began work as a sculptural technician at Rootstein in 1991 as an assistant to the first principal sculptor at the company, John Taylor. Initially tutored in techniques of moulding, casting and assembling for machines, Wood was also encouraged to do sculptural work and worked as a principal sculptor for the company until 2014. These primary interviews were conducted from 2011 to 2014 to elicit first-hand accounts of the life history of Adel Rootstein as a mannequin designer, the design process and working practices in the Rootstein Company and to establish a chronology of historical shifts in the design of the contemporary mannequin in the context of British fashion history.

The interviews with Southgate from 2012 to 2014, were conducted in person, recorded and transcribed but included one interview by correspondence. The interviews with Wood were conducted by email over a period of nine months after an initial interview on site at the Rootstein factory. This latter series of interviews developed in longevity and detail of content through regular correspondence and were based principally on selected photographic images from the Rootstein

online archive. The photographs comprised black and white images of the Rootstein mannequins from each decade from the 1960s to the 1990s supplied on CD by the company. These interviews were developed around sets of questions based on selected mannequin collections and the focus of the inquiry was on the stylistic and iconographic relevance of the mannequins. The same images and question sets were also addressed by Michael Southgate, by correspondence, separate to the recorded interviews. The modes of interviewing were dictated by the availability of the respondent, their location and the preferred mode of answering questions. The interviews cover the time frame for the history of the company until its transfer to Japanese ownership in 1992 and provide information on the design process of Adel Rootstein and the process of the company's original sculptor, John Taylor. As noted, Taylor, who was a master sculptor, was recruited by Adel Rootstein in the initial establishing of the company, and it is this working partnership which is said to have set the hallmark of what distinguished the company from other mannequin manufacturers at the time.

It can be observed that in gathering company data there is a potential conflict of interests and issues of subjectivity that had to be addressed in using the data. These conflicts can be interpreted as oppositional strands that run counter to each participant's interpretation. The disparities of perceptions in oral testimony that occurred in some instances with the photographic images revealed different professional spectrums of the interviewees involved in the mannequin and display industry but none the less the information was optimal in demonstrating the arc of the design process for the fashion mannequin. Though the information remains partial as not all voices and experiences can be recorded, the interview process promoted a dialogue that in spite of opposing tensions, forms an important record on the complexities of a previously unrecorded design process.

As an extension of the dialogues pertaining to the company, the design concept of mannequins and the work of Adel Rootstein, I conducted a further set of interviews which included individuals in the fashion industry who had worked with Rootstein. This formed a further part of 'interlinking narratives' (Lomas, 2000: 365). The interviewees were the fashion designer Zandra Rhodes, a close

personal friend of Rootstein and the model and actress Lesley Hornby, professionally known as Twiggy, who had modelled for Rootstein and became known as the company's first successful mannequin. The set of interviews were engaged with a quest to understand the identity of Rootstein as a designer in a socio-cultural context in so far as to document the design process of mannequins and the fashion story they represented. A final set of interviews were conducted within the wider context of mannequin design and representation including the creative director of Proportion Mannequins, Tanya Reynolds and exhibition curators at Somerset House.

To summarise, the use of research interviews engages different voices and experiences and provides first-hand knowledge difficult to obtain by other means where material sources are absent or visual media are limited. Its contemporary applications extend across research fields encompassing diverse forms of historical enquiry to experiences of embodiment, materiality and the sensory. It is of its nature an incomplete form but is a mode of research expanded and professionalised in its theory and practice.

In the context of the thesis the use of oral history archives and interview research provided original data on the nature of the artefact and expanded understanding of the mannequin as a product and object. The sources were specifically productive without initial access to the material object or the Rootstein archive in enabling insights into the growth of a mannequin company and its professional practice and of formative developments in a rarely documented industry. These insights reveal the complexity involved in the range of processes in the making of the fashion mannequin and provide lucidity in understanding industry-led approaches to the development of the object for its commercial setting. The specific research contribution is the cultural analysis of the realistic female display mannequin and its design processes from within the creative and business structures of the Rootstein company.

The opportunity afforded by the use of oral sources was to gather and collate original findings of an undocumented design practice in relation to its commercial setting and the socio-cultural context of

fashion as an industry. The combined findings from these sources on the making of the mannequin as a cultural production are, as stated, set out in chapter seven. The interviews produced first-hand knowledge on the process of mannequin design and sculpting within Rootstein and of work practices in the establishment of the company. In terms of the completion of the interview process with each individual, due to geographical distance, relocation or change in personal circumstances not all participants were contactable to finally confirm the use of their testimony in the thesis.

For the purposes of the thesis the use of interview research contributed knowledge of historical and contemporary practice in the design and styling of the fashion mannequins in its socio-cultural contexts. The practical and technical information acquired situated the factors which influenced the production of the realistic mannequin within a period from 1960 to 1990 in a British context. Central to this is the position achieved by the Rootstein company within the fashion industry in its publicity and production methods, imparting new research on the design process and the role of the mannequin designer and sculptor in the cultural production of the mannequin.

3.5 Material Culture Methodologies: Narrating the Archives

The key primary research for the thesis occurred in differing archival spaces, the first point of contact being the official archive of the British Library collection, the Oral History of British Fashion as discussed in section 3.4. This section documents the archival spaces, outside of oral repositories, both official and non-official, in which corresponding primary research took place, the nature of the material and visual data that was encountered and its significance to the thesis. Such archives included museum, university, retail company and personal collections and my research here occurred in two overlapping phases, prior to access of the Rootstein company archive. The section is a discussion of the limitations encountered in the initial stages of the research process, the subsequent usefulness to the research of these limitations and how the acquired knowledge from the first range of primary sources was applied to the final research encounter with the Rootstein archive.

The purpose of my archival research was to observe and record first-hand the materiality of the mannequin, however, there were the limitations that occurred and were addressed in this process of gathering material evidence. The lack of accessibility to the Rootstein archive was one limitation to the research and equally, access to certain archives did not always yield specific information on the mannequin itself. The archives of department stores, for example document the methods of the visual display designer but rarely note the manufacturer of the mannequin or why particular makes of mannequins were selected. This lack of notation denotes that though an established object and display tool in fashion retail the provenance of the mannequin as a potential artefact is in most situations not formally recorded. Contacts facilitated with visual merchandising departments or in-house archives within department stores were unsuccessful due to commercial and professional sensitivities. There are also restrictions in accessing records of mannequin companies where the industry seeks to preserve confidentially in its working practices. Where access is possible the sources related to an industry-based archive may not be itemised into a formal, catalogued record and evidence relating to the mannequin designer's creative process, influences and management of the mannequin's production can be non-existent. Therefore, to address certain restrictions I included an examination of the retail display mannequin used for the display of fashion in the museum exhibition space for its potential contribution to the examination and also for its direct relevance to the use of Rootstein mannequins for permanent collections at the Fashion Museum, Bath. It is most often through museologically based studies of curatorship of fashion exhibitions that the identity and configuration of the display mannequin is recorded as it performs a specific technical and aesthetic role in an exhibition. Though exhibition mannequins per se are not the focus of the thesis there are points to address on the interpretative use of the fashion display mannequin in the exhibition space. It is particularly relevant to the material culture methodology of object analysis. As discussed by the curators Amy de la Haye and Judith Clark the identification between the mannequin and viewer has an immediacy greater than many objects and in the context of its display

‘The importance of the mannequin is to do with this powerful identification: we both are and are not these bodies’ (de la Haye, Clark; 2008: 160).

An ongoing part of the research process was maintaining distinctions between the archival spaces and their different contexts and reviewing commonalities. There is for example the online company archive of black and white photographs of Rootstein mannequins, which is curated for the public domain. Likewise, a CD of archival images provided by Rootstein for the purposes of my research were pre-selected and broadly in correspondence with the online archive. In contrast access to the uncatalogued Rootstein archive revealed volumes of photographic studies of the mannequins for different contexts both in colour and black and white over a wider time frame, though often undated. These images observed in sequence record stylistic progressions in the design and presentation of the mannequins for in-house records and commercial trade and illustrate progressions in marketing and trends for both fashion media and retail. The primary agents and contributors were the sculptors, retired professionals and exceptionally the creative director of a British based mannequin company.

The key discourse of this section focuses on the approaches used in the archive, that is, a discussion of the processes of archival research and the means for interpretation of the sources used (Gunn and Faire, 2012: 5). Scholarly themes that permeate the documenting of the archive include that of the discourses that define and critique its archetypal form and nature: the archive as the historical repository of the written text. Aside from the organised records of the British Library Oral History Collections the archival experience replicated a less cohesive process in ‘wrestling with unruly primary source documents’ of visual, textual and oral evidence and the quest to bring coherence to these sources (King, 2012: 14). As the historian Michelle T. King states, the researcher ‘will need to venture unassisted into the archives first, in order to gain a sense of its site-specific densities and peculiar formations’ (2012: 15). Such densities and formations relate not only to the pragmatic factors of what may be accessed and comprehending what remains hidden but also to Steedman’s

analysis of the archive as a store of 'stories caught half-way through: the middle of things, discontinuities' (Steedman 2002: 45). The archival process unfolded in such a manner, through a series of interruptions and discontinuities between differing but specific sites of research.

3.5.1 Archival Spaces

Primary research for the thesis occurred through multiple archival spaces, both physical and digital, the latter gaining more scope nearing the end of the process. These resources included records relating to French mannequin designers that became available through online public library collections. The principal archives used to access and facilitate object-based research were the Fashion Museum Bath, Special Collections at the London College of Fashion, the University of Brighton Design Archive, the Stockman Archive at Proportion Mannequins, the Victoria and Albert Museum Collections and the John Lewis Archive. Archival research at the Fashion Museum Bath occurred over a period of three years with the purpose of assimilating evidence from mannequin catalogues from the Rootstein company and examinations of materiality in mannequins through examples of early 1920s mannequin heads manufactured in France by the sculptor and mannequin maker, Pierre Imans. Further research at Bath focused on a case study of the scale model mannequin of Virginia Lachasse, sculpted and made in Britain for the couture fashion label Lachasse, collections of historic mannequins and uncatalogued Rootstein mannequins stored in the museum basement. Further observations of physical mannequins included research at Brighton Museum and Art Gallery, the private collection of a visual display director, the Fashion and Textile Museum, London and the factory and showroom of Rootstein Mannequins.

The logical starting point to examine archived information on the Rootstein mannequins and to view the figures in situ was the Fashion Museum Bath. The museum has an established relationship with the Rootstein company dating from the inception of the Dress of the Year exhibit from 1963. Rootstein donates a mannequin each year to the museum for the exhibit and provides custom made figures for historical dress. The clothing exhibited in the museum's contemporary fashion galleries is

displayed on Rootstein mannequins, as shown in Figure 1. The primary objective is the display of the garment, so the model of the mannequin is not recorded as part of the display and the mannequins are not available to examine as artefacts. The low lighting in the galleries and the glass cases prohibit detailed visual research but the exhibits demonstrate the use of the fashion retail mannequin in a museum collection context.



Fig. 1. Rootstein Mannequins, Display Gallery, Fashion Museum Bath. Photographed April 2014.

This process began with a Rootstein related collection in the study facilities at the Fashion Museum with catalogue research that focused on sourcing examples of brochures of early individual mannequins and later mannequin collections from 1970 to 1990. This stage of the research was to establish factual details in dating the mannequins and the vital statistics of the forms with observational research on the use of hair and make-up and the photographic presentation of the mannequins between the dressed and unclothed figures. The study of the catalogues provided a sequential overview of the technical and anatomical progressions in the Rootstein female mannequin form. In terms of the historical data many of the earlier model brochure examples were

not available and catalogues preceding the late 1980s were undated. The textual research of the catalogues indicated the growing professionalization of the company in its marketing and allowed close scrutiny of changes in mannequin silhouettes across a time frame. However, it was not until I was able to obtain a full complement of catalogues from the Roostein company that the historical progression could be observed fully. The research of the catalogues at the Fashion Museum Bath was triangulated with the interview research with Michael Southgate and Steve Wood, as documented.

A further visit to the Fashion Museum involved the first material examination of a sculpted and jointed mannequin from the archival collections at Bath. The study of the Virginia Lachasse doll, a 1/10 scale mannequin based on the house model for Lachasse, Virginia Woodford, as shown in Figure 2, was produced in 1950 and fulfilled a separate aspect of the enquiry. As the only object available for detailed physical observation at the time it was possible to view as an example of a realistic copy based on a living model and observe the degree of likeness achieved in its representation of the period.



Fig 2. Lachasse (1950) Virginia Lachasse Doll. Study Facilities at the Fashion Museum, Bath. Photographed October 2012.

The study of the mannequins kept in storage at the Fashion Museum occurred two years post the catalogue research. Access to the basement stores was a privilege that was granted based on the scholarly progression made from a number of visits to special collections at Bath and expanded the historical data for the thesis. The basement stores served as an unmediated, un-officiated archive and included a range of historic mannequins in one space, historic and contemporary Rootstein mannequins in another area and in a separate room, the Rootstein historical dress figures. The mannequins are not formally catalogued and the provenance of the pre 1960s mannequins is

unrecorded in situ. All the mannequins were unclothed as shown in Figure 3. The initial two spaces were dimly lit and confined; it was not physically possible to move the mannequins apart, but the encounter provided a rich source of material evidence which prompted additional research questions.



Fig. 3. Historic Mannequins. Date: not recorded. Basement stores, Fashion Museum, Bath. Photographed July 2014.

The material study of the Pierre Imans heads from 1925 approximately, by contrast was conducted in the special collections room as shown in Figure 4. Brought from the official store the heads as valued artefacts are handled and observed in a different context of historical investigation. My observations of the objects preceded their inclusion in the exhibition *Silent Partners* at the Fitzwilliam Museum Cambridge in 2014. Considered examples of the refined skill achieved by Imans in wax making, described as a 'a gold standard' (Parrot, 1982) the busts illustrate a level of realism from the early twentieth century in representing the human original. As such they convey readable

aspects of the portrayal of femininity of the period. The situated time frame of the thesis is from 1930 but the Imans busts present a rare original example of the detail of workmanship in mannequin making which defined developments that followed.



Fig. 4. Pierre Imans Busts. Date range: 1910-1920. Study Facilities at the Fashion Museum, Bath. Photographed July 2014.

Further studies of Rootstein mannequins were in the context of a private collection. A range of the mannequins were collected by a freelance stylist and visual designer, a contact facilitated by Proportion mannequins, London. In a circular pattern, I discovered subsequently that the stylist was a professional associate of the creative director of Rootstein and hence a knowledgeable collector of Rootstein mannequins. The private collection was stored in a lock-up and included multiple mannequins in rows as well as boxes of individual parts. My observations were from a different research perspective to identify what the collector had and to focus on specifics of particular mannequins once identified. The visit offered a photographic overview of mannequins that had become valued artefacts. It provided the opportunity to view mannequins in groupings whereby the visual impact of the forms as a group becomes clearer as the object conveys a vernacular of attitude

and style and has to articulate a fashion language; details such as the angle of the elbows and placement of the hands.

The significance of a vernacular style and a closer inspection of materiality was researched at Brighton Museum and Art Gallery. From this small group of mannequins, I was able to observe a number of important features in the form and finish of the figures: particularly differences over time from the generous padded bust forms to the more linear silhouettes and the realistic sculpting of the contemporary female body. Seeing the mannequins unclothed allowed me to view details in close up, particularly the materiality of the objects. The organic coverings of the older forms and the transitions to plaster and fibreglass are all represented in the collection. Viewing the anatomical sculpting of the body, such as that of the key figure of Marie Helvin, produced by Rootstein, allowed detailed observation and comparison between female forms, as shown in Figure 5 and Figure 6. I was also able to measure the figures and record the differences in facial features, make-up and the silhouettes of both stylised and realistic full-length figures. Each form has a rich material history, including the patina of age and the stylistic features of its time. Working directly with these objects contributed to documenting the cultural biographies of mannequins from their commercial life to that of artefacts (Kopytoff, 1986).



Fig. 5. Marie Helvin Mannequin (left). Date: 1987. Designer Adel Rootstein. Brighton Museum and Art Gallery. Photographed October 2014.

Fig. 6. Stylised Mannequin. Date: not recorded. Brighton Museum and Art Gallery. Photographed October 2014.

Chapters four and five address the cultural production of the display mannequin from the mid eighteenth century in Europe to the 1950s in America. The historiography assesses the circumstances and context for the pre- and post-war mannequin, prior to the Rootstein study.

Chapter four addresses the European cultural context for the production of two genres on mannequin design: the realistic figure and the stylised mannequin and examines the history of early British manufacturers.

4. The Mannequin, Modernity and Mimesis

4.1 Introduction

This chapter analyses the cultural forms of mannequins from their schematic origins to their representations as fashionable ideals of femininity from the mid period of the nineteenth century to 1930. This period corresponds with the historical frame of modernity and addresses concepts of the modern mannequin and the modern woman. The chapter looks at significant exemplars in mannequins and the work of influential mannequin manufacturers in a European and British context. The objective of the chapter is to situate the origin of the realistic mannequin and distinguish its conceptions and characteristics as a genre in mannequin design. The focus is the development of the materiality and iconicity of the mannequin as a cultural form of fashionable feminine practice in the context of modernity and commodity culture. Central to this discourse is the concept of the fashionable ideal and its mimetic relationship to the consumer. This is a core theme of the research process that is further developed in the study of the contemporary manufacturers, Rootstein in chapter six.

The material histories and figurations of the display mannequin from the late 1800s to the 1930s convey the underlying structures that influenced the mode of the female form. These structures include the wider socio-historical context and cultural changes associated with modernity, manifested in modes of production and consumption practices (Schwarz, 1998; Breward and Evans 2005). The display form and its many configurations emerge at a time of heightened industrialisation in European society and its impact on fashion trades and practices. Of specific influence is the transformative nature of the mass-produced spectacle and the subsequent modes of representation facilitated by visual technologies and the increased scale of public spaces for display, exhibition and leisure (Schwarz, 1998; Sandberg, 2003; Pilbeam, 2003). In the context of the thesis, modernity refers to the technological and social developments associated with industrialisation and processes

of consumer capitalism from the late eighteenth century onwards to the mechanisation, spectacle and urbanisation of the early twentieth century (Breward, 1995; 2005; Wilson, 2005).

Scholarship on modernity emphasises its transformative pace of change in economic transitions towards mass production and mass culture that altered social relations and modes of consumption, defined as commodity culture. The concept of commodification corresponds with an abundance of goods but also of haptic and sensory experiences, where the body and specifically the female body becomes a fulcrum for mimetic exchange and experimentation (Park, 2010). Modernity is also characterised by its visual cultures of the exposition, museum display, early cinema and photography that altered perceptions of temporality and space, the reproducibility of images and representations of reality (Sandberg, 2003; Schwarz, 1998). These shifts specifically corresponded with the cultural forces associated with the modern city, such as Paris and its prestige as a producer of fashionable trends and spectacle. The relationship of fashion to the female body is constructed through these new forms of spectacle and is situated as an embodied practice between space, time and the senses, propelled by the economic factors leading towards mass production (Evans, 2013). The display mannequin is formed in the narrative of modernity, associated with transformations in social and cultural ways of being. It occurs as part of symbolic and material processes and its own transformation from the workroom tool and adjustable form to the fully featured human replica represents those transitions.

The chapter examines the transitions from early mannequin bust forms to idealised tropes of femininity, the evolution of the wax display mannequin and the high point of the stylised mannequin in the mid to late 1920s. This trajectory expands on the established historic lineage in display figures from structured forms to stylistic bodies with reference to art and industry discourses in trade publications and material exemplars. The key discourses focus on the contribution of modern materials and the iconology of feminine representation in relation to cultural ideals of beauty and the visual, spatial and material expansion of consumer culture. This chapter is specific to examining

realism and stylisation as competing aesthetics in creating modes of fashioned femininity for the display space. It is a narrative of the eclipse and revival of a realistic aesthetic and its eventual positioning as a fluent contemporaneous modelling of the female form for the American fashion market of the 1930s and as the perfected surrogate for the trends of post war fashion.

The focus of the first section is the development of the display form of European and British manufacturers specifically exemplars of realistic models between 1910 and 1930. The section assesses the different schematic forms of mannequins and the technical advances in material compositions that form the aesthetic progressions in mannequins. Central to these progressions is the shift in female silhouettes and the required adaptations to the mannequin form to maintain a contemporary range for its cultural period. These adaptations can be seen as structures superimposed on a frame to create realistic effects of garment types.

The concept of the feminine ideal is examined in the second section in the context of the cultural and social processes of beauty standards, their cultural regulation and manifestations in selected historical periods and the correspondence in mannequin figures. The development of the mannequin and its mimetic relationship to the consumer is discussed in relation to sites of spectacle, representation and realism from the eighteenth century to the 1920s.

The third section discusses the relationship of the female display mannequin to fashion and commerce with reference to exemplars of realistic and stylised figures. The construction of the imagery of display figures of the period is examined in trade publications and the cultural observation of mannequins. Significant to this section is the influence of art and design movements, specifically that of Modernism and the style moderne of the French decorative arts from 1910.

Abstract mannequins associated with this design aesthetic are examined as they represent the shift from realism to stylisation. These figurations are representative of wider cultural conditions and practices of modernity and illustrate the circulation of the modern body as an economic and aesthetically regulated commodity (Schwarz, 1998; Sandberg, 2003; Evans, 2013). The selected

exemplars demonstrate the technologies and stylistic techniques that characterise the material form of the mannequin. In this period the conceptualisation of the mannequin gained commercial and artistic power in the relationship between fashion, commerce and the production of the stylistic body.

4.2 Form and Structure: The Solid Silhouette

The first section examines changes in the technologies and material forms of the display mannequin and considers the acceleration in the context of modernity on the mass production and stylistic appearance of the mannequin. The material development of the mannequin form occurs through a variety of configurations prior to the full expression of the realistic and idealised figurative body. These early stands originate with three dimensional forms graduated in scale to replicate a range of sizes. The fully realised mannequin progresses through a number of figurations from the 1800s, though essentially schematic in form, each represent a clearly rendered female silhouette. It is the exploration of the modes of the female silhouette, in its various manifestations that is the enquiry of the section. The significant manufacturers discussed in the chapter link British and European histories and progressions.

The material histories of display forms that precede the full-length mannequin include a variety of figurative stands functioning as workshop tools and for interior shop displays. The evolution of stands into fully formed human facsimiles was propelled by a commercial and practical imperative to provide display models for the growth in garment manufacturing and the aesthetic developments in shop spaces. This occurs through a series of overlapping technological developments in modern materials and equally through a variety of modern media; illustration, photography and the visual and textual discourse of advertising.

In its initial history the rendering of the female form is conceived of through a variety of malleable materials. Wickerwork, basketwork and wirework form the early constructions of the mannequin silhouette and are conceived from sculptural approaches. It is techniques of sculpting that form

continuity with the modellers of wax, papier-mâché, plaster and clay that were to follow. The sculptural DNA (Bonaveri, 2012) is retained in the clay modelling of the contemporary mannequin before its moulding into fibreglass. The founder of the British company, Julian Gems, of Gems Wax Models in 1885 (later Gems and Grabham) was a master basket maker, known for his ability to sculpt wicker into 'sophisticated shapes' before diversifying into woven workroom bust forms of papier-mâché and wax (Gems Archive, 2013). The initial record of the introduction of a wirework model is attributed to a Parisian ironmonger in 1835 (Parrot, 1982: 35). A centenary brochure for the French mannequin company Siégel for the period 1867-1967, includes the date of 1835 for the company of Boiche Père et Fils as manufacturers of 'mannequins en fil de fer'. The catalogue lists the precursors to the actual full-length mannequin through the stages of its configurations with the names of the makers, until the establishment of Stockman Busts in 1867 (from c. 1900, Siégel and Stockman). The forms include the 'mannequin pour couturières'; the dressmaker's or tailor's dummy (1848), the 'mannequin d'osier rembourré'; the padded wicker mannequin (1858), the 'mannequin en carton recouvert de toile'; the canvas covered mannequin (1864) and in the Stockman range, 'bustes et mannequins sur pieds'; mannequins on feet, and forms, 'en carton rembourré "d'après l'anatomie"', the padded cardboard mannequin (1867), fashioned according to anatomy (Siegel, 1967). The anatomical emphasis draws attention to the attribute of the realistic effect given to the silhouette. Prior to the mannequin configurations listed, the master tailor and manufacturer Lavigne's etching of feminine silhouettes or 'female physiques' in 1843 illustrates the wide variety of representations in individual silhouettes. The detailed catalogues of busts and mannequins from 1849 by Lavigne and his manuscripts on the silhouette such as the 'Origine des Mannequins modernes' in 1868, indicate the nuances and complexities in representing the female form and the commercial leverage obtained in standardising measurements and figures. A project that was initiated by the manufacturer to systemise the irregularities of the human form.

The technical detail of early dress stands, in production from the 1880s, indicates the complexity of forms required for the display of individual garments that constituted the fashionable wardrobe of

the modern woman. The work of Alison Adburgham *Shops and Shopping 1880-1914: Where and in What Matter the Well-Dressed Englishwoman Bought her Clothes* (1964) illustrates the history of retail in the formative years of mass consumption as an expansive practice in modes of shopping from the late Victorian era. Its sub-title suggests the nuanced correlation of national ideals, status and deportment in fashionable British femininity in its societal context. The text positions the history of British mannequin producers such as the outfitters, Harris and Sheldon (Birmingham, c. 1880), registered in 1900 as shop-builders and as shop-fitting specialists (*Grace's Guide to British Industrial History*, 2018). Images from the Harris and Sheldon company gallery archive illustrate the range of production in figurative forms c. 1900 for the British market, inclusive of contoured female and male silhouettes and wax busts with realistically modelled facial features.

Adburgham's research contributes material examples of dress stands as artefacts of female shopping practices. The range of mannequin figures and configuration of ladies stands duplicate by the addition of various tools, the shaping of fashionable garments such as the bustle and fichu (shawl). Such stands, with their adjustable parts were named in relation to specific garments; the mantle or jacket stand, the cape holder and as a gestural whole of fashionable style, the 'Lady's Figure' (Adburgham, 1964). Notably, the figures emphasised a 'French body' and were designed and marketed as 'Special Attitude Figures' in a 1902 catalogue and articulated to fit activities of cycling and side saddle riding (1964) symbolic of shifts in female emancipation of the period. These material histories show the feminising strand as argued by David and the distribution of mannequin forms as mass produced objects outside of the French context. The early formations of stands into mannequins are exemplars of silhouettes that demonstrate the form of the fashionable body is determined by the structure of the garment.

The display of fashion as a technical feat, reliant on a variety of apparatus and embedded in technology may be traced to the industrial scale modelling of the human form to create adjustable replicas. A definitive mechanical model, the Count Dunin form was exhibited at the Great Exhibition

in 1851, as ‘a mechanism intended to illustrate the different proportions of the human figure’, its application to ‘facilitate the exact fitting of garments’ and according to ‘the exact size and form of an individual’ (*Official Catalogue*, 1851). The British invention demonstrated the approach to mass production and industrialisation in its associated need for conformity to regularised standards of measurements and the appropriation of technology to achieve this. Such forms warrant specific mention as unique inventions but also as representative of the array of mechanical forms and automata that sought to imitate life and monopolise the human imagination in its simulations, as the wax display figure would do.

Archival sources such as the British trade publication, *The Drapers’ Record* illustrate the history of the developments in mannequin forms from the earliest mechanical dress models and silhouette stands. Established in 1887 as a weekly publication of business and industry practice in fashion retail, advertising in *Drapers* from the late 1800s to the 1920s, indicates the development of the mannequin trade in a British context. In the issue, 22 January 1898 of *Drapers*, the ‘Sister Lily’ frame, a diminutive mechanism compared to the Dunin figure, was promoted as a flexible wirework structure which could be expanded in two rotations to demonstrate the vital statistics of three distinct feminine silhouettes ‘Lily’, ‘Mama’ and ‘Aunty’, indicating that it is the female silhouette that becomes central to the promotion of the fashionable body. The advertisement, shown in Figure 7, indicates a shift towards textual and visual description of social typologies as fashionable categories for the retail industry and the female consumer.



Fig. 7. Advertisement for expandable dress stand, 'Sister Lily'. Source: *Drapers Record* 22 January 1898.

The publication likewise shows the shift towards integrated surrogates; the experimental use of wax faces is promoted and the addition of expressive limbs, as the full-length and humanised mannequin comes into vogue. In 1910, the January 8 issue of *Drapers* featured a photograph of a Berlin window display describing a mannequin figure with wax head, décolleté and arms as 'one in gesture', suggesting what was to be the ultimate role of the realistic display figure as anatomical realisation, expressive form and template of fashionable attitude. Characteristics that remain the essential elements of the modern display mannequin.

The role of the mannequin as a mimetic model is located as material examples in museum stores. These neglected artefacts illustrate the range of mannequins employed as representations of the female body and of fashionable style. A study of the material traces of these early display figures, though anonymous in their provenance, provide evidence of the levels of realism expressed in the mannequin figure and the stages in its professionalisation as a body and exemplar.

In 1898, the earliest recorded British manufacturer of mannequins, Gems and Grabham, appear in *The Drapers' Record* with their wax-based busts and mannequins. Aside from the dedicated wax model manufacturers Gems, British producers emerge from retail outfitters who combined services in manufacturing and supplying fixtures, fittings and props, of which the bust form and figurative stand progresses as a central tool for merchandising. Two prominent companies of the period include Pollards Store-fitters and as noted, Harris and Sheldon, both of whom extended their operations into bespoke production of display forms. Images from the Harris and Sheldon company gallery archive, shown in Figures 8 and 9, illustrate the range of production in figurative forms c. 1900 for the British market, inclusive of contoured female and male silhouettes and wax busts with realistically modelled facial features. The inclusion of wax faces demonstrates the shift towards realistic representation for the expansion in shop fronts and new spaces for fashionable display.



Fig.8. Mannequin Workshop: busts and figures. Harris and Sheldon manufactories, Birmingham. Date: not recorded, c. 1900-1910. Source: Harris and Sheldon Group Limited.



Fig. 9. Mannequin workshop: female busts styled with wigs and painted features and jointed form of child mannequin. Harris and Sheldon manufactories, Birmingham. Date: not recorded, c.1900-1910. Source: Harris and Sheldon Group Limited.

In 1920, Pollards, advertised their exhibition of up-to-date shop-fittings in *Drapers*, by promoting their 'high class Bust and Dummy Studios, where the latest shapes are modelled'. In *Drapers* (1921), the shop-fitters Harris and Sheldon advertised their latest bust and wax figures as 'modelled by experts with the due regard to the requirements of fashion as essential to the display of the new season's goods'. The emphasis on the requirements of fashion is corresponded with the promotion of the fashionable silhouette and the attributes of French modelling techniques as a standard of style and quality in mannequin forms. The advertising of fashionable forms, their bespoke production and suitability for the consumer market proliferates the pages of *Drapers* in this period with the trends in shifting silhouettes; the key indicator of the fashionable feminine look. In a special spring edition of *Drapers* in May 1921, the latest summer fashions are discussed in terms of 'the normal waistline' whereby, 'the very low waistline is no longer as popular as it was, and that more

favour is being accorded to the dress that shows no waistline'. Mannequin manufacturers such as Gems respond with increasingly sophisticated advertising editorials, shown in Figure 10, to emphasise verisimilitude in their models as well as attributes of flexibility and gesture. Captions for the new style British mannequins of the 1920s highlight the visuality of the figurative form as display media as 'wax figures from life' and as 'new position' wax figures (*Drapers Record* 1920).



Fig. 10. Advertisement; Gems and Grabham Wax Mannequins. Source: *Drapers Record*, 11 September 1920.

The artificial body becomes the most mobilised form of female fashionability as the mass-produced mannequin appears as a standard of beauty and sartorial taste. Within the mass culture of print media and burgeoning of department stores, such as the establishment of Selfridges in 1909 and the inculcation of the store as a space of socialising, entertainment and consumption, the commercial implications of the retail mannequin become apparent (Iarocci, 2009; Klug, 2009). Implications that are illustrated and dramatized by Emile Zola's original novel *Au Bonheur des Dames* (1883). In the English translation of the novel *The Ladies' Paradise*, Zola constructs the moment when the central

character Denise, as an aspiring shop girl, is magnetised by a display of clothes in the shop window of the Paradise department store, where garlands of lace and columns of cloth are envisioned as altar and tabernacle:

And there in this chapel built for the worship of women's beauty and grace were the clothes, . . . The dummies' round bosoms swelled out the material, their wide hips exaggerated the narrow waists, and their missing heads were replaced by large price tags – while mirrors on either side of the windows had been skilfully arranged to reflect the dummies, multiplying them endlessly, seeming to fill the street with these beautiful women for sale with huge price tags where their heads should have been (Zola, 2012 : 6).

This vision of 'luxurious femininity' permeates the presence of the mannequin. Zola constructs, in a visual unit, the prevailing silhouette and the commodification of the female body as an image of allure and magic. The effect of the female spectacle, as concentrated visually in the mannequin, is observed by Walter Benjamin in his unfinished *Arcades Project* begun in 1927 as a record of the historiography and the cultural milieu of the Parisian arcades. The display of 'feminine pulchritude' is situated in the context of its commodity and erotic value: 'In these halls the figure of woman assumed its most seductive aspect' (Benjamin, 1999: 62). The arcades of Paris are where 'the ideal image of elegance' is considered 'incomparably provocative' and fashion occurs as a quest for 'a superior ideal beauty' (1999: 66). In the British context of the late 1920s fashion and the idealised female mannequin become integrated as a concept, demonstrated in the increased coverage of the fashion display space in publications such as *Drapers*, at a regional and national level, illustrated by Figure 11.

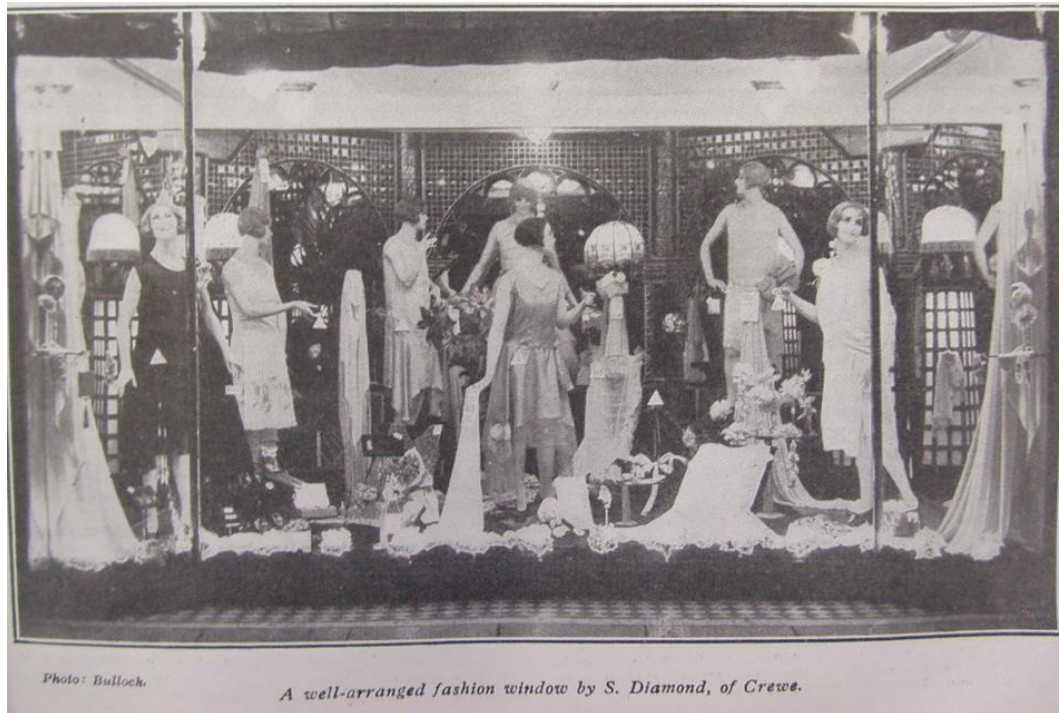


Fig. 11. Example of a noteworthy fashion display with use of multiple mannequins in Crewe, England. Source: Drapers Record, 5 January 1929.

The next section examines the concept of the feminine ideal and its manifestations in fashion in the spectacle of modernity and discusses realistic representations and principles of beauty applied to the female form.

4.3 Spectacle and Representation: Ideals and Realism

This section discusses the origin of the female ideal and traces its mimetic being to earlier incarnations constructed through principles and ethics of beauty (Eco, 2004; Robb and Harris, 2013). Central to mannequin's animated and realistic effect is the conception of the ideal, its origin related to the earliest examples of mimetic representation in Greek statuary (Robb and Harris, 2013). The making of the ideal woman by a male creator is an established trope in mythology, as discussed in chapter two; and its symbolism is applied to the creation of the mannequin, in the preferences of the sculptor/manufacturer in constructing the perfect surrogate and the relationship of the living mannequin to the couturier (Evans. 2013; Parrot 1982). The emergence of the display mannequin

occurs amongst multiple images of idealised female subjects in the applied arts, advertising and fashion illustration, such as the disseminated tropes of the French symbolic ideal, La Parisienne to the creation of the American ideal, the Gibson Girls by the illustrator Charles Dana Gibson in 1890. These reproductions illustrate the concept and the emergence of woman as a mimetic subject and are considered in further detail at the end of section.

4.3.1 The Feminine Ideal

The dissemination of the images, facilitated by the processes of modern media gained popular currency and provided opportunities for mimetic experiments in selfhood and specifically, the fashionable self (Park, 2010). The combining of the female form with its fashion ideal in the highly visual context of modernity through tangible and reproducible images, promoted the production of the stylistic body as a trope and commodity of femininity. The concept of the fashionable ideal is situated as originating in the eighteenth century; a century associated with a 'state of longing for an ideal femininity' (Park, 2010: 105). A quest defined by experiments in self hood and mimesis offered through consumer culture and facilitated by the processes of modernity. The eighteenth century is cited as a period of 'intense mimetic experiment' where early figurations transmitted knowledge of fashion and beauty standards (Park 2010) and 'expressive potential' (Munro, 2014). Fashionable idealised forms have a longevity co-existing with commerce and spectacle as public totems and their traces are also referenced to earlier centuries.

In the original text of *Venice and Venetia* (1911) the travel writer Edward Hutton refers to the historic spectacle of the rituals of the Feria dell' Ascensione; a fair originating in Venice from 1180 in celebration of the annual marriage of the sea on the Adriatic. Within this setting Hutton describes the procession of a life-sized doll as part of the commerce of the display. Hutton states that the Feria dell' Ascensione drew 'the presence of many strangers in Venice' to view:

'the rarest and loveliest productions of the Orient side by side with Venetian work in cloth of gold and silver, . . . nowhere today can such a scene be witnessed'. 'A strange and

characteristic feature of the Venetian fair must not be altogether passed over. In the midst of the Feria a great doll dressed as a woman in the latest fashion was set up, and if we may believe the report served as a sort of model for the mode during the rest of the year' (Hutton, 1911: 107).

Hutton also speaks of an exhibition of dolls in the Merceria, 'all dressed in the latest styles and evidently a development of the great figure that adorned the earlier Feria. They were a sort of fashion plate, and set the mode for men as well as women', (Hutton, 1911: 108). There is no image of the original Venetian doll as described by Hutton but it appears in another earlier text from 1900, *A History of Hand Made Lace* in which the author Emily Jackson emphasises the importance of the fashion doll for commercial trading purposes in the distribution of lace and as an exhibit of the fashionable mode for the female consumer in the seventeenth and eighteenth centuries. The Venetian doll, identified by Jackson by name as La Poupa di Franza, was placed in the window of a shop on the Ponte del Bareteri, after its exhibition at the fair 'so that all might model their garments on the fashions shown by the puppet of the moment' (Jackson, 1900: 81). The appearance of the Venetian doll is remarked upon for its role in the public gaze as a surrogate body and mirror of fashionable taste. It is noted as an original early exemplar of the spectacle of fashion that is scrutinised for its naturalism, gender and fashionable style. The cultural value of the fashionable exemplar and ideal surrogate correlates to the transmission of favoured beauty ideals and is expanded upon as a particular project of the eighteenth century. As Jackson records, the compulsion for knowledge of Paris fashions was such, 'that when British ports were closed in war time, special permission was given for the entry of the "Grand Couriers de la Mode" and large numbers of life-size dolls, dressed in fashions from Paris disembarked from Dover (1900: 81). The regulation of taste and of beauty via a model surrogate is centred in the construction of the stylistic body and has particular impact in the eighteenth century. The historian David Piper confirms the century as a period of intense scrutiny of female appearance: 'From at least the 1740 onwards the dependence of the

fashionable woman on artificial aids to smartness, if not beauty, seems to have been considerable' (Piper, 1957: 194).

The form of the eighteenth-century mannequin is equally conceived for its period as an exercise in artifice. The fashion theorist, Quirino Conti describes the body of the eighteenth-century mannequin as a construction of the language of its form that 'was entirely focused on the volumes of the hips' crediting 'the accuracy of that century (that) was also able to render the nape of a neck or the roundness of a head in keeping with the aesthetic of its period' (Conti, 2012:52). Themes of accuracy, veracity and the preferred aesthetic permeate a study of the mannequin and how it is crafted and perceived within the period of its making. Conti for example, describes perceptions of a face of the period as that of 'a dainty face, painted to arouse tenderness in eyes, complexion and shaping of the mouth for the language of fashion' (2012: 52). This reference to the language of fashion, is seen as essential to the identification of a period with its aesthetic experimentations and projection of the female form expressed in the scrutiny of physiognomy and anatomy. Such features may be observed in the wooden female couture mannequin c. 1765 exhibited at the *Silent Partners* exhibition at the Fitzwilliam Museum, Cambridge in 2014; its delicate face painted in oil paint. Its provenance unclear, the mannequin, shown in Figure 12, may be surmised to show the desired aesthetics described by Conti of the eighteenth-century face and its ideal of femininity.



Fig. 12. Female Display Mannequin. Wood with oil painted face. Date c. 1765. Maker unknown. Source: Pelham Galleries, Paris. September 2013.

These early examples of the conceptually linked fashionable surrogates of puppet, doll and mannequin illustrate the range of mimetic construction between real and imagined selfhood as argued by Park (2010: 105). Park designates the eighteenth-century fashion doll as a form conceived in relation to consumer culture and therefore a signifier of the fashionable women as a modern subject. That is, a subject with autonomy to cultivate the self as a knowledgeable player of fashionable trends, ideals and in the artifice of femininity, which as Piper (1957) notes became an occupation of the period and its social hierarchies. The critic and novelist, Umberto Eco describes the innovative debates on aesthetics in the eighteenth century that reveal 'its particularity and intrinsic modernity' that prompted 'the success of women's salon and the role of women' in this discourse (Eco, 2004: 252). The period, viewed as providing a space for new concepts on beauty and

subjectivities, was also 'the century that marked the arrival of women on the public scene' (2004: 259). This development Eco relates to the importance given in the eighteenth century to the subjective facets of taste and the treatise of Immanuel Kant on the experience of the aesthetic in *The Critique of Judgement* (1790).

Historical and cultural discourses on beauty consider the many categorisations formed on the nature and appearance of femininity and contemporaneous perceptions of such image making (Keegan, 1977; Marwick, 1988; Steiner, 2001; Eco, 2004). Eco's study *On Beauty* describes how cultural processes crystallise concepts of beauty into clearly defined figures and manifestations for its historical period, as illustrated by the couture mannequin exhibit. These cultural processes relate to technologies of the period to reproduce imagery but also to conventions applied to the making of representational forms (Robb and Harris, 2013). The nature and consciousness of discourses of beauty are equally part of these processes, specifically in the shift of representational figures from ritual practices to public art to commodity culture (Eco, 2004; Robb and Harris, 2013). The literary critic, Matei Calinescu (1934-2009), identifies the term of 'aesthetic modernity' to describe the disturbance of 'a delicate equilibrium' when the traditional concept of timeless beauty as a universally held ideal was eroded by a counter-concept of transitory beauty. A concept indicative of 'the fleeting, ever-changing consciousness of modernity' associated with capitalist, metropolitan consumption (Calinescu, 1999:5). The fashion mannequin emerges as a figurative and illustrative facsimile of the female form for the purposes of modern fashion consumption at the point of 'aesthetic modernity' (1999) but arguably retains conventions of a classical world view of beauty (Robb and Harris, 2013).

In terms of the thesis and the research process it is the historic identification of beauty with concepts of realism and naturalism that is significant. The historical context that defines realistic representation as the symbolic aesthetic of beauty is considered to be that of the Greek body world (Robb and Harris, 2013). That ideal beauty was conceptualised by Socrates as representative of

nature by the montage of its parts (Eco, 2004: 48) is of significance in discussing the sculptural basis of the modern mannequin and its earlier surrogates in the assembled material parts that constitute the whole to produce a realistic rendering. The understanding of the body in the classical Greek context is centred within achieving a balance between its parts to create the composition of the body and this harmony is expressed visually in the figurative practice of sculpture (Robb and Harris, 2013). Ideas of proportionality and balance inform the research for the study of the contemporary mannequin in chapter six. The historians Robb and Harris (2013) situate the shop window mannequin as a modern example of the figurative conventions of Greek statuary, in that it is mimetic and expresses a recognisable cultural realism. The classical body is sculpted 'to fashion cultural imagination for social or political purpose' and the technical and material features of the figure manifest these roles (2013: 115). The significant points raised by Robb and Harris centre on the importance of style; that the way in which the figure is represented 'may be its central message' (2013: 116). These bodily representations as summarised according to their aesthetic style, links to Prown's theoretical model in applying stylistic analysis to iconography (1980). The sculpting of the naturalistic form to create shared modes of seeing indicates that it is the recognition of style and its conventions that make 'representations intelligible' (2013: 116). The ideal in classical Greek sculpture is formed from the specific 'condensation and interpretation of reality' (116); a summary that applies directly to the making of the modern realistic mannequin. The statues in their social and political roles communicated legible representations of social class through their illustration of 'social pursuits'; an alignment that can be read in the gestures, poses and attitudes of contemporaneous realistic mannequins. The form and the materiality of the mannequin in creating an effective mimetic template between model and consumer can be seen as constructed according to mandates of beauty that inform its configuration and correspondence to its historical period. It is the realistic imitation, according to the Platonic concept of mimesis, that is core to defining the corporeal ideal and the fashionable ideal. This is because the realistic figure was both mirror and canvas for experimentation with fashionable trends and the fashioning of the female ideal.

The significance to the thesis of mirroring and mimesis is the continuum it establishes in the correspondence between model and consumer. A continuum that becomes explicit in the realistic mannequin of the nineteenth century. From this point the purpose and value of the mannequin lies increasingly in its visual impact as a display form that is culturally and aesthetically adapted to exhibit expected standards of beauty and fashionable style for its period. Fashion and its modern iconography come to denote the formation of female representations through the reification of idealised tropes that articulate the public framing of the female form. The next part considers the features of this public framing in the wider context of spectacle and modes of realism.

4.3.2 Spectacle and the City

Mimetic instruction and exchange as exemplified in the fashion doll and the elite female consumer were magnified and democratised in the scale of the modern city. As stated by Elizabeth Grosz, the city is a site primed for the production of corporeality and of the body's 'cultural saturation' (Grosz 1998: 249). This saturation was particularly evident in Paris at the end of the 1800s. The architecture and social topography of Paris, such as its arcades, boulevards, department stores and museums, specifically the wax museum, facilitated observation of and experimentation with bodies. New corporeal experiences became part of the fabric of social activities and popular culture of the city. The historian Vanessa Schwarz examines the synthesis of the urban and the spectacular in the material culture of fin de siècle Paris: the modernising of the city in its infrastructure and its different forms of media directed towards popular visual consumption. The demonstration of forms of spectacle for the urban audience: the panorama, early cinema, museum display and the window space of the department store is associated with the growth of mass culture in this period (Schwarz, 1998; Pilbeam 2003). As Schwartz argues these changes redefined the space of the city and its cultural relations merging commerce, novelty and the aesthetic experience of urban life providing new sites of representation and new practices of consumption. The variety of visual technologies and media combined with the social activity of city life to produce a 'spectacular realist narrative'

(Schwarz, 1998: 2). These significant forms of social spectatorship produced representations centred in experiences of verisimilitude: 'The visual representation of reality as spectacle' (Schwarz, 1998: 6). With reality functioning as a representation, notions of realism became a focus for scrutiny and diverse expectations; a question of how reality could be seen and was seen (1998: 11).

The display mannequin occurs as part of this wider spectacle of fin-de-siècle Paris and its expansive consumer culture establishing new criteria for display that required exemplars that mirrored the realistic spectacle. The feminine trope of La Parisienne is cited as the template for the modern mannequin (Schwarz, 1998; Munro, 2014), seen as representative of the French national ideal and Parisian style. La Parisienne exists as a construction based on the attributes and ideals of French femininity. More significantly, La Parisienne as a fashionable trope was and is associated with an innate knowledge of style and the ability to generate the fashionable mode. In this context the mannequin and the mannequin trope become symbolic figures of desire and disdain as the artificial woman and its association with the production of femininity as potentially unstable and unconstrained and is characterised in literature of the period (France, 1897, Uzanne, 1900; 1912).

The significance of debates on mimesis and mirroring is the currency they retain in the history of the realistic mannequin and in the wider scope of the interrelationship of digital cultures and fashion in the spectacularising of the body and of the self. In the context of the thesis the mimetic relationship is centred in the conceptualisation of the Rootstein mannequins in that the design of the mannequin is modelled directly from a human model and the mannequin is both a mirror image of its sitter and template for the consumer who wanted mannequins 'to look like the girls on the street' (Rootstein, 1987). The following part examines further the concept of the body as a representation and the development of its realistic features from the late nineteenth century.

4.3.3 Recording the Body: Wax and Realism

In the visual culture of the late nineteenth century the body becomes a focus of the construction of spectacle and representational reality and is scrutinised in exhibition and display. It is specifically this

period in Europe that is argued as a prolific time for the production of the body as spectacle and commodity as new technologies shaped the haptic, sentient and situated experience of the body (Evans, 2013). The focus on the body, its trace, aura and materiality are located in the technical, optical and material culture changes of modernity and its spaces of consumption. The media and cultural scholar, Mark Sandberg (2003), reviews the history of mannequins, museums and body materialisations in the recording technologies of the nineteenth century in film and audio recordings and its museological representations. In this wider frame of 'corporeal image production' the wax display figure and display mannequin occur as part of a cultural shift 'to body forth' signified by multiple representations of the mobile body as part of the desire for the modern experience of animation (Sandberg, 2003: 5). The 'habited figures' of wax and plaster mannequins develop as cultural forms at this intersection in their qualities of imitation and realism, moulded initially through museological conventions. Conventions that develop through the display of wax representations as exhibits, in travelling cabinets, wax salons and through the wax museum.

The origin of the wax display figure lies within the production of the wax effigy and the popular display of representational bodies in the wax museum. The modes of the circulating body as discussed in scholarship emerge from French expertise credited to the influential wax modeller and sculptor; Phillippe Curtius (1737-1794), the uncle of Marie Grosholtz (Madame Tausaud) and the Musée Grévin (1882) (Bloom, 2003; Pilbeam 2003). Their creations of exquisite wax exhibits (Curtius), the living history display, and contextualised scenes of contemporaneous events promoted the museological display space as a spectacle of realism, positioning the representational body practically and conceptually (Sandberg, 2003). The museum display contextualised the aspects and attitudes of its wax figures in situ; in scenes constructed to relay the 'reality' and drama of historical events and contemporary news. Conventions that persisted in displays of the early wax fashion mannequins, such as those portrayed in catalogues for Gems mannequins and in the post-modern context in the 'street theatre' of New York department stores from the 1970s (Schneider, 1995).

The waxwork figure in its realism suggests a permanent recording of the body and of a presence thereby suggesting continuity and the possibility of animation. Wax artefacts, such as the genre of the wax Vanitas, the *momento mori* and the anatomical Venus permeate the imagination and provide intense contemplation of human life, its transience and as discussed in chapter two, intense scrutiny of the female sex merged with a voyeuristic gaze on femininity. The images portrayed in the waxwork exhibitions create a space for gazing on celebrity and notoriety and therein lies its fascination (Pilbeam, 2003; Sandberg, 2003). The realistic fashion mannequin invites the same contemplation of its image by virtue of the subliminal associations with the wax figure and its continuities with animation, impermanence and divinity, the latter prized to celebrity (Pilbeam, 2003). The properties of wax are equally linked to magic as 'a medium in which mimetic representation of an individual can be achieved' with accuracy in representation as the priority of the artist/sculptor in relation to anatomy (Pilbeam, 2003: 1).

4.3.4 The wax figure: ideal realism

The mimetic magic associated with wax is due to its malleability and it is this quality that promoted its use as a fashion media corresponding with the emphasis in early mannequin design to increase verisimilitude as a feature of fashionable expression. Realism as an effect and aesthetic value of display was brought into currency by the wax figures manufactured by the Dutch sculptor Pierre Imans, rendered as human portraits and advertised for their realistic convincingness (Schneider, 1995). The expressive potential of a realistic human reproduction defined in wax was perfected by Imans with the visible part of the mannequin that is most resonant of the simulacra of life; the texture of skin that could be simulated by the hyper-real patina of wax. As illustrated in chapter three, surviving material examples such as the busts from c. 1910-1920, held at The Fashion Museum, Bath demonstrate the clarity and translucence of realistic reproduction in skin tone achieved by Imans compared with the opaque texture of comparable objects.



Fig. 13. Wax Bust (left). Date: c.1910-1920. Maker: Pierre Imans.



Fig. 14. Wax bust. Date: not recorded. Maker: unknown. Objects from collections at The Fashion Museum, Bath. Photographed July 2014.

The peach skin effect achieved by Imans wax modelling techniques was a source of fascination and allure, these features conveying the subliminal or subsumed erotic charge of the mannequin. Imans elevated the wax reproduction from the convention of the wax exhibit and its museum scenography adjusting its malleable qualities to produce finely textured physiognomies that promoted its use as a fashion media. Imans demonstrates a finer interpretation of the wax representation that portrayed specific sensibilities of the female form in an allegorical and styled naturalism, which was evidenced in his bespoke catalogues by portraiture and the use of scenography, as shown in Figure 15.



Fig. 15. Catalogue photograph of display mannequin; model Cécily, no. 299. *Les Cires de Pierre Imans: mannequins aristiques pour toutes industries (femmes 1920)*.

In the development of the realistic mannequin the female form is framed by different technologies of spectacle and material compositions. Realism as a concept in the display figure operates on comparable levels of understanding and appearance (Schneider, 1995; Munro 2014). It can be defined as characterised by the flexibility of a jointed figure, as pioneered by Stockman, producing an overall animation through naturalistic effects of pose and posture. Realism is also centred in physiognomy, associated with the immortalising quality of the effigy and the modelling of facial features to define status and social character. The focus of mimetic representation is equally situated in the anatomical realism of the body defining youth and gender, and a gestural range indicating contemporaneous lifestyles. In the context of display, realism also occurs through a spatial and narrativised arrangement around the mannequin that produces a credible scenography (Osborne, 2009); central to all of this is the realism achieved that relates form to clothing. The final

section examines the varied and nuanced productions of realism and abstraction in the design of the female display mannequin and its increased use as a spectacle of fashion.

4.4 Modernism, Mannequins and Femininity

This section examines the changing status of the fashion display mannequin in the expanding commercial and visual field of the 1920s and the prominence achieved in display as a representation of the modern and fashionable woman. The feminine ideal, replicated in the full-length mannequin figures, was made possible through technological advances in the use of materials – wax in its initial renderings, then papier mâché and composite finishes. Specifically, the innovations of French manufacturers led to the production of mannequins that were celebrated for their realism, refined finish and elegance from 1911 until the 1930s. The influential mannequin producers of the period were Frederic Stockman, Pierre Imans as discussed, and Victor-Napoléon Siégel. Stockman, a student of the master tailor Lavigne, established Stockman busts in 1867 later merging with the Siégel company in the late 1800s. Imans, came to the fore, self-described as a ceroplastician and ‘mannequinist’, with his invention of an anatomical wax bust in c. 1900 (Parrot, 1982: 44). The new terms of reference for a wax modeller suggested both the skill of a créateur and the professionalisation of the industry. A specific point at which the wax display figure gains prestige as a fashion mannequin corresponds to its exhibition at the Turin Exposition in 1911 at which Imans was awarded the Grand Prix. The world fairs of the late nineteenth century and early twentieth centuries occur as part of the cultural spectacles of modernity. Originating in Paris in 1844, the concept of the national based French Industrial Exhibition led to a series of world expositions of industrial, cultural and scientific exhibits and displays. The presentation of the fashion mannequin at international expositions is the story of the mannequin as an object of applied art. The mannequin in these contexts is publicised as a fashionable object in itself as well as a fashionable feminine role model. Of notable significance to the showcasing of the display figure is its entrée onto the world stage in and in 1925 in Paris when it acquired stature and celebrity as an eloquent artwork.

The series of illustrative fashion plates from the exposition, published in the *Encyclopedie Des Arts Decoratifs et Industriels Modernes 1925*, demonstrate the modernistic aesthetic of the display figures designed by Siegel and considered to demonstrate specific attributes for the display of couture. The design precedent of the Siegel figures, shown in Figure 16, was observed equally for its representations of female form; modernised through stylisation with abstracted features and elongated silhouettes.



Fig. 16. Fashion plate of display mannequins modelling Robes du Soir, by Caldor Soeur. Date: 1925. Maker: Siegel. Source: *Encyclopedie Des Arts Decoratifs et Industriels Modernes 1925*.

The aesthetic of the 1925 figures is argued as representative of wider cultural factors; defining new modes of beauty and functioning as surfaces of Parisian advertising (Gronberg 1997). The feminine abstractions reference the stylistic aesthetic of French decorative arts, *Le Style Moderne*, and its subsequent renaming as part of the expansive cultural field of Art Deco. As an art and design movement of European and American scope, Art Deco was an influential aesthetic source that was drawn on to exemplify idealised representations of the 'modern woman' in decorative arts and cinema (Fischer 2003). Ideological features of the feminine form of this period reflect mass produced

contemporaneous images of women and the symbolic value ascribed to particular feminine characteristics. The feminine body and its representative forms acquire cultural inflections that are not only emblematic of desired physical ideals but elevate the artificial and stylised female body as having greater symbolic value than the natural body (Thesander, 1997).

Section three of the chapter examines the symbolic value of the mannequin as a representative form of feminine modernity reflecting prevailing trends in fashion and visual culture. New ideals of the feminine body were illustrated as realistic imitations and in abstracted forms to promote fashionable modes of display for the consumer with both forms compared as competing measures of contemporaneous cultural taste from the mid-1920s to the mid-1930s. The following section concludes the chapter by examining the influence of modernism as a design aesthetic on the mannequin and its eschewing of realistic representation. The concept of commercial art and design provides a context of professional discourse in which the display mannequin was evaluated as a sales device and as an iconographic reference for the female consumer.

4.4.1 The Mannequin as Commercial Art

By the mid-1920s the discourse in merchandising-based and fashion publications on the modern or ideal mannequin demonstrates the aesthetic tensions in representations and their effectiveness as feminine and fashionable tropes. The texts detail the impact of the modernist approach in art and advertising and the correspondence sought in fashion, its influence in fashion trades and as an articulation of the mode of the modern woman.

The concept of the modern permeates the design of mannequins and their status throughout the 1920s. This is evidenced in trade publications such as *Drapers*, as discussed, but becomes prevalent in industry periodicals such as *Commercial Art* and editorials in *Vogue*. The focus of the following section is the professional discourse on the function and aesthetic of the display figure from editions of *Commercial Art* with additional references to coverage in *Vogue*. First published in 1922, *Commercial Art* represents an original forum of design and industry-based articles on multiple

aspects of British advertising including window display. The primary research gathered from these textual sources indicates the level of contemporaneous debate on the place of commercial art and advertising in modernity and the critical discussion applied to display and the display figure as an object designed for the promotion of fashion. The examples demonstrate the commercial capacity and investment in the design of the form and the conceptual changes initiated towards the design of the mannequin in the tensions that arose between realistic and stylised representations. As part of these progressions the concept of commercial art and design gains traction as a professionalised practice and provides a context of industry-based discourse in which the display mannequin is evaluated as a sales device and as an iconographic reference for the female consumer.

4.4.2 The Modern Mannequin

The conceptualisation of a modern display figure is initially articulated in the concept of the 'Marotte' by Siegel and Stockman in 1924. Conceived of and emphasised as an artistic figure, made of papier-maché, the marotte is described as 'the work of progressive sculptors'; linking innovations in the use of materials with new effects. The use of papier-maché provided for different techniques allowing for decorative effect and a greater expression of stylistic features. The marottes are described as striking and charming in the use of bold colour, with emphasis brought to the face and particular distinction to the eyes. The stylisation of features and dashes of colour represent a departure from the replication of human portraiture in the wax display mannequin. The aesthetic and commercial significance of the marotte, illustrated in Figure 17; to replace the 'too realistic wax figures', is an early example of changing aesthetic towards the hyperreal accuracy of wax portraiture (*Commercial Art*, 1924). This is a debate that continues to have relevance, in terms of the place of the realistic display mannequin in contemporary fashion retail and is further addressed in chapter six. The example of the marotte at this time, was indicative of a work in progress that would be fully realised as a quintessential abstract display form at the Paris Exposition of 1925, questioning the viability of the place of the realistic display mannequin in contemporaneous fashion display.



Fig. 17. Example of a 'Marotte' display figure exhibited at the annual French Art Exhibition the Salon d'Automne, Paris. Date: 1924. Maker: Siegel. Art Direction: André Vigneau. Photographer: J. Roseman. Source: Portail des Bibliothèques Municipales Spécialisées.

In March 1925, an article in American *Vogue* featured photographs of 'The Modernistic Mannequin', referring to the marotte's prior exhibit at the Salon d'Automne of 1924, its use in Parisian couturier displays and the windows of Tappé in New York, as part of the modernistic trend in fashion (White, 1925). The magazine describes the styling of the mannequins in the salons of Vionnet and Poiret as 'the ultimate expression, in a lay figure, of what they are creating in costume'; a reference to an earlier edition of American *Vogue*, 15 February 1925, which featured illustrations of hand-painted dresses as examples of modernist art applied to costume (White, 1925: 41). *Vogue's* interest in the new type of French mannequin corresponds with its imminent debut at the Paris Decorative Art Exposition of 1925, indicating the synchronised tendencies of the mode in art, design and fashion.

The *Vogue* text, shown in Figure 18, provides one of the earliest reports of the conception of the still mannequin as an object of modernity and fashionability, in step with the artistic and cultural shifts of the period: 'The latest step in the evolution of the mannequin is this new type created by the modernistic tendencies of the mode and now appearing in smart shops of New York and Paris' (White, 1925: 56). It is this crystallisation of modernism as the contemporary aesthetic of the period across art and design practice that penetrates the discussion of the display figure and its cultural valuation to the fashion industry, particularly in this instance to the French couturier. The alignment of couture with the display figure and the Style Moderne of French decorative arts, as symbiotic of aesthetic standards and cultural prestige, would be brought to fruition in 1925.



Fig. 18. Fashion editorial 'The Modernistic Mannequin', American *Vogue*. Date: 1 March 1925. Source: Vogue Archive, Condé Nast Publications Inc.

In the American *Vogue* issue of September 1925, nearing the end of the Paris exposition the photographer Man Ray captures an example of the new style French mannequin favoured by the couturiers in the Grand Palais and the Pavillon de l'Elegance at the Exposition of Decorative Arts in Paris. The Lanvin mannequin is described as:

a very striking model made of grey wax. André Vigneau, of Siegel's, has developed these mannequins of wax or composition, in silver, gold, Egyptian red, natural, grey, violet, rose, or wood colour. Those above are in natural composition and illustrate the blending of a very life-like quality with a conventionalized attitude (Ray, 1925).

In such examples, stylisation is celebrated for its convincing effects in display that suggest more allure and interest, illustrative of 'expressive potential' (Munro, 2014). In the mirroring of features between living and inanimate mannequins, Caroline Evans demonstrates that the inanimate mannequin could be a more expressive vessel than the artifice of the living model: one liberated by its artifice and the other constrained (Evans, 2013). This is demonstrated through the aesthetic genre of abstraction in figuration, promoted as a signifier of modernity and modern femininity. In this framing, the mannequin is redesigned through modern materials and the woman emerges as the modern subject.

At the Paris Exposition in 1925 it can be argued that mannequins came to be identified as representative of a prosperous and fashionable era of European modernity and are amongst the first artistic imitations of a female consumer of an elite social status, represented as a conceptual beauty. The increased experimentation with the female form through stylisation was observed as providing a broader expressive canvas where the surface of the mannequin became a medium for advertising the fashionable mode, if not existence (Gronberg, 1997). The symbolic value of the mannequins of the 1925 Paris Exposition in relation to the development of French advertising identifies how the figures functioned as the simulacrum of modern femininity. In terms of its technical and aesthetic possibilities, and surface finish, the mannequin exhibited a new standard of the ideal and the

fashionable; which 'updated criteria for defining feminine beauty' (Gronberg, 1997: 375). Perceived as a gilded lily, in that it was literally finished in gleaming surfaces, the mannequin in its expression of the relationship between modernity and notions of femininity was 'identified as a vital component of the modern city street', (1997: 382). in the context of modern urban display, both in the department store window as well as exhibition spaces, the modern mannequin consolidated its position.

The ascendancy of the French stylised figure is reported on in 1926 in *Commercial Art*, post its success at the Paris exposition in 1925. The French writer and art critic Gabriel Mourey, (1865-1943) appraises the Seigel creations as representing 'a new and welcome adaptation of contemporary aesthetic principles to commercial needs' (Mourey, 1926: 75). The qualities commended by Mourey highlight the stylistic attributes of the figures that are seen to evoke images of reality through interpretative and suggestible features with greater effect than the former wax figures. Mourey's directive to 'give up any attempt at direct realism' is based in a critique of the wax figure as not fitting harmoniously with the designs of couturiers that 'embodied their latest ultra-modern audacities' (1926: 74). The collective merits of the stylised figures are summarised thus: 'a kind of characteristic and intentional stiffness, the whole designed not to reproduce everyday reality but to show a sort of abstract, generalised aesthetic truth, like that which is the mainspring of a work of art' (1926: 75). The idea of aesthetic truth, the conferred status of art and the figure's ability to infuse style in all it exhibits is recapitulated as the contemporaneous value of the figures in belonging 'very closely to our times' (1926: 75). Siegel's figures under the art direction of the sculptor and photographer, André Vigneau (1892-1968) became centrepieces at the Salon des Artistes Décorateurs and the Boutique Martine-Poiret post their exhibition at the 1924 Salon d'Automne. In these exhibition spaces the fashion mannequin came to exist in a broader visual

culture and exhibited not only a mimetic presence of femininity but articulated the artistic relationship between the mannequin designer-manufacturer and society.

The changing concept of the mannequin, the stylisation of its gender, surfaces and form for 'the advancement of an artistic conception' was extolled by the German art director and expressionist Walter Riemann (1887-1936) in *Commercial Art* in 1928. Riemann's treatise to eschew and replace naturalistic features with stylisation 'in which the essential elements were simply line and movement' are asserted in a feature on 'Fashion-Sculpture and Shop-Window Decoration' (Riemann, 1928: 268). The concept of Fashion-Sculpture is allied with the figure designs of the German mannequin manufacturer Paul Baschwitz, who commissioned the modernist mannequin sculptures of Rudolf Belling in Berlin displays as forms adept 'at giving plastic expression to the form and movement of bodies' (1928: 268). The allure of the European mannequin was fixed in a design and art ethos that favoured the connection with art and its expressionistic mode. Fashion-Sculpture comprised a movement, its aim to promote new media. It was seen to both ennoble and restore respect to the dummy and in an interesting paradox 'endowed with life' the inanimate form (1928: 268).

The devaluing of wax as the medium of representation is a consistent feature of the art and design - based discourse in the industry but in 1929, *Commercial Art*, provides a reminder that wax mannequins were seen as an irresistible in their allure to woman shoppers. To retain the allure Pierre Imans development of cerolaque combined wax with lacquer to produce supple forms where arms could be styled with expressive gestures. Imans speaks of the commercial power of displayed goods as being developed by work that is artistic, that by merging the creation of the form with an aesthetic that is harmonious for the garment, supports 'a synthesis of modern womanhood' (1929: 44). The article goes on to form a critique and exposition on the 'ideal mannequin' and its characteristics, detailing specific features that combine to provide an interpretation of the 'modern' woman in the representation of the female form. The aesthetic arguments of Imans and Siegel

symbolise valued notions on criteria of beauty and its function in the display figure's development as a commodity in the cultural consumption of fashion. The dominant aesthetics of the modernist movement provided experimental approaches to form that eschewed realism and drew attention to the materials and artifice of the display mannequin and operated a rationalised mode of femininity by de-emphasising the feminine form and abstracting facial features.



Fig. 19. Photograph of Pierre Imans mannequin. 'The Modern Galatea': 'Display Figure in "cérolaque", with supple arms in "carnisine" decorated with "cérolaque". Produced by Pierre Imans, Paris'. Date: 1 October 1929. Source: Commercial Art.

The status of the display figure, its mode of realism and measure beauty raised contentious points or conflict. A spokes-person for Pierre Imans in 1929 discusses the ideal of the modern mannequin as 'The Modern Galatea' in *Commercial Art*, shown in Figure 19, marking the conceptual territory of beauty as distinct from preconceptions of the adjective of modern as a prefix, of the 'illogical, grotesque or simply ugly'. The text voices a concern of newness and the modern, the word

mannequin is used for the artistic display figure its modern form 'as closely connected as possible with what has always been considered beautiful' (Robin, 1929: 44). The treatise suggests a particular endeavour to maintain aesthetic standards and not be determined by the 'new'. These standards amount to good taste and representations of people 'obviously adapted to modern life, with a sympathetic outlook and elegance': 'To justify its existence the display figure must present itself to the public in a fascinating manner adding distinction to the dress or clothes it is employed to exhibit' (1929: 44).

Robins promotes the mannequin's decorative style as adaptable to the public view. 'The display figure must never repel any eye and must never be out of place' (1929: 44). These codes or prescriptions signify an anxiety with the display figure previously honed to be hyper-realistic and seeking to accommodate a stylistic balance or stasis within a modern or traditional shop harmonising with the shop's presentation. Advocating beauty as the basis of art and the endeavour of the display for the boutique vitrine, is argued as the basis for mannequin design to be 'allied to beauty even if that passes for a lack of originality'. One of the featured mannequins is described as being of the 'Arts Decoratifs' style and the other described by the supple quality and smoothness of its materials. The range of mannequins shown include an older man, a character-type and a child. As a brief exposition and elucidation, it demonstrates the position of the mannequin as a conduit of the social anxieties of the age (Schneider, 1995) and as stated by Prown the object, when examined as an artefact conveys the social and cultural conditions of its making (2001).

4.5 Conclusion

The aesthetics and cultural politics of mannequin design pre-1939 situate the mannequin as an exhibition piece for the display of fashion and as an object of artistic interest in world expositions. Mannequin design was propelled by developments in materials and early technologies, but much depended on the manufacturer's ability to assemble the artists and skilled artisans capable of manipulating the materials so as to produce a mannequin that was artistically crafted, adapted to a

highly creative market and responsive to the demands of the modern female fashion consumer. This narrative illustrates how the mannequin was conceived as a symbol of modernity and was further distinguished as an art object by the creative input and craftsmanship of individual sculptors and designers.

By the mid-thirties the mannequin was clearly established as an object of fashionable feminine display, its mimetic potential featured in fashion editorials. High-end fashion magazines such as *Vogue* and *Harper's Bazaar* provide elegant photographic and textual references to the mannequin, such as the September 1935 British *Vogue* edition featuring Siégel-Stockman mannequins styled with the attitude and bearing of Greek figures positioned on plinths and used to model nightgowns. The inanimate forms, shown in Figure 20, are dressed to emphasise the techniques of drapery and a female ideal resembling that of a classical goddess in the fashion feature, 'to Bed or to Dinner'. Accompanying photographs in a twinned editorial in the issue depict live models emulating the Grecian stance in couturier gowns. The texts refer to the Phidias-like figures as 'Archaic Greek, neo-classic or just indescribably 1935, it's drapery that reveals the figure'; emphasising an inter-play between classical and modern feminine ideals and the mirroring of silhouettes between model and mannequin.

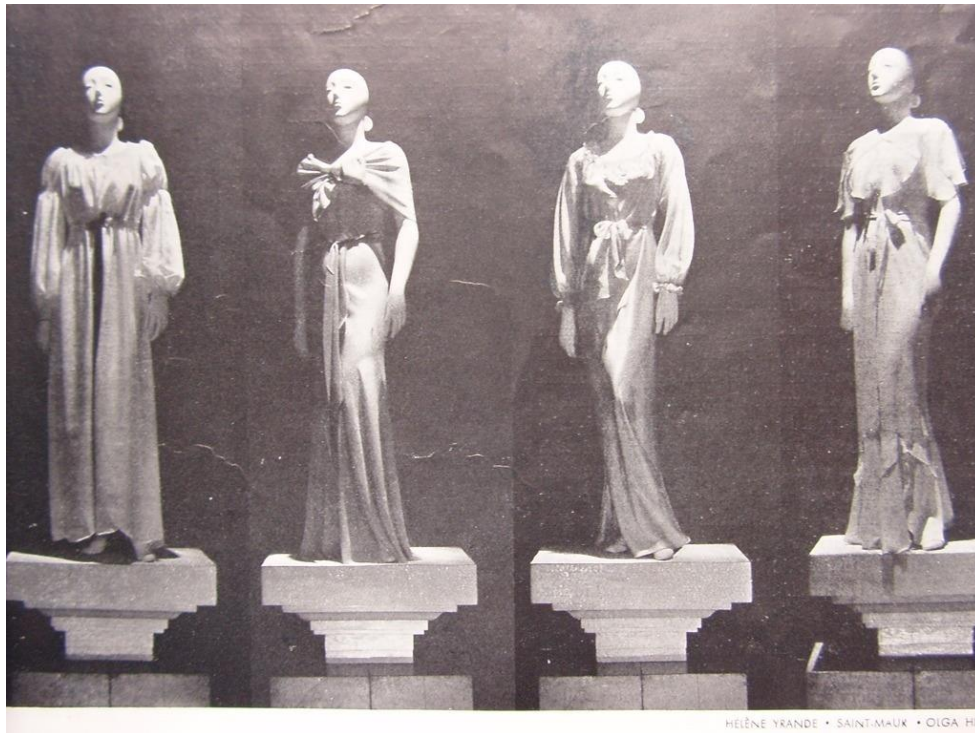


Fig. 20. Fashion editorial 'To Bed or to Dinner'. Photograph of Siégel-Stockman mannequins modelling night gowns. Date: 18 September 1935. Source: British Vogue.

The new vogue for abstracted fashionability and svelte feminine idealisation was adapted by manufacturers such as Gems emphasising flexibility in form with detachable *mâche* arms and carved wooden hands and a contemporary silhouette, modelling a 'modern shape with wide shoulders and slim hipline' (Gems Archive, c. 1930s). Gems' modern mannequin body for the British retailer illustrated its own motifs of elegance with the addition of silk wigs, blue mask eyes and long eyelashes. The subtle facial abstraction and typography of the advertisement suggests an image closer to an American art deco aesthetic, referencing Hollywood ideals of femininity in the mannequins with a cream tan finish and red lips for the display of gowns and lingerie.

NEW VOGUE

in fittings & figures

The most unusual feature of the Vogue Models is the interchangeable real SILK WIGS in all shades.

No. 896
Vogue Lingerie Model
 A modern shape with wide shoulders and slim hip line. Cream Tan finish with mask eyes and long lashes, etc. Silk wigs in all shades. On detachable base in pastel shades. £5 19 8.

Ditto. Shorter model for Brassieres. £4 4 0

No. 890
New Vogue Composition Model
 With broad shoulders and slim form for proper day Gowns. Finished Cream Tan Coloring, modelled brows, mask blue eyes with long grouped lashes and red lips. Detachable silk Wigs in all colors with loose curls for style of Millinery. Complete with detachable marble arms and carved wood hands. Supported by movable rod, with heel adjustments, on metal base. £12 12 6.

No. 8902
New Vogue Millinery & Scarf Model
 Finished Cream Tan, blue mask eyes, long grouped lashes and red lips. Detachable silk Wigs in all shades with loose curls to suit hat displayed. Mounted on 31" dia. Columns finished neutral shades, on heavy Metal Base. Total Heights 31" 41/4 41" 48", 51" 47/4.

No. 899
Vogue Composition Figure
 New style model, broad shouldered and slim form for to-day's gowns. Cream Tan finish with mask or painted eyes, very long lashes, detachable silk wigs in all shades. With light marble arms and carved wood hands. Supported by movable rod, with heel adjustments, on metal base £12 12 6.

GEMS LTD.
list r

Fig. 21. Advertisement for 'New Vogue' mannequins. Date: not recorded, c. 1930s. Maker: Gems Ltd. Source: Gems company archive.

As discussed in the introduction, existing histories of the fashion mannequin distinguish the point of separation between realism and stylisation as occurring at the point of the 1925 Paris exposition with the introduction of abstracted mannequins in Europe and the emergence of new realisms of the American display figure in the 1930s (Parrot, 1982; Schneider, 1995). The next chapter examines the circumstances and context for the pre- and post-war display mannequin, prior to the Rootstein study. It addresses specifically, the production of new modes of realism and mimetic experiments with the form of the display mannequin in the promotion of the fashionable body for the American consumer.

5. Developments in The Realistic Mannequin: The American Context

5.1 Introduction

The focus of the chapter is an examination of the social and economic context in America from the mid-1920s to the 1960s that influenced the production of the display mannequin and the realist aesthetic that defined the look of the American mannequin form. This chapter specifically addresses the history of the realistic display figure in relation to primary research on American mannequin designers and their relevance to the case study of the thesis, the work of Adel Rootstein in bringing contemporaneous versions of realistic mannequins to the British market. Post 1925 the technical and material development of the display mannequin gained momentum within an expanding economy of American retail, where advertising and display became prominent promotional techniques. It is these specific cultural developments in visual media and merchandising that defined the use and styling of the display mannequin in American retail and propelled the desire for realistic models that related to the consumer. The chapter scrutinises this context in which the mannequin form shifts significantly in its cultural representations from a stylised centred aesthetic to an aesthetic based in realistic representations of the consumer. The shift from an aesthetic strongly influenced by the contemporaneous art movements of the European moderne and as exhibited in the semi-abstract mannequins at the Paris Exposition of 1925 was transformed by compelling new ideals of feminine beauty in the 1930s. These representations, based on society beauties and Hollywood celebrity, provided recognisable templates for the promotion of American fashion and specifically matched the aspirations of female consumers of New York department stores.

The chapter further situates the shaping and success of the American mannequin in the context of the ascendancy of the American mannequin designer and display director. The development of the American mannequin was driven by cultural and commercial factors that were principally active in the 1930s and 1940s, inclusive of the years marking the Depression from 1929 to 1936. These pivotal factors relate to urbanisation and the expansion in department stores and consumption, the growth

of advertising media, the promotion of American fashion design and the professionalization of practice in merchandising and window display. Central to this was a re-engagement with realistically based figurative models for display that could be identified as fashionable role models for principally, the metropolitan based American consumer. The chapter expands on the history and related discourses of the realistic mannequin in existing scholarship and contributes new research on the design practice of American mannequin producers and the significant role of female designers in shaping fashionable representations of the American consumer. The designer Cora Scovil is credited as the first maker of the fashion mannequin (Schneider, 1995), beginning in the 1920s with representations for department store displays based on theatre actresses and subsequently Hollywood actresses. It is these representations that form a direct line with the work of Adel Rootstein through the influence of the mannequin maker, Mary Brosnan, (Southgate, 2013), considered America's leading mannequin designer of the 1950s, who was mentored and trained by Scovil. In this history, there exists a link in mannequin design, working practices and realistic representations modelled on female ideals of their time that extends from the mannequin producer Cora Scovil in 1920s America, through Brosnan, to Adel Rootstein in 1960s Britain. The chapter ultimately examines the production and styling of the realistic fashion display mannequin in America as a template for the innovations in mannequin design for the British fashion market of the 1960s.

The chapter comprises three sections. The first section positions the emergence of a realistic aesthetic in the display mannequin in the wider context of developments in American retail and consumption. Here, the concept and realisation of an identifiable American mannequin figure is formed by economic and cultural conditions directly linked to the increase in the status of merchandising and visual display. The section enumerates on aesthetic concepts of display, the centrality of the department store window as a medium of advertising in the promotion of fashion and the relevance of the realistic mannequin in this context.

Section two examines discourses of realism in mannequin design and the material and technical progressions in producing desirable representations for the American female consumer from the 1930s to the 1950s. The second section examines the alternative constructions of femininity whereby female fashionability, national identity and consumer aspiration were coalesced in display, propelled by the expansion of the fashion industry in America. The section examines the incremental innovations of American mannequin designers in producing realistic representations in the display mannequin.

The final section identifies the specific innovations of the mannequin designer Mary Brosnan that were considered influential to the designer and manufacturer Adel Rootstein and promoted an assimilation between mannequin manufacturing and the fashion industry of the 1960s. The chapter concludes with examination of a discourse on the design input of the mannequin maker and the complex engagement of cultural producers in fashion display in the realisation of the mannequin form.

5.2 Shaped by Display: Visual Merchandising and the Making of the Realistic Mannequin

The American history of display and merchandising and the trade of the window trimmer, in contemporary terms, the visual merchandiser, is of specific significance to the development of the realistic mannequin. The economic and professional foundations of merchandising display occurred incrementally from 1900 with increased urbanisation across America. It is a history that parallels the expansion in commercial retail, the public interest in consumption and the display of fashion situating the mannequin figure as an increasingly important representational tool. The technical and aesthetic developments in the realistic mannequin occurred in a context of expanding visual and mass media from the 1920s to the 1940s. American manufacturers of the mannequin form emerged as part of this design culture, which from the late 1920s placed emphasis upon the specialisation of skills in visual and advertising media such as window display and positioned the mannequin manufacturer in a chain of production that included artisan makers, display directors and industrial

designers. This section examines how within this context an American display aesthetic and the concept of an American mannequin came to prominence with the manufacture of mannequin forms that represented prevailing notions of realism for the consumer for the purposes of the advertising and display of fashion.

The increased status of merchandising and ultimately visual display represented a growth in national standards of retailing with the store window gaining prestige as a commercial and social space in American cultural life (Marcus, 1978; Iarocci, 2003; Arnold, 2009). The expansion of advertising as a professional industry and within this, the role of merchandising and the development of window display created new criteria for feminine representations in fashion. This concurrence of the emerging fields of advertising, commercial art and the input of the industrial designer in visual merchandising produced modern concepts for the realisation of an American mannequin.

Publications such as *Commercial Art* (1922), retitled subsequently as *Commercial Art and Industry* (1932) and finally as *Art and Industry* (1937) introduced a level of professional discourse regarding display, the positioning of the display director and the production of the fashion mannequin. Such discourses relate specifically to the relevance of figurative representations in women's lives as fashionable and aspirational role models, illustrating a debate that remains current on the social and cultural significance of stylised and realistic mannequins and their relevance as markers of social change and aspiration in women's lives.

The display of merchandise, known as window trimming, developed in America in response to the expansion in urbanisation and retail businesses from the late 1800s. In 1898 'The National Association of Window Trimmers of America' was established as the first display industry body for 'the low-paying and otherwise disparaged craft' (Marcus, 1978: 16). These early developments, including the establishment of training schools for window trimmers and trade publications for retail display represented how 'knowledge was at least becoming more refined and more systemised at this time' (Marcus, 1978: 17). In *The American Store Window* Leonard Marcus draws attention to the

lack of confidence expressed in window trimming as a recognisable profession by store managers and the discord in contemporaneous accounts as to whether display functioned as an art or science. Notwithstanding the debates as to how to define the trade and its status, display developed as a competitive design process. By the 1920s the display professional was linked with the role of the industrial designer and viewed as a specialist communicator of a new form of American media, window display, which came to be considered 'as apt a concern of modern design as were the products in the window and the buildings themselves' (Marcus, 1978: 21).

In this light the trade of the window trimmer and its corresponding professional associations and trade publications multiplied in response to the expansion in retail as a model of selling rather than the tradition of wholesale distribution associated with the general store (Marcus, 1978). By the early 1930s, the window trimmer's craft and the technical and aesthetic expertise that evolved in window display in New York and across America were considered 'a credit to modern advertising art' citing stores as 'beholden to a window dresser for over fifty percent of the business it does each day' (*Advertising Arts*, 1933: 40). This contemporaneous positioning of the window trimmer as salesperson and visual designer led to a jostling of professional identities between the mannequin sculptor and designer/manufacturer and the display director which at times cohered as one role or as a combination of two or more of the individual roles. The significance of this overlap led to different aesthetic inquiries into the conception and styling of the display mannequin and ultimately to questions of design authorship in relation to the mannequin, a debate considered later in the chapter. From the perspective of the American retail market in the 1920s and the 1930s the representations of the mannequin were popularised by mirroring the consumer, a transition that lay both in how display was conceptualised and the innovations of sculptors, fine artists and artisan makers from across America. As discussed in the previous chapter, changes in the production methods and distribution of clothing and the increase in mechanised manufacturing in the late nineteenth century, consolidated mass production with a need for mass marketing for the style of the period. The shifts in American material culture, at this time, with increased urbanisation and

advances in technologies effected measurable aesthetic and social changes across art, design and representations of the female body (Marcus, 1978; Schneider, 1995) with fashion display as a main conduit of these shifts.

5.2.1 Concepts of Display

Display is conceived of as a mediator of style, taste and commerce referencing artistic and visual media that came to prominence throughout the 1920s and directly feed into the conceptions of the realistic and aesthetic effect of the fashion mannequin. The notable shift from the abstracted mannequins of 1925 to the realistic models of the 1930s is documented in existing scholarship as a marker of the commercial and aesthetic change from the European dominance in the fashion spectacle to an independent American model of modernity in fashion display (Marcus, 1978; Parrot, 1982; Schneider, 1995; Strege 2013). Though the realistic mannequin had co-existed with the abstracted, stylised forms in the 1920s its genre had changed in response to materials, technologies and trends in fashion and ultimately in accordance with how style was mediated by wider cultural influences. In 1932 the influential American mannequin designer and display director Lester Gaba (1907-1987) dismissed wax as 'old-fashioned as the bustle', critiquing both styles in mannequin design; the 'Gibson girl wax-works figures of smirking wax ladies with real hair and glass eyes' and their abstract counterparts of 'modernistic green-skinned nymphs with golden coiffures', as outmoded for the American consumer and for the mannequin's key function as a merchandising tool (Gaba, 1932: 38).

Gaba's critique and the concepts underpinning the approaches to display indicate how the design and role of the mannequin form was conceived of differently by mannequin sculptor/manufacturers in the European visual arts context to the mannequin designers/display directors in the commercial field of American fashion. These concepts represented, as mooted previously, the change from the elite environment and conditions of the couturier's salon into the retail market of mass production. Equally the history of display, specifically of fashion in European and American contexts from the

early 1900s is associated with different visions and economies of design. As Marcus notes in *The American Store Window* the work of American display directors in the 1920s did not reference the influence of the 1925 Paris Exposition and its semi-abstracted mannequins as fashionable ideals as it 'might affect the style and material resources of American window display' (Marcus, 1978: 24).

American fashion display was initially constrained by notions of 'conservative good taste' and hence, in the presentation of its mannequins, figures remained 'staid' in attitude and appearance, whereas in Europe, the fashion window was a resource of modern design 'merging fine and applied arts' (1978: 24). As Marcus enumerates, the static form of the heavy wax mannequin in American display was based in a material culture of Victorian furnishings and a drawing room aesthetic of staged interiors. The eventual modernisation of the mannequin in the American store window would occur within the wider concept of a design economy referencing the commercial arts and the industrial designer. It was an economy prompted ironically by the exigencies of the Depression and the need to stimulate a market to promote American fashion and fashionable ideals (Arnold, 2008). However, at its base lay the innovations, often of female producers, of two and three-dimensional figurative forms that were early prototypes of the realistic and fashionable female consumer. Essentially the material resources and effects of display were realised through different portals of cultural production that brought fresh significance to the role of the mannequin. What came to prominence in America occurred in two distinct areas. This included the rise of the entrepreneur artisan mannequin maker that emerged regionally across America and acquired prestige in New York and then, of specific note, the dominant role of the display director and affiliated mannequin designer as part of the powerful commercial agency of the department store with the store window developing its own visual language to compete with other advertising media in fashion.

As a visual frame, the plate glass store window afforded possibilities for illumination, scenography and night-time display providing a parallel space for the spectacle of fantasy and fashionable aspiration. In the context of modernity and consumption, the fashion spectacle of the store window was compared with both the illustrative copy of fashion editorials and the visual media of film for

effect and illusion (Gaines, 1989; Eckert, 1990; Friedberg, 1994). The type of elevated and dramatized imagery that could be accommodated in the store window, often life size in scale, was compared principally in its effectiveness to advertising and photography. The relativity of the fashion illustration or photograph to the three-dimensional mannequin, specifically in its representations of realism, prompted enquiries in publications such as *Advertising Arts* as to how style and naturalism in fashion display could be situated favourably between the commercial and visual artist:

‘Photography was well established as one of the most important advertising mediums, and the camera loomed large as a dangerous competitor of the commercial artist’ (*Advertising Arts*, 1931:41). The focus of the report looks at the initiatives of the display artist and sculptor to create ‘an illusion of natural style’ in form and movement that could be applied to figurative forms and match the qualities of the photographic advertising of fashion. As Nicole Parrot notes, the shop window became its own spotlight and ‘the street with its fluid traffic was a theatre that never closed’ (Parrot, 1982: 121). The illusionistic and compelling qualities of window display are equally observed by Rebecca Arnold as a ‘liminal space’, physically placed between street and store interior and as ‘an uncanny switching station’ between two and three-dimensional representations of fashion; the magazine photograph and the embodied simulation (Arnold, 2008: 111). The transition between two and three-dimensional representations in fashion display and changes in materiality of the figurative form emerges with the early work of American mannequin designers. As noted, the designer Lester Gaba presented a debate on the necessity of the fashion mannequin to represent a model of contemporary attitude and physicality and the requirements of display to engage the consumer through conditions of social and economic change. Such changes in women’s lives in America of the period were centred in concepts of the modern body and femininity and formed a discourse within the expanding visual and print media of the period. From the 1930s to the 1950s references to the mannequin form and its mirroring of constructions of femininity are emphasised as legitimate concerns of the commercial and advertising arts as well as the fashion industry. The composite picture that emerges is of the mannequin as an essential sales tool and reference point

not only for the display of a quotidian and accessible American style that was saleable as a unifying aesthetic but also defined the aspirational look of the distinct clientele of New York department stores (Arnold, 2008). The clothing style that marked out this aesthetic was the concept of sportswear as detailed in the study *The American Look* (2008) by the fashion historian Rebecca Arnold emphasising an athletic and active female form. The next section examines the cultural representations of the American female consumer in a succession of realistic mannequin forms that knitted together ideals of femininity with home-grown aspirational role models and brought to fruition an American aesthetic in mannequin design.

5.3 Fashioning the American Ideal

This section extends on the history of the realistic American display figure in relation to primary research on influential mannequin designers from 1920 to 1940. It examines the relationship of the mannequin to the American ideal and the fashionable aesthetics that came to define American style. The section elucidates on the correspondence between the form and aesthetic of the mannequin and its mirroring of American femininity. The discourse focuses on developments in material and visual culture in American society. That is, the growth in the urbanisation of American, its media and technologies, and the bearing of these changes on conceptions of realism and the display of female imagery. The progressions in the realistic aesthetics of the mannequin at this point form the background to British innovations in mannequin design, associated with the producer Adel Rootstein from the 1960s and discussed in chapter six.

5.3.1 America and Modernity

The context for the mimetic role of the realistic mannequin in American society includes the expansion in visual culture and mass media across America from the late 1800s that contributed to a cohesive cultural identity for the American consumer (Orvell, 1989; Arnold, 2008; Adams, 2012). The development of a modern American sensibility emerges from the wider scope of socio-economic and cultural changes that promoted a shared consciousness of American-ness (Orvell, 1989). This

progression effected changes on women's visibility and participation in society and therefore altered conceptions of femininity (Adams, 2012), of which, the mannequin, as one such representation, would come to convey new national attributes and ideals of American womanhood. The section examines mannequin tropes from the influence of the wider visual culture and the key producers who interpreted these signs including, in the first instance, the mannequin designer Cora Scovil. The display mannequin at this time is developed primarily through the initiatives of mainly female producers; this occurs most actively from the 1920s to the 1940s, corresponding with the rise of the industrial designer, the department store and visual merchandiser and the commercial perspective applied to the promotion of American cultural identity in its fashions, designers and female icons.

The material study of American produced mannequins of this period is gathered from visual and textual media. Actual artefacts are not accessible; rare examples of original objects occur at auction or through private collections. There exist no known archives for the mannequin designers that are focused on in this chapter, with the exception of Lilian Grenaker relating to the wider scope of her work in inventions. The traces of these mannequins occur in contemporaneous news, trade and editorial sources and the materiality of the objects remain tangible through textual and photographic coverage. These texts, on the iconology of the display mannequin, amount to the multiple scattered observations as mooted by Prown (1980; 2001) in gathering material and specifically stylistic evidence in object research to investigate the social and cultural role of the artefact. The range of reports from the period studied indicate a public and industry interest in merchandising history and design practice inclusive of the social significance of figurative display. Such contemporaneous texts in trade journals and magazine publications provide primary evidence of the level of professional and popular discourse for an audience initiated into debates of fashion, style and display in the American market. These texts bring into the public domain a discourse of entrepreneurship, design, femininity and fashion with the mannequin functioning as part of the symbolic currency of these social shifts.

The focus of the research in this chapter is key innovations in mannequin design through the material interventions of Cora Scovil, Lester Gaba and Mary Brosnan and their specific inventions and techniques that elevated the realist aesthetic of the female display figure. The examples discussed indicate the level of conceptual thinking applied to the development of contemporaneous realistic mannequins that embodied the fashionable style of the American female consumer. These mannequin exemplars form an incremental history of design technologies and aesthetic concepts applied to the display mannequin, which principally emerge from the contribution of female designers.

5.3.2 The Realist Aesthetic

The study of what constitutes an American mannequin is informative of new design technologies but equally of the representations co-existing between different sets of consumers across America and the scope of the commercial field to develop realistic models. The notion of realism and its application to the fashion mannequin is influenced by the conceptual shift in American society at the end of the nineteenth century. This shift, centred in an analysis of American cultural forms, by Miles Orvell, is summarised as a transition between a cultural attachment to imitation and its arts of reproduction and illusion and a progression towards 'a modernist culture of authenticity' and a desire for 'the real' that characterises the early twentieth century (Orvell, 1989: xix). This spectrum of the experience and actuality of realism impacted the fashioning of material objects and equally of the American consumer offering modes of consumption, to which the department store was central. Defined by Orvell as symbol of a hieroglyphic world in its aesthetic surfaces, social codes and activities the department store stimulated and furnished a desire for mass consumption (1989). A desire that was made vivid through advertising strategies that expressed novelty and abundance and promised possibilities of transformation. The appearance of the display mannequin and its modes of realism were nurtured by these structures and the developments in its aesthetic were acquired through ambiguities and variations in how realism was interpreted. As Schneider summarises,

realism in the display mannequin was relative and elusive and ‘no single-faced puppet’ and remains a conduit of its contemporaneous context (Schneider, 1995: 69)

The technical renderings of realism in this period are definable in concrete material examples, discussed in the chapter that includes patents for new composites and articulations of the display figure; innovations which became hallmarks of American manufacturers (1995). The mannequin tropes that develop from the influence of the wider visual culture were promoted by key producers who interpreted these signs and experimented with new materials to produce realistic effects. Images derived from Hollywood iconography and noted socialites formed the aesthetic of the female display mannequin of this period representing the symbolic and commercial value of feminine imagery in fashion display. The development of a national commercial iconography of American beauty and femininity is demonstrated in its commercial arts of the period, particularly the work of illustrators, such as Charles Dana Gibson, who articulated and reified imagery of American female ideals for a mass audience.

5.3.3 Femininity as Visual Culture

The emergence of mannequins that fused nationhood and womanhood occur within a period of professional and technical developments in display and become integral to the expansive visual culture of American society from the early twentieth century. The variety of print and pictorial media circulating from the late 1800s to the early 1920s introduced representations of the fashioning of American femininity for ‘the American gaze’ (Adams, 2012). Depictions of American women were experienced in literature and the corresponding growth of a variety of theatrical and filmic entertainments. The panoply of mass media, as discussed by Adams, invigorated public spaces with various forms of display of the female body from vaudeville, burlesque and tableaux to the work of illustrators for magazines and fashion editorials (2012). The discussion of the live mannequin and the sustained viewing and repertoire of behaviours of the stylistic body in the context of the fashion show is considered in detail in the scholarship of Evans (2013).

Representations of American femininity were used with significant effect in a variety of promotions and exhibitions. The tableaux vivant was one such example where the female body was produced and replicated through modes of performance and pictorial imagery creating opportunities for seeing and 'a new national vision of the American woman' (Adams, 2012: 21). The value of beauty itself was used as a marketing strategy functioning as an additional and active surface of advertising and of national cohesion and signage of American femininity (2012). The role models comprised a portraiture 'that focused national interest on the female body' and aspirational feminine personas, as in the case of the illustrative arts and the circulation of feminine images (2012: 22). The display mannequin develops in the mediation and reification of these images offering specific genres for the American consumer.

A significant example of the force of pictorial imagery and its rapid reproduction was the illusion created by that of the Gibson Girl, a feminine trope disseminated by the illustrator Charles Dana Gibson. In essence a further recreation of the Pygmalion myth, Gibson's illustrative creation set a precedent for distinctive images of American femininity. The Gibson Girl represented an idealised style and allure for from the 1880s. Such representations could be identified by a singular feature or gesture as a 'visual type' (Adams, 2012). From the 1880s a variety of succinct illustrative tropes of ideal American beauties permeated national publications. Mannequins of the period came to emulate such visual summaries of American womanhood and can be seen to perform as part of nation building; their images based on the fashionable distinctions of society beauties of modern American. Examples of influential society role models as mannequins from the 1930s instinctively formed a continuity with the Gibson Girl in social and economic status and posed as the most desirable mannequins based on their perceived realism; their images presented as life-like reproductions from photographic and composite studies of idealised women. Lester Gaba's mannequin collection of the Gaba Girls in 1933 were part of this continuity and the 'Brosnan Girls' (Kropotkin, 1957) were a further manifestation from the 1940s to the 1960s. Feminine allure and

modernity in the American context circulated its own versions of realism and methods of how the real was captured.

The discourse on representations of display figures and the working practices of female mannequin designers emerge within the expanding professionalization of the American display industry from the 1920s to the 1940s and corresponds to the promotion of American fashion designers and the 'American look' as discussed by Arnold (2008). Themes of nationhood communicated through idealisations of American female beauty gained popular currency and distribution in this period. The typology of mannequins increases its representations of national ideals of fashionable femininity acquiring regional and metropolitan significance that emerges from the wider reach of the formation of a national visual culture. Coverage within trade, periodical and news publications relates to the public fascination with the American department store of the period and the interest in female role models and their social standing (Arnold, 2008) American cultural identity is expressed through a home-grown iconography of fashionable tropes including that of fashionable aesthetics in clothing, design and commercial art modulated by the increased presence of the display mannequin.

The realist aesthetic of the female fashion mannequin represented a cultivated artifice that was visually natural, spontaneous and with tangible personality. The notion of personality was central to the sales factor of the display figure as it was to the progression of advertising in the American society (Orvell, 1989). This development of a national commercial iconography of American beauty and femininity is demonstrated in its commercial arts of the period. Advertising was one such medium that blended commerce with fine art in the mobile visual atmosphere and the mannequin forms replicated this reifying imagery of American female ideals for a mass audience. Shifts in realism as a value and aesthetic were mentored in trade articles and fashion editorials and indicate an orientation towards a whole physicality envisaged in the mannequin that could be imagined as having a representative American quality (Arnold, 2008). Likeness to an American ideal was formed through creating resemblances to distinct tropes that symbolised facets of American culture. This

primarily occurred in tropes of society beauties and the celebrity of early icons conveying the aesthetic of glamour, vigour and efficiency of American womanhood (Arnold, 2008).

5.3.4 An American Look

The American look, as discussed by Arnold, that characterised the 1930s and 1940s defined a tangible aesthetic of American style that was comprehensible as a national trope and disseminated through the various communication channels of the fashion industry; catalogues, department stores and designers. As Arnold demonstrates, the industry's aesthetic and economic productions held together a social cohesion and promoted material symbols and codes that developed a sophisticated discourse in trade and popular press. The development of professional roles in retailing for women were exemplified in the executive status obtained by Dorothy Shaver in her leadership of the New York department store, Lord and Taylor. A comparable progression of the status achieved by the female mannequin designer can be observed in the reputation gained by the mannequin designer Mary Brosnan. The mannequin itself occurs as a subject of popular media and social discourse on fashionable femininity as part of the highly visualised tropes in the display of the body for an American audience. Contemporaneous reports from trade journals and editorials, within news and magazine publications, indicate the increasing prestige of visual media, such as display, as a function of commercial and fine art contexts. This professionalisation of visual merchandising articulated the position of mannequin production and display in establishing the home-grown American fashion industry and its designers. To this extent, the image of what may be called the American mannequin emerges within the expanding professionalization of the American display industry in the 1920s and is related to the wider public fascination with ideals of American femininity and the prestigious department stores of the period. The practical considerations of larger spaces in size and structure for fashion merchandising prompted new concepts in retailing that required the mannequin to be lightweight portable and versatile. Mannequin designers worked with department stores requirements in terms of their clientele and locality. Female fashionability occurred in a discourse of

'the modern body', related to new social and cultural practices for the female consumer. A set of physical markers that feature in *Life* magazine in 1938 indicate the ideal body of the late 1930s as a cultural template that is conveyed through specific tropes and visualised in modes of dress, gesture and physicality. Representations of femininity were economically and socially formed through these tropes and expressed the desire for a cohesive culture of modern America (Arnold, 2008). At its centre, its bearing of female corporeality became a social and advertising concept associated with nationhood and aspiration. This is illustrated in features that situate the modelling of the mannequin on celebrity and society beauties emphasising allure, breeding and ideals of style, that come to be exemplified in the designs of Cora Scovil and Mary Brosnan.

Techniques in American display involved a range of media and included significant transitions in design that affected scale and dimensionality, from two-dimensional to three-dimensional figures. The influential models that came to define the styling and appearance of American mannequins emerged from artisanal crafts of sewing, textile posters and soap carving. In essence the techniques contributed to new modes of femininity referencing tropes that became part of the circulation of mass culture and represented the wider context of changes in material and visual culture. The nature of composite images that emerge from these techniques include media that was the natural medium of advertising: the patch poster display figure and the soap carved figure used in advertising. This section looks at significant mannequin designs that emerged from these primary forms, their impact in an American context and contribution towards the imagery of the realistic fashion mannequin.

5.4 'Posters that Wear Real Clothes' (Popular Science, July 1921)

Experiments with materials remain the basis of the evolution of the mannequin and in the early to mid-twentieth century specifically define its realist aesthetic. The invention and use of different media; from cloth-based representations to soap sculptures, plaster and plastic composites propelled advances in figurative forms and fashionable display. The evolution in mannequin design demonstrates the scope of the wider commercial and entrepreneurial activity of the American fashion industry. This section looks at significant mannequin designs that emerged from these primary forms, their impact in an American context and contribution towards the imagery of the realistic fashion mannequin.

The history of creating likenesses between mannequins and real people, designed specifically for the purposes of commercial fashion retail, can be traced to the work of Cora Scovil. Scovil's innovations include the patch posters adopted by American department stores in the 1920s and from the 1930s, her invention of lightweight plaster composites to produce new mannequin forms based on the likenesses of popular Hollywood actresses (Marcus, 1978; Schwartz, 1996; Klug, 2009; Strege 2013). One of the most significant realistically based representations in early display was the patchwork fashion poster, incorporating actual clothing into the design on a lifelike and life size figure. The origin of the patch poster lies in the experimental approach by Scovil, a trained artist, to use fabric cut outs on a muslin background to make a realistic representation of a lead actor for a theatrical poster.

The poster format, in itself, was a familiar medium of advertising but the materiality of Scovil's designs that 'she cuts up real shoes and stockings to sew on muslin backs' (Entz, 1925: 87), applied to fashion display, represented a new mode in two-dimensional representation. Scovil adapted her use of media to respond to the need for more flexible and visually alluring representations in the growing commercial sphere of fashion display. In April 1921, *The New York Times* reported on the patch poster as the newest fad on New York's 'street of conventions'; Fifth Avenue, citing the

gathering of crowds in front of store windows 'where some kind of women's apparel is sold' as the sign 'that there is a patch poster exhibited' (1921). The standard wax mannequins of the period were representative of European facsimiles and not aligned with fashionable American models (Schneider, 1995).

The patch posters indicate the astute commercial move towards representations of archetypal American ideals using a familiar medium but of different materiality. Scovil's use of textiles, sewn together as a detailed figurative composition to produce a two-dimensional fashion illustration became noted for their lifelikeness in news and magazine copy: 'They show real clothes on a feminine figure that seems almost alive' (*New York Times*, 1921). The patch poster is initially presented for its novelty value as a display technique but signifies influential transitions in design from two-dimensional representations to three-dimensional figures integral to the broader media of the advertising of fashion and its display in the American context. A singular image from the publication *Popular Science* in 1921 indicates the centrality of Scovil's cultural references to American society and its fashionable female role models and demonstrates its commercial possibilities. Captioned as 'posters that wear real clothes' and described as 'the latest startling development in New York's Fifth Avenue shops' (*Popular Science*, 1921) the image shows Scovil sewing buttons on a pair of golfing knickerbockers on a full-size representation of an ideal of American fashionability: the modern sporting female. Combining style and modernity in the shared media of theatre poster, fashion display and materiality of clothing the image shows the effect of the design in recreating figure and attitude, encapsulates the athletic feminine template discussed by Arnold (2008) and is prescient of Hillel Schwartz's statement on the contemporaneity of mannequins: 'It was not enough in 1930s America for womannequins to be stylish; they had to be as prepared for driving a golf ball as for ballroom waltzes' (Schwartz, 1996: 96).



Fig. 22. Photograph of Patch Poster Fashion Display with the designer Cora Scovil sewing buttons on a pair of golfing knickerbockers. *Popular Science*, 1921.

The two-dimensional display poster is important to the history of the three-dimensional mannequin in its figuration of the American female, its use of scale and adaptability to the spaces of department store window and its 'realness'. The application for a patent by Scovil in 1922 for the patch poster demonstrates the commercial viability of the object. The patent reveals the details of the invention:

'a device upon which a figure is portrayed by superimposed, suitably shaped patches, presenting the figure in relief . . . the invention may assume a variety of forms, I have illustrated but one embodiment thereof, i.e. a bathing girl poster. It may be employed for a variety of purposes such as advertising theatrical performances, or clothing, etc. A flexible

display of human-feature and human-limb and garment simulating fabric – to portray a clad human figure’ (Scovil, 1922).

1,414,588. C. L. SCOVIL.
PATCH POSTER.
APPLICATION FILED JUNE 4, 1920. Patented May 2, 1922.

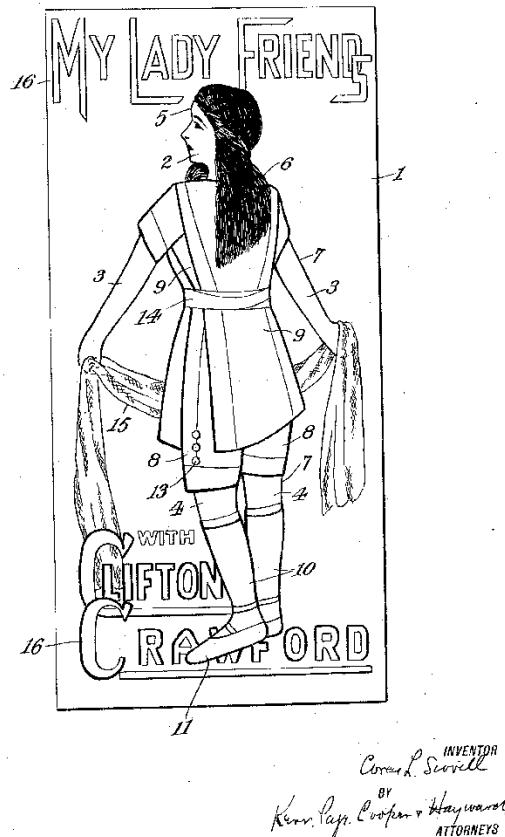


Fig. 23. Application for patent for Patch Poster Relief Figure designed by Cora Scovil in 1922.

The continuity of human and garment simulating features was retained with the progression into three dimensional forms that could retain lightness, flexibility and the ease of a fashionable attitude. The visual effect of the patch poster, its tactile materiality and impact as a life-size two-dimensional mannequin may be understood as a replicating the popular appeal of the sales catalogue. Its visuality introducing novelty, yet used a familiar format, and bridged viewing habits across a range of

consumers. Commissioned by regionally department stores such as Horne's (1849-1994) and the specialist women's fashion department store Franklin Simon (1902-1979) of Manhattan, New York (Entz, 1925). The popular representations included bathing figures, as shown on the patent application and specific celebrities. The stage and film actress Jane Cowl (1883-1950) featured in a wedding gown with 'real materials on silk' and New York socialites from Franklin Simon advertisements who posed for the patch poster designs, 'delighted with their unbleached muslin prototypes' (1925: 87).

The patch poster rendered a sophistication in its fashionable representations through what was traditionally seen as an artisan craft: material cut-outs, felt making, stitching, muslin toiles; an approach that referenced skilled needlecraft and pattern cutting. The fashion poster image in its proportion, line and gesture suggested both the fluidity of fashion illustration and the workmanship of the atelier. At the time its inherent qualities are remarked upon, with hindsight it can be argued Scovil develops a fashion vernacular for the display of American style and lifestyle, its feminine ideals the materiality of which would be transposed into three dimensional mannequins heralding a bespoke realism matched to the mode of the American female consumer. The compelling features of realism underpinned, in capturing desirable projections of fashionable femininity. The uniqueness of Scovil's posters was in the use of real garments on life like figures with Scovil commenting that it is: 'The fact that everything, including the buttons on the shoes, is real impresses people more than the workmanship or resemblance to the model' (1925: 87).

From the 1930s three-dimensional realism and an independent American aesthetic in mannequin design developed from the 'reconstitution' of the mannequin 'so that its joints and composition could deal with a new-found athleticism and nerviness' (Schwartz, 1996: 96). The early three-dimensional designs of Scovil were composed of 'stuffed cloth torsos with moveable plaster limbs' (Klug, 2009: 204). The production of jointed forms allowed articulation and flexibility increasing the range of possible poses to suggest activity and realism. Evidence from a patent granted in 1937 to

Scovil, in conjunction with the sculptor and inventor, Lilian Greneker, indicates the level of technical development around the display form and its centrality as an investment to the fashion industry. The invention of the plastic composite mannequin is described as being 'of unusual and attractive appearance' and capable of being moulded 'in a great variety of shapes and designs' (Scovil and Greneker, 1937). This plasticity is illustrated in the patent by a diagrammatic structure, which demonstrates the flexibility and adaptability of the lightweight form and its materiality, and suitability for its commercial situation. Likewise, as the 'real' became situated in achieving naturalistic configurations of movement the aesthetic furthered its quest towards the recognisable, that is, a resemblance to living models that were culturally and aesthetically linked to the consumer. As noted by Schneider, the centring of interest on the mannequin's face in Europe in the 1920s was characterised by the bisque doll representations of European physiognomy (Schneider, 1995: 72). The focus on the accuracy of wax in defining the features of the face was superseded by a shift towards representing social personalities that corresponded the female form to its regional and national contexts in America. These representations were broadly based in celebrity, specifically that of the society beauty and the Hollywood actress but also referenced the educated professional woman. The original figures of plaster and plastic composition produced by Scovil were described as having 'dramatically long eyelashes and sensuous pouty lips' due to the soft materials used, such as felt (Klug, 2009). These features can be seen in the 1937 patent application in Figure 24. The initial figures appeared oddly sensual, the range and type of the Hollywood inspired and luscious mannequins redolent of artist Hermine Moos (1888-1928) doll reproduction of Alma Mahler (1918). The mannequins were subsequently reproduced in Scovil's own edition of *Godey's Lady's Book* (1830-1878), a contemporaneous reproduction of a once popular women's magazine, noted for its hand-tinted fashion plates. *Cora Scovil's Lady's Book* (1939) used photographic plates with Scovil's own mannequins in lieu of figure illustrations providing updated images of fashionable bodies for a contemporaneous female audience.

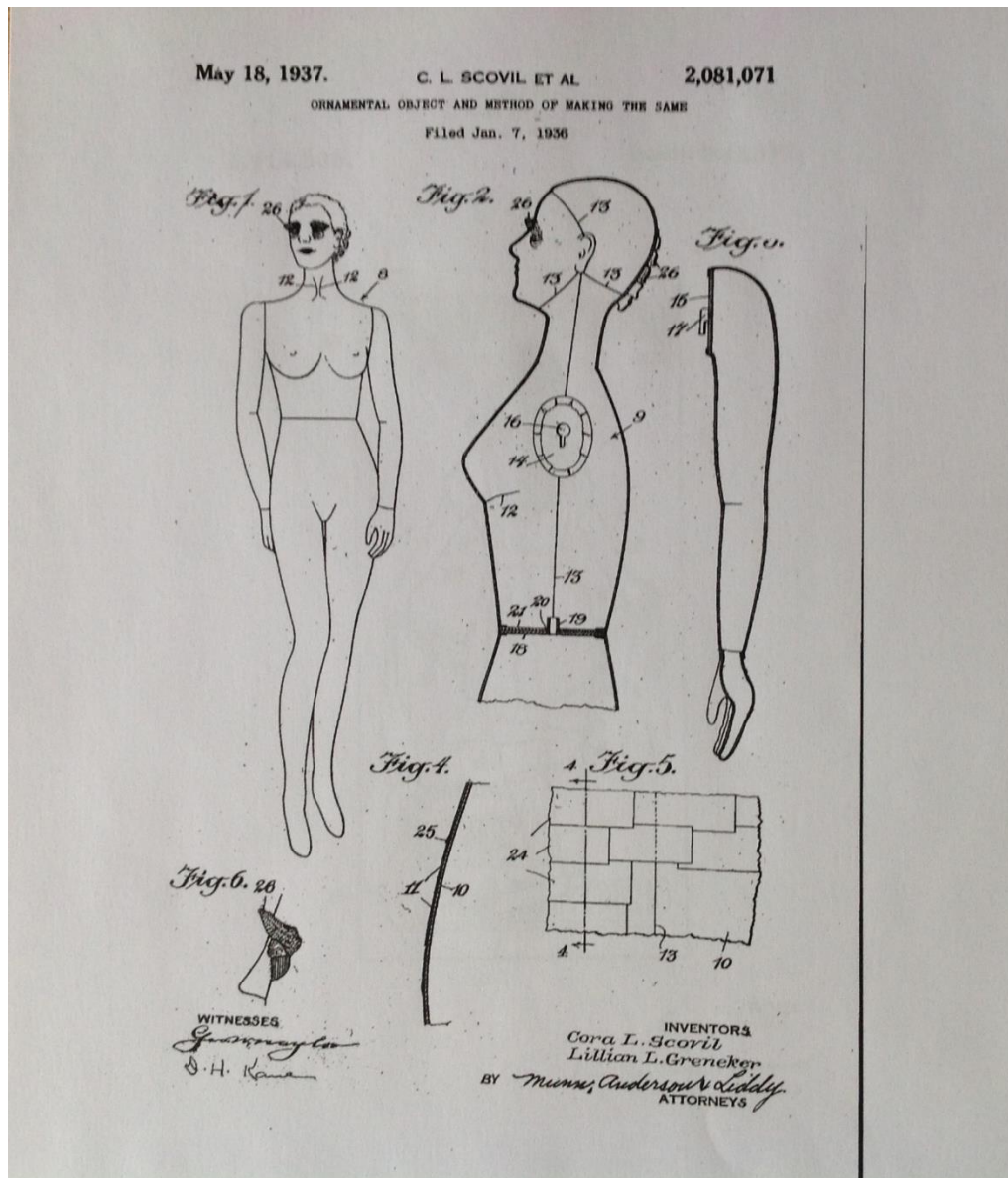


Fig. 24. Patent Application for mannequin design by Cora Scovil and Lilian Grenaker. Date: 1937.

The imitation of Hollywood celebrity and successful female role models in the professional classes was part of the cohesion sought in American visual culture that celebrated its own icons; situating the mannequin as an American corporeal ideal provided bespoke cultural identities for the consumer, as illustrated in Figures 25 and 26. In this context the mannequin functioned as a feature of fashion editorial related to images of the national modelling of consumer and visual culture (Schneider, 1995; Arnold, 2008).



Fig.25 Fashion plate from *Cora Scovil Lady's Book* (1939) with mannequin designed by Scovil and Greneker of soft composition type with movable limbs.



Fig. 26. Fashion Plate from *Cora Scovil's Lady's Book* (1939) with moulded mannequins of light plaster composition with realistically shaped features and fashionable gestures for the early 1940s female consumer. Designed by Scovil.

In *Life* magazine in 1937 Scovil is credited with the invention of a lighter plaster composition from which it is described 'she made slim, well-moulded forms and topped them with heads resembling fashion editors', producing the first mannequins with heads to be displayed in the department store Bonwit Teller on 37th Street, breaking with the convention of the established '57th Street tradition' in Manhattan of the use of headless forms (*Life*, 1937). The mannequins exhibited symbols of American culture in their dissemination of female tropes and the reiteration of these images occurred across visual media and were replicated in designs of subsequent mannequin makers through to Mary Brosnan and eventually Adel Rootstein in Britain.

5.4.1 'Like Real Girls' (*Advertising Arts*, 1933)

The return to naturalistic features in the mannequin figure occurred with further advancements in materials and technology. The 'too realistic wax figures' of the early 1900s superseded by their stylised counterparts of the 1920s were recast in different media for consumers of the 1930s, appealing to new desires for corporeality in the display form that included naturalness in movement and realism in its imagery (*Commercial Art*, 1924). This imagery was conceived of for new spectacles in fashion that addressed a national and commercial perspective. The notion of both media and medium in how the mannequin form was produced and displayed became a discourse within professional trade journals illustrating contemporaneous thinking on design and styling in display. The texts equally emphasised the commercial use of the mannequin and its application as part of new advertising media. The soap sculptor and display designer, Lester Gaba originally created theatrical posters, demonstrating the professional alignment that grew between the sculptor, the commercial artist and the industrial designer and between display and the concept of the window space as a staged setting (Marcus, 1978). Gaba's feature *Re: Mannequins* from *Advertising Arts* in 1932 positions the discourse historically for the American fashion display market. With reference to the prevalent trends of life likeness in wax and the 'ultra-abstractions' of modernistic aesthetics, Gaba dismisses 'the bored figures of today with their exotic poses and hauteur' (Gaba, 1932:38). The

significant point made being to ascertain what induces the consumer 'to buy more readily' thereby situating the mannequin in 'its real purpose, that is, selling merchandise'. Gaba isolates the consumer perspective as one where the customer is able 'to see herself in the merchandise displayed' suggesting an ideal mannequin based on popular screen actresses who 'have become the ideal type of today' (1932:39). Gaba's composite suggestion is that of Marlene Deitrich, Tallulah Bankhead and Greta Garbo as the 'styles of clothes and mannerisms of wearing them hinge on the chic which these women have invented, and which the majority of women imitate consciously or unconsciously' (1932:39).

The ideal type, certainly the ideal body and the nature of its femininity was a familiar topic of popular media. Gaba's critique of the 'Gibson girl wax-works figures' relates to the need to update mannequins and to respond to visual space of the plate glass store window with its possibilities for illumination, scenography and night time display as a parallel space for the exhibition of fantasy and glamour in a world increasingly dominated by advertising and visual culture. Gaba's own use of miniature soap sculptures for display and as scaled down figures of fashion in photographic advertising illustrated composition and action as 'an illusion of natural style' in 'stylised form and movement' (*Advertising Arts*, 1931:57). The theme of a natural style suggesting real consumers with realistic features, gestures and modes of action were observed for their social significance as models of tangible American femininity. The Gaba Girls were life-size soap sculptures designed and produced by Gaba in 1933 for Mary Lewis the Vice President of Best and Co, Fifth Avenue, New York and were named as familiar personalities: Connie, Rita, Riva, Erica, Franky and Johnny. Gaba's thesis was to make the figures, shown in Figure 27, to look 'as much as possible like real girls (and twice as natural!)' (Gaba 1933: 40). In *Advertising Arts*, July 1933, the mannequins were described as not being of 'conventional prettiness' and with features 'as irregular as your cousin Helen's'; suggestive of an all-American naturalness. Skin tones and textures are noted as 'lovably tangible' and in form: 'The arms hang like a live person's are supposed to, or they hold onto hips in a natural manner. The

feet are set a bit apart and toe in' (*Advertising Arts*, 1933). A description that is not unlike that they would be applied to features of the Twiggy mannequin designed by Rootstein in 1966.



Fig. 27. Window display with Gaba Girl mannequins designed by Lester Gaba (1933). *Advertising Arts*, 1 November.

The realistic trope of the socialite mannequin was recreated by Gaba as both Grace and Cynthia, featured as singular and distinct personalities in *Life* magazine in 1937. Grace was presented on the cover of *Life* as a 'Grace the Dummy', photographed by Alfred Eisenstaedt, 'peering out at New York crowds from a Saks-Fifth Avenue window' (*Life*, 1937). (post Scovil's debut of mannequin forms with heads at Bonwit Teller). Celebrated as the first mannequin with a head to be used in a Saks window and captioned as a 'Model on Fifth Avenue', Grace, is also photographed behind the scenes (Figures 28 and 29). Referred to as 'she' Grace appears unclothed and is shown with her body parts being assembled, hair coiffed, lipstick applied, and nails painted. The reader is told of Grace's distinguishing features, her weight, and details of her accessories including rhinestones and a satin gown. Described as pale, and with scarlet lips, Grace is both replica and surrogate 'modelled after

the store's smartest customers' (1937). The next stage of modelling on the consumer would occur in the mannequins considered definitive of the American era, that is, those designed by Mary Brosnan.



Fig. 28. Grace the mannequin designed by Lester Gaba displayed in Saks Fifth Avenue window (1937) *Life* 12 July.

A DAY IN THE LIFE OF GRACE, A SAKS-FIFTH AVENUE DUMMY



A lady of parts, Grace starts her day in the basement. LIFE gave the model this name, called "She" in the shop.



A wig of genuine hair distinguishes Grace. Her hair-do is changed with her clothes. Here Reggie does it for evening.



Pale, with scarlet lips, Grace is modeled after the store's smartest customers. Note her casual, bored expression.

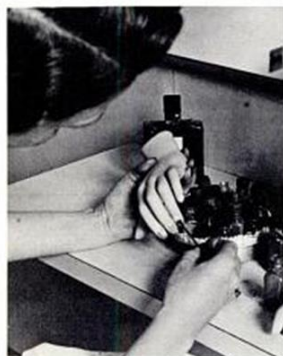


Fig. 29. Stages in the preparation of Grace the mannequin for display at Saks Fifth Avenue (1937).

5.5 'Those Brosnan Girls' (Kropotkin, 1957)

The Scovil mannequins, Gaba Girls and Grace demonstrate ideals of American femininity that gained popular currency in fashion display and set a precedent for attaining realism in the mannequin. That is, a realism that was identifiable as reproducing a fashionable role model or style and had cultural familiarity. Popular media representations signified a public interest in the mannequin figure as a convincing and desirable facsimile for aspirational consumers. The attention drawn to mannequins as objects of contemporary social interest in New York department stores developed into more specific discussions on representation, femininity and realism in American society in news and fashion reportage from the 1930s to the 1960s (*Life Magazine* 1937, 1941, 1960, 1967, 1970). In this context the mannequins designed by Mary Brosnan became pre-eminent as aspirational models of American cultural life. Brosnan's version of realism was exported as the 'American look, from England to Hawaii' (Miller, 1966) both in expression and figuratively for the home consumer. The significance of the Brosnan mannequins lay in their stylistic allusions and their flexibility as fashionable tropes. As marketing tools, the mannequins were designed to convey an identification for the consumer matched to the prestige of the department store, well-known socialites and the allure of female celebrity. From the early 1940s to the mid-1960s a variety of archived newspaper features discuss the design of Brosnan's mannequins, indicating the status of Brosnan as a mannequin producer and the cultural interest allocated to the mannequins as social markers of taste and femininity. This section discusses the cultural interest allocated to these tropes of mannequins in the stylistic qualities and realist aesthetic associated with the figures. It is the presentation of these figures that would engage Adel Rootstein with a conceptual approach towards framing contemporaneous mannequins for the British consumer and the changing British fashion industry of the 1960s. The study of Brosnan mannequins relates directly to the approach of Adel Rootstein in terms of the twinning of models and mannequins as idealised and realistic co-productions of each other, though with specific differences in the process of how this was achieved.

This section shifts from the concept of realism discussed in an industry-based discourse of merchandising and commercial art to the attention attained by the realistic mannequin in fashion media and their emblematic meaning in display as representations of the consumer. This shift occupies a regional and national discourse on beauty and style in feminine tropes and their correspondence to fashionable ideals and socio-cultural groups.

The mannequins designed by Mary Brosnan gained precedence in the 1950s and the 1960s specifically as a major part of the display aesthetics in New York department stores (Schneider, 1995). This cultural space occupied by the Brosnan mannequins was mediated by newspaper columnists and fashion editors indicating the prestige of the mannequins as representative of a contemporaneous social and youthful elite. Advertising copy featured in *Display World* magazine c. 1964 by D.G. Williams Inc, a supplier of mannequins and display fittings in New York, describes the style and impact of the Brosnan mannequins:

They are some of New York's top socialites, surrealistically sculptured by Mary Brosnan. The ideas originated with Henry Callahan, display director of Saks Fifth Avenue. He asked society painter Piero Aversa to sketch "snappy, young, alive girls" from New York's high-born wealthy jet-setters. Mary Brosnan then worked from Aversa's sketches and her sculptures recently displayed in Saks' New York windows, created a sensation! If you pride yourself on showing your merchandise on the most fashionable mannequins, Mary Brosnan mannequins are for you. (*Display World*, 1964)

This generation of mannequins, specifically, the realistic mannequin, based on images of society women and feminine celebrity, became the iconography of new forms of retailing and altered conventions and formalities of fashionable display (Schneider, 1995). The duplication of the society role-model as the template for the fashionable mannequin may be seen in the American context as indicative of post-war prosperity and the commercial success of its consumer markets and fashion industries. The ascendancy of mannequins designed by Brosnan occurs within the expanding

professionalisation of the American female producer in the fashion industries, as cited by Arnold from its sources in the 1930s (2008). Of singular significance to the mannequins identified as 'those Brosnan girls' (Kropotkin, 1957: 53) is the realism associated with the physiognomies and figurative modelling of Brosnan. The early Brosnan exemplars produced for the American market demonstrate the variations in social realism required for the geographical scope of the country and the cultural shifts in representations of the period. As early as 1941 Brosnan is described in a California newspaper as a 'mannequin magnate' and the mannequins as 'alluring replicas' and 'remarkably lifelike' (Lake, 1941). The focus on Brosnan establishes the designer within a fashion hierarchy, illustrating the significance of realistic mannequins in American cultural life and the relationship of the genre to American society. The media interest generated by the mannequins' exhibition in New York's garment district in the early 1940s invokes the incipient fascination with mannequins as to 'how you could take these lovely ladies apart and put them together in any way that suited your fancy' (Lake, 1941) but more importantly summarises the lifelike appearance as the most desirable aesthetic of the mannequin. Trained by Cora Scovil, Brosnan's original intention was to create mannequins to 'fit the individual tastes of the various sections of the country' as 'an ideal woman in Vermont doesn't appear like one in Texas' (Lake, 1941). The mannequin exemplars of the 1940s for the American market were therefore conceived to adapt to regional and metropolitan tastes to produce viable and relatable models for localities but retaining a cohesive American style. The mannequin of the mode for the California consumer in 1941 is described by Brosnan as 'slim but shapely, they have a race horse quality, a long-legged look. They're not skinny, but they are quite thin and athletic. And their colour is a deep sun tan' (Brosnan quoted in Lake, 1941). The regional specifications and generic ideals of form situate the centrality of the mannequin as aspirational for women, echoing Gaba's call for mannequins to represent authentically alluring women.

The authentic and alluring developed into mannequin representations of fashionable American women, which in the 1950s centred on elite role models in American society. The desirable models and popular likenesses produced by Brosnan being socialites such as Babe Paley of the Cushing sisters, the actresses Grace Kelly and Merle Oberon and Sophie Gimbel, the fashion designer for the in-house salon of Saks, Fifth Avenue. Each was distinguished by their Hollywood or New York prestige as social and fashion icons that emphasised an American royalty and the interlinking bonds between hierarchies of fashion, celebrity and wealth. Brosnan's process in emulating her subjects involved sculpting from portrait photographs and live sittings to reproduce accurate depictions; a rare description of which is featured in a fashion editorial by the Russian émigré, author and translator Princess Alexandra Kropotkin in 1957. Kropotkin's feature describes the process of Brosnan modelling a papier mâché head, 'built to go suitably' with a size 10 body with statistics measuring that of a 34" bust, a 23" waist and hips of 35" (Kropotkin, 1957: 53). A cast is then made of the whole figure with a height of 5' 6", relatively small by comparison with contemporary realistically featured mannequins, and hands specifically 'formed to show elegant gestures' for the 'smart stores' and with moulded feet to wear heeled shoes (1957). Kropotkin's syndicated report from the *New York Times* represents the network of the journalistic establishment that disseminated a variety of fashion editorials that were inclusive of display mannequins as significant exemplars of fashion. By the early 1960s, corresponding with shifts in popular culture, mannequin exemplars became based on facsimiles of the fashion model, who combined the prestige of the socialite icon with that of the fashion muse, such as the model Betsy Pickering (1933-2013). Pickering and her mannequin surrogates sculpted by Brosnan form the centrepiece of a fashion editorial in *Life* magazine in 1960 modelling ensembles of Autumn knitwear including swimwear. The Brosnan mannequins, made for the New York department store Lord and Taylor situate an American realism that conveys glamour with breeding and is active and stylish. The aesthetic and standard of realism in Brosnan's work, shown in Figures 30 and 31, indicates the tangible corporeal quality of the lithesome poses and gestures of the mannequins in their replication of the model Betsey Pickering.



Fig. 30. Model Betsy Pickering with 8 realistic surrogate mannequins designed by Mary Brosnan (1960). Display for Lord and Taylor, New York. *Life*, 19 September.



Fig. 31. Model Betsy Pickering with mannequin surrogate designed by Mary Brosnan (1960). *Life* 19 September.

In April 1962, *Harper's Bazaar* set a fashion editorial in Brosnan's studio with models in Spring ensembles posed amongst a sculptor's armature with the clay moulding of a half-formed mannequin in situ. The fashion editor of the 1962 issue of *Harper's* was Diana Vreeland (1903- 1989) prior to her exhibition work for the Costume Institute at the Metropolitan Museum of Art and the choice of location of Brosnan's studio is simply noted, suggesting an equivalence in stature amongst female professionals in fashion achieved by Brosnan and the American mannequin industry.



Fig. 32 Fashion shoot for Spring ensembles at Mary Brosnan's studio for *Harper's Bazaar* in 1962.

Brosnan's reputation as the foremost 'sculptor and designer of this country's most sought-after window-mannequins' was a repeated theme in fashion columns; highlighting Brosnan's technique to duplicate precise dimensions was to place muslin pieces 'cut to the size of the model's actual body over the sculptured figure' echoing the technique of Cora Scovil (Hughes, 1964:8). Extolled for their being: 'all but flesh and blood', the mannequin's authenticity was equated with the fidelity to their sitters and the quality of beauty achieved (Hughes, 1965). In the popular column, 'A Women's New

York', the fashion columnist Alice Hughes describes the weekly ritual of New Yorkers strolling on Thursday evenings in Fifth Avenue 'to see whose standing in whose stores for the coming week' (Hughes, 1965). In the mid-1960s the coterie of popular Brosnan mannequins included Wendy Vanderbilt, the Duchess of Windsor, Gloria Guinness and Marilyn Monroe. The prestige of the mannequins was such that top hairstylists were employed for styling the wigs such as Kenneth. Kenneth Battelle (1927-2013), was a famed New York hairdresser to Hollywood celebrity in the 1960s and stylist to Jackie Kennedy.

The mid-1960s period in American society represented shifts of a social momentum that directly impacted the representation and display of mannequins. In the changing political context of the civil rights movement in America and the Civil Rights Act of 1964 mannequins were required to comply with the policy of store integration. Traces of this history in retail occur in features of news columnists with Brosnan as the subject. In response to a first order form a store in New Jersey Brosnan 'began sculpting a new breed of mannequins with different ethnic features' with orders for 'characteristic faces' from Minneapolis and Boston (Hughes, 1964: 26). The first New York store to place an order was Bergdorf Goodman on Fifth Avenue for a group of children with Diahann Carroll 'in demand' as a model to pose for the new mannequins. Alice Hughes details Brosnan's sculpting of the black American family in which 'Diahann Carroll posed as the beautiful dusky-skinned young woman' (1964). Carroll (1935-2019), originally a young model with *Ebony* magazine was an accomplished actress, singer and dancer having received a Tony award in 1962 for her role as a couture mannequin in Paris in the Broadway musical *No Strings*. The figure of Diahann Carroll as a mannequin of significant social and cultural consequence is recorded in the memoir of Peggy Wood (b. 1912). A social worker and civil rights campaigner, Wood describes her approach amongst department stores in Syracuse to have mannequins on display that were representative of the local community; representations that would be identifiable and make black people welcome. Wood declined the offer made by retailers for white mannequins to be sprayed black and sought to find authentic figures and not imitations: 'The thing should represent a black person or at least be so

dark that black people will know it represents them' (Wood, 2006: 136). Wood describes how the local retailers paid her way to a New York mannequin factory where she sourced black mannequins, which were then bought by the Syracuse stores noting that 'the most common black mannequin was modelled after Diahann Carroll' (Wood, 2006).

The cultural shifts and zeitgeist of the mid-1960s were equated with mannequins in their role as gauges of social trends (Miller, 1966). Akin to Arnold's description of the 'switching station'; the shift in the demeanour of mannequins of the period were captured by the journalist Joy Miller in 1966 in an interview with Brosnan. The shift in aesthetic, described as a switch from the aloof 'blank-faced sophistication of the traditional mannequins' to 'happiness girls' situates a fresh trope of womanhood declared as 'vibrant' (Miller, 1966: 7). The impetus to recreate mannequins stylistically Brosnan describes as 'a cosmic thing', and emanating from a zeitgeist for 'active, live poses' displayed in 'a line of happy, healthy, laughing girls' (Brosnan quoted in Miller, 1966: 7). The reputation of the Brosnan mannequin was framed by distinct qualities: their 'Rolls Royce prestige in the trade and the means to convey the trope of the 'American look', in 'the classic Brosnan manner' (1966: 7). Miller enumerates on the 'window appeal' of the socialite role models, cast to advantage in plastic and fibreglass, the 'knowing eye' of the store directors towards their clientele and the preferred American ideals for a size 8 standard figure of 34-22-34. An idealised standard of realism achieved by means of an elongated leggy silhouette; where an extra inch is placed in the leg and necks are 'stretched', finished with sculpted heads made slightly smaller (1966: 7).

5.6 'Display people would like a little more reality in their mannequins' (Rosenthal and Sokol, 1969)

Representations of the realistic mannequin as a social and cultural construct of human diversity were limited within the context of the New York department store to the fashionable elite, which was seen as a commercially apt and efficient approach. As illustrated, realism as an aesthetic was a controlled representation of class, propriety and status though as interpreted by designers such as Brosnan, was accomplished in transmitting style, fashionable attitude and technique in three-

dimensional form. In the wider urban environment of New York city and regional stores, realism occurred on a broader social scale through a richer variety of representations, that if not for their exposure in contemporaneous popular media might be lost as artefacts representing the social fabric of communities.

The concluding section draws attention to these anonymous mannequins and raises a further inquiry on the complexities involved in the making of the mannequin, that is, the number of personnel and skilled processes that combine to produce the finished form. This inquiry was developed into a topical article in *New York* magazine in 1969 on the intricacy in distinguishing the signature of the mannequin maker as the author of an object that emerges as the result of creative input from sculptors, technicians, artisans and stylists:

The making of a mannequin is a uniquely collective project. No one creator could sign a mannequin. The final product has to pass through too many hands. Naturally, the store presidents, display directors and mannequin company designers play the most significant role in mannequin making. They create the type of “personality” desired. But one cannot absolutely control the artisans – the sculptors, who mould and put together the features, and after them the make-up artists. And a little farther back are the “influencers” - the photographers, models, fashion celebrities and even the apparel manufacturers.

(Richard Rosenthal and Jack Sokol ‘Models of Your Mind’, 1969)

The article raises pertinent questions on the status of the mannequin designer and the collective nature of the production of the mannequin in relation to the roles of other creative professionals such as the display designer. The article in *New York* magazine was written at a time when the American department store was discussed as an influential commercial force in fashion and the reputations of display directors of the most prestigious New York department stores commanded individual attention. The specialisation in display and the enhanced role of the display director as an auteur of visual merchandising was an outcome of the competition to sell to the post war consumer.

The mannequin as noted, was seen as a powerful tool in fashion display in American retail representing aspirational role models for the consumer (Schneider, 1995). In this context the article focuses on the social typography of mannequins in New York department stores as exemplars of the social milieu, status and attitudes of the store's customers. The text brings into the domain of popular culture a discussion of the mannequin as a barometer of social change, a theme to be repeated with frequency in the 1980s in a British context, on the nature of feminine representation and fashionable aspiration for the consumer (Rosenthal and Sokol, 1969).

The professional industry rules governing the degree of physical realism of the non-visible parts of the mannequin are described by New York display directors as a result of both social constraints and cultural etiquette in the late 1960s: navels can be shown but must be softened by the make-up department as a small dent, breasts are kept small with just 'a hint of nipples'; more can be done with the 'derrières', previously contained as tightly corseted but 'no semblance of cheeks' is to be shown (1969). The representation of faces is specific to type and predominantly 'cast to one type' described as the classic American white, Anglo-Saxon protestant with a straight or snub nose. The exclusions discussed by Rosenthal and Sokol are specific, focusing on a particular set of Caucasian features and eschewing certain behaviours. Anatomy and personality are curtailed by prevalent cultural norms which are explained as compliant with the role of mannequins to 'reflect the prevailing attitudes of their day and the shoppers and merchants in the areas where they are displayed' (1969). However, within these social codes, individual manufacturers produced a stable of mannequin types. In the wider industry of mannequin manufacturing in the post war environment, mannequin figures covered manifold representations whose personalities could be identified to localities of New York and states of America but with an inflection that appeared culturally American.

The inventory of localised styles, described by Rosenthal and Sokol, demonstrates the corporeal significance of the mannequin, the status embedded in types of the female form and the formal and

informal social codes enacted on the artificial body, as shown in Figure 33. The Fifth Avenue figure is described as 'taut and take-charge' and mannequins 'overly made-up' are located in bridal shops on 14th Street. The 'over-coiffed' are found on Division St, and the 'sleazy' mannequins, dressed in lingerie are exhibited in Broadway with a mix of representations described as 'black and Afro and pale and blond' on 125th Street. As the authors conclude: 'Like people, manikins also reflect their economic status and social milieu' (1969). These insights into social typographies and economic and cultural localities indicate how the mannequin is adapted to the geography and clientele of its urban base. The perceptions and social role playing expressed and circulated by the display mannequin equally effects the scenography for its marketing according to its price. High-end fashion mannequins are displayed with stuffed Dalmatians, as in the mannequin exhibits of the manufacturer of D.G Williams. Cheaper versions 'reminiscent of strippers', are displayed in attitudes of 'hooting, mouths open and eyes squinting from the stage in a dingy showroom', (1969). The definitive American mannequin exists to 'exalt the beautiful people', exhibiting such dualities that inform its design as 'involved but distant, provocative but nice, desirable but unattainable, attracting attention but not too much', in its commercial setting (1969). The normative body of the period and an ideal that has remained consistent as a generic standard is a size 8, with a height between 5' 10" and 6' 2", a bust size of 32A and with elongated legs. As Rosenthal and Sokol summarise: 'Display people would like a little more reality in their mannequins, though they do want mannequins to remain beautiful people' in order 'to add life' and 'so they can display clothes better'. These further quests into reality would become the factors that propelled the next stages of innovation in the fashionable appearance and expressive potential of the mannequin, this time located amongst British made mannequins and the transfer of the centre of the industry to London.



Fig. 33. 'A Short Social History of Mannequins', *New York Magazine*, 1969.

5.7 Conclusion

As with the European Moderne, American culture of the late nineteenth century was stimulated by changes to infrastructure and communications across its geographical expanse (Adams 2012, Orvell 1989). The distinct character of this period of early modernity in America is characterised by a homogenising of national identity through the stimulus of a 'new self-consciousness about American culture' Orvell 1989: xix). The re-ordering of society evolved from its technological developments and the organisation of a new type of consumer society that shifted from local and regionally based mercantile businesses to expansive practices in consumption associated with the scale and competitiveness of metropolitan centres (Marcus, 1978; Orvell, 1989; Adams 2012). The

corresponding increase in mass media and consumer spectacle became core to the visibility of women in American society of the period leading to new conceptualisations of beauty, femininity and the female form (Adams, 2012). These representations would multiply into national ideals and favoured tropes of American womanhood emphasising a harmonised set of aesthetics that would comprise a quintessential American beauty for the audience and mores of the decades from the 1880s and that continue to resonate in contemporary times.

This discourse on the social and cultural significance of the re-positioning of representations of realism in the fashion mannequin in the American context in the 1930s was initiated by designers and visual merchandisers and expressive of an 'Americanness' of spirit, as discussed by Arnold (2008). The growing commercial aptitude of the display industry to stimulate and promote fashion as a vanguard of national style for regional and metropolitan consumers became a direct communication of American femininity and aspiration. The next chapter examines the shifts in design aesthetics and the generational change that would promote an identity of Britishness that became a creative stimulus for a new fashionable aesthetic in Britain in the late 50s and 1960s and the subsequent innovations in display mannequins associated with Adel Rootstein in this context.

6. Rootstein: The Making of a British Mannequin

Strictly speaking there is no British type of beauty, any more than there is an American type, but there is an English manner, an English breeding, an English restraint, that is still the despair of all their feminine imitators (*Vanity Fair* 1916: 38).

The chapter presents an extended study of the British based mannequin designer Adel Rootstein (1930-1992). The Rootstein company, originally formed as Adel Rootstein Ltd gained a reputation for its bespoke mannequins that came to the fore in the 1960s and projected the contemporary fashion aesthetic of youthful femininity; a femininity inscribed within a discourse of British style and beauty of the period. By 1970 Rootstein had developed an extensive export market, producing 6,000 mannequins a year. In 1976 Adel Rootstein was elected to the 'Gallery of Top Display' a visual merchandising industry award given in recognition of original creative work in forwarding the status of the visual merchandising artist and the display industry. Adel Rootstein established the reputation of the company as a leading manufacturer of high-end realistic display mannequins through the 1970s and 1980s. Rootstein mannequins gained precedence in retail for the production of lifelike female figures aligned with contemporaneous fashion trends in attitude and posture, achieved through the sculptural integrity of the product. The design concept that underpinned the styling and appearance of the mannequins promoted their use in fashion editorials and exhibitions. In 1982 Rootstein mannequins were used for the retrospective of the couturier Charles James (1906-1978) at the Brooklyn Museum and for the Gala Couture showing of the Autumn/Winter 82/83 collection of the designer Valentino at the Metropolitan Museum of Art in New York. During this period the realistic display mannequin and specifically Rootstein mannequins became the contemporaneous exemplars of fashionable display. This chapter addresses the central research question of how representations in the realistic display mannequin relate to cultural and societal factors and their significance to the wider processes of the fashion industry. The question is examined through an analysis of the creative and commercial practices of Rootstein from its inception in 1959 to 1990.

The primary subject of the chapter is the conceptualisation and realisation of the mannequin form and its visual language in its socio-cultural context. Part of this examination includes the growth in the role of the display mannequin and the mannequin maker as a cultural producer in fashion. In the analysis the study of Rootstein addresses complexities of the research question and places in context the interconnectedness of the design of the mannequin to stylistic changes in fashion silhouettes and influences of visual culture. The aim of the chapter is not to recount a complete company history but the history of the Rootstein company in its design approaches and marketing of mannequins for the fashion industry underpins the progression of the chapter.

The structure of the chapter focuses firstly on the history of British mannequin design in this period and the convergence of social, cultural and aesthetic influences which promoted new tropes of fashionable femininity: tropes which were youth oriented and referenced popular culture. This analysis looks at constructions of the modern body that pre-empted the conventional mannequin form led by not only innovations in fashion silhouettes but by a cultural perspective. The cultural outlook was stimulated by new modes in visual media, art and design education and fashion photography: the latter of which played a prominent role in altering the form and presentation of the mannequin as a retail tool and exemplar of contemporaneous attitudes to the female body and its representations of idealised femininity.

The second section of the chapter investigates how Rootstein established its practice and gained an industry reputation for its production of realistic mannequins. The concept of the realistic mannequin was framed by the idea of presenting a likeness of the consumer which suggested the lifestyle and fashionable aspirations of key customer types. Rootstein was noted for producing a realist aesthetic in its representations of the feminine figure by emphasising youth, the touchstone for identifying the image of the young fashion consumer in post war society. This section considers the position of Rootstein amongst its competitors and the developments by British mannequin makers in London in the late 50s and early 60s. This development is part of a wider discourse and

narrative in marketing and economic imperatives in the fashion industry in Britain particularly on a trans-Atlantic scale where British fashionability was a profitable and desirable aesthetic and helped to forge creative reputations for artisan producers of fashion in the cultural hub of London, essentially Chelsea (O'Byrne, 2009). To address the question of aesthetics and changes in the display figure, the design profile of the Rootstein mannequins are examined in a number of individual studies of single mannequins and mannequin collections from 1959 to 1990. The selected studies illustrate the technical and aesthetic developments in feminine representations and the realistic portraiture of the mannequin. This part of the analysis addresses the concept of the fashion statement conveyed by the mannequin, which can be defined as the credibility a mannequin conveys as a human facsimile and its portrayal of body language and gesture. In the case of Adel Rootstein mannequins, figures are produced from human subjects, not photographs, models are sculpted from life as clay forms to produce a replica of their body shape and facial appearance. These forms are then cast in fibreglass and finished to exacting standards to produce a life like representation. The idiom produced corresponded fashionable realism with subtly stylised nuances associated with the right look for the time in attitude and trend. The selection of models, actresses and celebrities that were modelled as mannequins in the company's history supported a fashion aware image that appealed to young consumers and referenced a range of feminine role models in the wider field of popular culture in film and music. Rootstein is attributed with being the first mannequin designer to use the celebrity pop star and model actress as the simulacra on which to accurately model her mannequin collections. This position is discussed in terms of findings from primary research sources.

The final section addresses the methods by which Adel Rootstein interacted with the fashion industry and its media in ways which raised the professional profile of the mannequin designer and situated the display mannequin as integral to the genre of fashion post 1955. The factors which constituted this genre are crucial to understanding the symbolic value of the mannequin as a post-modern trope of femininity. The section raises questions about the change in status of the

mannequin maker and the elisions between the mannequin designer, the sculptor and the display director. It provides examples of the wider global agency of the company, its success in branding and in the exports of its mannequin collections. The section focuses on the ways in which the company aligned itself with the fashion industry in its publicity and production methods and in part on changes in the retail fashion market and the direction of current practice in mannequin design. The chapter is based on primary source materials from original industry-based interview research and archival sources that document the process of the making of the mannequin and enumerate on the social and cultural history of the display form for a contemporaneous audience. From this context insights emerge into the practice of the mannequin maker and the contribution of the female mannequin designer as entrepreneur and creative professional within the fashion industries.

6.1 Mannequin Design: The British Context

The historic scope of the research inquiry corresponds to technical and aesthetic developments in the realistic mannequin that sought to convey post war influences on images of fashionability and femininity. Central to the inquiry is the premise of the thesis that the display mannequin is a cultural intermediary between feminine ideals and fashionable silhouettes. This is evidenced by examining the pivotal changes in feminine representation in the display mannequin that mark points of transition in fashion, photography and popular culture. In this context the thesis locates the design work of Adel Rootstein in the wider cultural field of fashion imagery and feminine spectacle that occurred in response to the promotion of youth culture and consumption in post war Britain.

As discussed in the preceding chapter, the key transitions in the design of the realistic mannequin in its feminine tropes pre 1960 are located in the American design context. The immediate post war period in Europe and America emphasised an idealised feminine form associated with the 'New Look' silhouette of Christian Dior 1947. For reasons, cultural and economic, the silhouette represented a reconstitution of femininity by accentuations of the female form achieved through a wasp-waisted corset and rounded bust and hips. The silhouette dominated from 1947 to 1956, was

personified in Britain by the couture model Barbara Goalen and 'electrified a fashion-starved world' (Carter, 1975: 230). The symbolic impact of the silhouette was to re-establish and remodel traditions of feminine allure for a post war social sensibility to dislodge the uniformity of utility dress, provoking the most significant visible change in the female form (Carter, 1975), one that persisted in display mannequins until the early 1960s. The new ideal however, was time limited by the expression sought of an incoming social order 'which replaced the over-emphasis on feminine development' and 'denied both waist and breast and concentrated on legs' (Garland, 1970: 25). This chapter examines the further shift in the features, silhouettes and postures of mannequins specifically from the 1960s but with reference to the preceding years of the mid 1950s which corresponded to distinct changes in British cultural life. At the forefront of this transition were developments in art education and fashion which redefined styles of dress and feminine imagery (Carter, 1977; Black and Garland, 1990). The centre for these changes was London, as a primary location that experienced a societal and cultural shift impelled by post-war youth and increased demand for new modes of consumption. The contemporaneous fashion editor and journalist Ernestine Carter (1906-1983) refers to the opening of Mary Quant's boutique Bazaar in 1955 as 'The first rumble of the approaching Revolution that was to shake the foundations of fashion', citing the year 1956 as an indicator of British cultural transformation when John Osborne's *Look Back in Anger* premiered at the Royal Court theatre and Janey Ironside became head of the Fashion School at the Royal College of Art (Carter, 1977: 95). Creative and institutional shifts in theatre as represented by Osborne, and equally in popular music, photography and fashion, initiated discourses on British cultural life that brought new tropes of contemporary image-making to the public. The modernising of British style associated with fashion in particular, are credited most closely to three figures; the painter Muriel Pemberton (1909-1993) who conceived of fashion as a viable subject within a fine arts curriculum, initiating and receiving the first diploma in fashion from the Royal College of Art in 1931. Thereby followed by the fashion editor Madge Garland (1898-1990) who established the first fashion design course at the Royal College of Art in 1948 and the subsequent professorship of Janey

Ironside (1919-1979) at the college from 1956 to 1968 (McRobbie, 2003; Bracewell, 2011). Ironside's intention 'to promote an internationally accepted new English look' (Ironside cited in Bracewell, 2011: 287) acknowledged a departure from feminine tropes associated with tweed and pearls to stylistic changes that promoted youth and realism as the relevant aesthetics of the English look (2011). A theme that was multiplied in the new youth-oriented media and popular fashion editorial of the period. The educational direction established for British fashion was matched by a discourse in fashion journalism cultivated by influential editors such as Ernestine Carter (1906-1983). Carter's editorial style at *Harper's Bazaar* and *The Sunday Times* developed a position of cultural focus and authority for British fashion. The changes in national perspectives and fashion culture related to post war economic and political sensibilities in Britain are documented in a breadth of socio-historical and cultural scholarship. The conditions that supported the impulses and innovations of London's fashion culture relate to the city's capacity to produce both traditional and subversive fashions which had popular and symbolic appeal (Breward, 2004a). The traditional and the subversive elements remain in tandem as identifying characteristics of British style. The former is observed in the longevity of institutions such as the British couture house Lachasse (1928-2006) and as stated, the female ideal of the model Barbara Goalen (1921-2002), representative of British style from the late forties to the mid-1950s.

The changes in form and aesthetics in the British display figure conveys the shift from conventional mores of the 1950s to its 1960s counterparts that conceded to a different tide of social and cultural events. The following section identifies the commercial mannequin producers and their strategies in adapting to new fashion practices to provide contemporaneous and fashionable feminine representations. The year that would mark the most influential change for the industry was 1966 when a mannequin form based directly on a young London model, Lesley Hornby, popularly known as Twiggy, would shift perceptions of what was possible in creating a realistic figure that exemplified a post war generation.

6.1.1 British Mannequin Production: 1950 to 1960

It can be argued that the pace of change in British society and fashion consumption demanded a new aesthetic in mannequin design to match the contemporaneous silhouettes of the 1960s. The development towards greater realism in the mannequin and less stylisation occurred incrementally from the late 1950s to the mid-1960s. Crucial to this development was the potential inherent in fibreglass technology to improve flexibility and definition in the display form, which required experimentation to achieve. These material experiments began with niche producers of mannequins in the 1960s, from which the Rootstein company emerged. The established manufacturers Gems is credited as the first British manufacturer of fibreglass mannequins. Rootstein is attributed with developing the sculptural skill placed on the direct modelling of the subject's character and movement to convey naturalistic poses and body language in the mannequin to represent emerging trends in fashion. It is this that marked a shift in the idiom of the mannequin figure and altered perceptions of how mannequins were expected to look, traditionally based on a 'heritage' style and its formalities in display (Southgate, 2013).

The history of British mannequin manufacture indicates the longevity and tradition of a skilled trade exemplified by retail outfitters such as Harris and Sheldon as discussed, and competitors such as Pollards, based in industrial production methods from its Victorian and Edwardian roots and prestigious wax modellers such as Gems. Small scale British mannequin manufacturers to emerge in the post war era include Barway, Ryman and Rootstein; all representative of commercially inventive businesses and responsive to the changing cycles of clothing production and new models of fashion retailing for an increasingly youth oriented and fashion-conscious consumer. Of the three, Rootstein remained the surviving company in its American operations though Ryman established a significant presence in supplying mannequins for museum exhibitions alongside its retail production until dissolving in the 1990s. Barway reformed as Geminin mannequins through its designer and display

director John Bates, and Gems, from its origins as wax modelling specialists, diversified from waxwork mannequins into conservation grade costume figures and fibreglass character figures, firstly absorbed into Gemini Mannequins and latterly as a sister studio to Proportion (Mannequins), London.

Pre the 1960s, the creative reputation of British mannequin design remained overshadowed by European and American competitors due to an innate conservatism towards aesthetic display. It is a history that is part of a wider cultural attitude in Britain to applied and decorative arts, including that of the fashion spectacle and is exhibited by the display mannequins of the period, as in Figure 34.



Fig. 34. Auto-mannequins; rotating display mannequins on exhibit at the Grosvenor Court Hotel, London, in 1950. British Pathé Archive.

The conventions which underlined Britain's attitude to art and design aesthetics were part of a post war ethic that valued convention and stability and extended to expressions of femininity. This pragmatic approach which prevailed, deemed functionality as the imperative for design and consumption particularly for the domestic market. The shift in the design orientation of British society can be perceived from two major post-war exhibitions: *Britain Can Make It* in 1946 at the Victoria and Albert Museum and the *Festival of Britain* in 1951 at London's South Bank site. Such expositions provided opportunities for social and generational change allowing younger artists to

expand their display skills and establish reputations. Adel Rootstein and Michael Southgate met whilst designing props for the *Festival of Britain* (Southgate, 2012). The exhibition of fashion within *Britain Can Make it* initiated the beginnings of a modernising approach (de la Haye, 2014). The stewardship of Audrey Withers (1905-2001), as editor of *Vogue* (1940-1960) instigated a discourse situating fashion as one of 'the great industries' with the designer 'catering to an export market' comparable to other design and manufacturing fields (Withers, 1946: 45). Withers's support of the fashion industry expresses its distinctive design characteristics as providing 'a changing and highly contemporary fashion excellence', citing the necessary requisites of the dress designer as a 'sensitivity to fashion trends and the gift of expressing that sensitivity in terms which relate to human anatomy' (1946: 45). Requisites that equally correspond to the design of the display mannequin and which, at this point had not been realised. In part, due to the wax modelling origins of the early figurative forms, mannequins of the 1940s to the 1950s were conceived of in a museological and exhibition context that took time to shift. In terms of display and fashionable representations in key British stores, the style of two producers prevailed, the American sophistication of Mary Brosnan as discussed in chapter 4, and the European aesthetic of display designer Natasha Kroll at Simpsons, Piccadilly.

Prior to the 1960s the British designed mannequin was considered staid in its representations and appeared trapped in a regressive phase of design referencing, as indicated, the postures of the museum wax figure. The figures were limited by traditional forms and expectations of mannequin design displaying a monotone style, such as the wax display figures of Gems Models, marketed as life-like character figures in realistic settings. The display aesthetic and therefore use of mannequins was observed as uninventive and lacking in contemporaneity. This lack of innovation in mannequin design and display was highlighted in a retail survey, *International Window Display* in 1951. A preface by Elizabeth Gerold called 'New Experiments in Mannequin Design' stated that her aim had been to represent the subject of mannequins with a series of illustrations and a lengthy analysis: 'But it turned out to be a domain in which a search for new achievements or even high artistic merits

ends with a very meagre yield' (Gerold, 1951: 231). Gerold sets out the feasible explanations for this as a conflict between creativity and conservatism in shop management particularly in Britain where artistic experimentation with the role of the mannequin was subsumed to merchandising a wide range of smaller goods which would regularly attract customers' attention to the products on display. Gerold identifies 'the problem of mannequin display' as inherent in the discrepancy the artist has to address in creating an artistic design which is expressive of the human form but also fulfils the functional need of a display model which is adaptable to selling clothes. The mannequin models which are featured in the survey represent the most creative work of the European mannequin houses in their ability to synthesise as Gerold states 'artistic individuality and business requirements' (1951: 231). One example, shown in Figure 35, highlights the effective use of realistic style mannequins within a surrealist theme in a display for Peter Robinson in 1951, to promote the British Harella clothing label.



Fig. 35. Surreal themed display with realistic mannequins. Peter Robinson Display Service, London. *International Window Display*, 1951.

The questions Gerold raises relate to the inherent problems in translating impressions of the human form into an applied art which represent conceptions of beauty in a social and commercial setting. In addition, mannequin form and morphology evolved significantly in this period due to innovations in the technology of materials leading to greater competitiveness in mannequin product design from other European manufacturers. A successful commercial mannequin has to represent the dressed body in a contemporaneous mode, and to make the figure culturally relevant to the consumer and accommodate changing silhouettes. This is evidenced in trade journals of the 1950s which show the established mannequin models of the period marketed to foreground the mannequin's functionality, its technical construction and the adaptability of new materials to meet the demands of exhibiting merchandise in the shop window. The advertising copy highlights the robustness of the product but also the idea of 'bringing life' to the window, as with the 'Flexigirl', produced by the Danish manufacturers Hindsgaul. Other manufacturers highlight the brand reputation or the idea of the 'elegance and fascination' of a contoured form (*Display*, 1957). Rosa of Milan emphasise their 'world-wide reputation' and the quality of the display mannequins as 'the work of the finest Italian artists' (*Display*, 1957). Miss Fibreglass 1957, as an exemplar of lifelike animation, is promoted for her flexibility, strength, removability of parts and smoothness. The advertising for the modern lightweight mannequin showcased its adaptable nature but the gestural range of the figures had yet to adjust to the vanguard of fashion. The idiom and vernacular of the fashion mannequin for the British high street and department store corresponded to categories representative of social and cultural projections of the desired fashionable appearance for the consumer and appropriate to the status of the store, as exemplified by the Gems mannequin in Figure 36, in a display for Aquascutum in 1953.



Fig. 36. 'A prize-winning window by Aquascutum of Regent Street W.1. using one of Gems' new unbreakable seated figures. With detachable nylon wig and rubber hands' in *Display: Design and Presentation*, July 1953.

The year 1959 represented a cusp of a demographic shift when the presence of 4 million single people from the ages of 13 to 25, who were 'richer and more image conscious' than the previous generation galvanised the marketing of products to a teenage market (Christopher, 1999: 4). The commercial enrichment of the domestic market and the specific potential of its fashion market was used to boost overseas sales of British designed products. The fashion industry in Britain underwent a cycle of production and promotion from 1950 and through the 1960s with a number of export-oriented organisations such as the Fashion House Group of London (1958) convened to support and market British fashion abroad. These commercial factors, driven by a post war boom and the recognition of the importance of the American market set the pace for British fashion to respond to.

The display director Michael Southgate describes two categories of mannequins that were in vogue in the immediate post-war period in London and were used for fashion display in leading London stores such as Aquascutum and Peter Robinson. These most influential figures of the period were

designed by the American mannequin manufacturer Mary Brosnan as discussed in the preceding chapter. They were, according to Southgate, 'streets ahead of anybody else, sophisticated, well-sculpted, well made-up. They looked very up-market, they were very sporty but horsey looking women' (Southgate, 2004; 2013). The European market offered another form of stylisation to the British retailer and fashion consumer, which Southgate describes as the 'mostly French "mannequiny", with exaggerated thin waists, very curly sort of hands very thin necks, not normal proportion' (2004; 2013). In both representations, mannequins were inflected with certain affectations or exaggerations in styling which had come to represent people's expectations of mannequins at that time (Southgate, 2004). Southgate enumerates on mannequins as 'grand and controlled, nothing to do with the ordinary life of factory workers and typists' and part of a scenography in display where department store windows were dressed 'as though everybody was living in a stately home' (Southgate, 2004). The specific visual and fashion influences that affected the imagery and display of the fashion mannequin, described as a 'heritage look' were embedded in the retail structures of London in the immediate post-war period. The fashionable styles of 1950s London co-existed in three separate domains for the consumer: via the couturier, the boutique and the department store with French aesthetics remaining the dominant influence (Lester, 2008). Within this profile was the Madame shop of post war London, described by Michael Southgate in the trade publication *Retail Attraction* in 1988 as 'very exclusive, small shops specialising in personal service and offering a collection of the very best in high fashion from the well-known design houses' (Southgate, 1988). Through his display work across a number of madame shops, Southgate states: 'I learned a great deal about French taste, the Paris look and how to use props with the right touch' specifically under the influence of Anna Stiassny of the leading madame shop of the period Robell and Robina, originally founded by Stiassny and Mathilde Freud on Baker Street. The knowledge of fashionable taste gained by Southgate's experience as a freelancer across the Madame shops, Acquascutum and Adel Rootstein is reflected in his knowledge of the genre and styling of

mannequins, indicating shifts in conventions and formality in mannequin design tied to French ideals of elegance and British conservatism.

The form of the realistic mannequin at this time and as illustrated by the preceding examples, is that its purpose was to embody and validate the values of consumers emphasising fashionable attitudes concurrent with the milieu of middle-class values and lifestyles. British mannequin design did not appear to offer any counterpoint to the sophisticated Brosnan figures or the tapered French style mannequins until the appearance of mannequins made by the display designer, John Bates of Barway Display in the late 1950s for Mary Quant. As in previous decades when the emerging spectacles of advertising, art and fashion redefined images of modern femininity, the display mannequin was updated to respond to the new ideals, and this likewise occurs in the 1960s.

According to Michael Southgate the governance of Paris and Vogue was overturned 'on the back of the music industry'; aligned with the growth of Carnaby street and orders from American department stores. The response of English fashion retail to such new designs led to alterations in the display and projection of fashion as 'The clothes didn't work at all on these very tall, horsey elegant models', (2004). It was a response which was incremental in scale in Britain but significant in its impact and eventual legacy. The fashionable figure which propelled the design of the mannequin came into existence as part of the liberal cultural and social changes that were to support the promotion of youthful femininity and post war consumption.

6.1.2 Fashioning the English Ideal

The fashionable British figure became a construction of an aesthetic, which was popularly referred to in fashion editorials and photoshoots as 'the London Look'. The concept of the London Look exemplified discourses on British fashionability that gained currency across popular media and fashion publications such as *Vogue* and *Harper's Bazaar* from 1962 to 1966. The London centric interest permeated the popular and trans-Atlantic imagination as a mode of British street fashionability with its liberal values and music culture exemplified by *Time* magazine in its dedicated

April issue of 1966, naming London as 'The Swinging City'. The fashion journalist (*Queen* 1963-64, *Vogue* 1973) and costume designer Marit Allen (1941-2007) in observing the social and cultural shifts in London describes the 'extraordinary Youth Quake junket' of the period and 'the tangible current which ran through fashion' resulting in 'clothes for the brave new young' (Allen, 2008: 7).

Discourses of beauty and British style were dominant themes in the mid-1960s in the context of the fashion culture of London. This period was particularly pertinent for its iconic treatment of youthful femininity and framed the desirability of 'an English manner' and 'an English breeding', noted as early as 1916 by *Vanity Fair*. The English beauty aesthetic was identified in its new mode across classes in the 1960s from Twiggy and Jean Shrimpton to Jane Asher, and by virtue of acculturation to Sandra Paul. In a regular column for *Harper's Bazaar* in the mid-1960s, Paul comments on the irony of her status as a British beauty, with a Russian father and a mother of Swiss and Scots descent, and the advantages it brought during the early years of her modelling career in America. Paul's account brings into focus the perceptions of British qualities of pedigree, beauty and demeanour and the export of these aesthetics that made tangible a British style and bearing (Paul, 1968). The desire to imitate a fashionable British femininity resurfaces in British *Vogue* in the mid-1960s preceding the debut of Twiggy. In September 1964 a feature article, 'British Beauty: the new confidence that's catching', highlights the influence of English 'good looks' on the international fashion scene stating: 'English girls now not only have the nerve to be themselves but can enjoy watching others copy them' (*Vogue*, 1964). Having overcome disadvantages such as 'sloping shoulders' and 'a flat look through the diaphragm' the British girl is now credited as measuring up to 'James Bond specifications' (1964). The British fashionable ideal is described in its essence through models such as Celia Hammond and the actress, Susannah York. In 1964, the beauty evolution of the English ideal is characterised by the 'luminous little face' of Jane Asher, the 'Beatle girl' described by herself as 'rather Alice in Wonderland' and in the words of American *Vogue*, characterises the 'dream looks from London where the rising fashion spirit is larky, romantic, British to the core' (*Vogue*, 1964). In March 1965 in 'Le Style Anglais' dominates the cover of *Vogue*; defined as the 'punchy new chic'

with 'girls like roses'; the beauty and fashion discourse suggests in its editorials, classlessness as a prerogative of young British fashion (*Vogue* 1965). By June 1965 *Vogue's* 'Guide to Beauty' describes the London Look as 'the latest rave around the world' emphasising 'swinging' silhouettes and 'fine porcelain looks' (*Vogue* 1965) and an emerging style leadership:

The full story of why the world suddenly wants to copy the way we look is complicated.

What's clear is what's achieved – and the main ingredients. Some of these are in the classic mould – silk shirt and cashmere, classic raincoat and grey flannel. But it's not just the leggy, soft-skinned blonde in country shoes and tweed skirt, who's thought glamorous. Every kind of English girl seems now to have the self-assurance praise and admiration give; every girl's an individualist – and a leader. And each one, obviously copying nothing from one another, is a self-confident good looker in her own right (*Vogue*, 1965).

The image making of the English ideal as an amalgam of the model girl, the dolly bird and the contemporaneous debutante, is captured by the photographer David Bailey. Bailey's photographs of debutantes in *Vogue* in April 1965 with dishevelled hair styles was 'to achieve contrast between wild hair and calm English countenance' (*Vogue*, 1965). Michael Southgate considers the shift of the period towards the ideal of the active, independent young woman as an English phenomenon that occurred concurrently with Adel Rootstein's use of female figures from popular fashion culture for their early mannequin collections. The poses the company experimented with arose from the influence of fashion photography, which Southgate states propelled the image of fashion to a greater extent than the designers; 'the fashion photographers are what push it to the next stage' (Southgate, 2014). Central to this was the production of images of female fashionability which were in contrast to the established conventions of the soignée figure that defined the image of couture. The aristocratic and elite image of the couturier mannequin, such as Barbara Goalen, was surpassed by a new fashion market characterised by an advertisement for the first issue of the magazine *Nova* in March 1965: '*Nova* crystallises a new fashion market – today's new kind of women. She's got

style, she's got money and she makes up the AA women's market – women of Above Average income and intelligence' (*Drapers*, 1965). The archive of Terence Donovan describes the origin of the photographer's verité style as rooted in his London locations in which 'He bought the life of his times into the studio too, getting his models to walk and pose like the girls he knew from the East End, and in the process helped give magazines a new visual language of gesture and stance – a new working class 'chic'' (Terence Donovan Archive, 2015). This approach to fashion photography aligned with the work of fashion designers from Quant, to John Bates and Zandra Rhodes, and provided the environment for experimentation with the fashion mannequin. Within the confluence, British mannequin design set standards of innovation in response to emerging trends in fashion silhouettes and cultures of femininity. The following section explains the early history of the forming of the Rootstein company and its production of mannequins that would exemplify the new modes of fashionable chic and popular celebrity.

6.2 Adel Rootstein Ltd

Adel Rootstein Ltd was founded in 1959 specialising in the production of the realistic display mannequin. The date is attributable to the first named mannequin figure, Imogen, from 1959. The company developed in scale and its production techniques from a kitchen-based enterprise to a site of manufacture which combined a factory-based process with artisanal studios and showroom. Its first manufacturing base was originally in Chelsea and then due to the need for expansion, the company relocated to West Kensington. The latter site was closed for production in 2014. At the time of a research visit to the factory in 2011, the sequence in the manufacture of the mannequin combined fine art expertise in sculpture with industrial methods in sanding and lamination and artisanal skills in hairdressing and make-up. Workshops were originally overseen by Adel Rootstein as the designer in-house, with input between designer, sculptor and the creative departments including styling, photography and display design to produce the finished product. The mannequin represents a significant commercial investment and therefore all stages of its manufacture were

quality controlled to produce a finely delineated functional and aesthetic form. The progression of Adel Rootstein Ltd, may be understood as the result of both technical and commercial decision making and the creative balance achieved within the company. Adel Rootstein's approach in the 1980s on the interrelationship of processes in the working practice of the company is explained as: understanding the crux of how a mannequin is created as a fashionable and commercially viable figure that arises with the conceptualisation of the designer for the look and image of the mannequin, and how this is communicated between the designer and the sculptor (Southgate, 2012). The model as the design subject was central to the process as their selection was based on their appropriateness for the contemporaneous mood and fashionable trends of the time.

Adel Rootstein began a cottage industry in producing props for exhibitions and retail from installations at the *Festival of Britain* to window displays in Harrods. Arriving in London from South Africa in 1951, Rootstein, who had trained as a window dresser in Johannesburg, initially worked in retail display for the successful fashion chain Neatawear and eventually for Aquascutum. Whilst at Aquascutum, Rootstein met and married the company's head of design Rick Hopkins. Hopkins was an industrial designer, display director and photographer. Rootstein describes the influence of Hopkins on her design practice at the outset: 'he introduced me to dimensional things – suddenly I began to love and understand things about figures and fashion, and combining three-dimensional things with visual images', (Rootstein quoted in Gould, 1981: 46). Their collaboration as co-directors of the company formed the structure and practices that were applied to the development of the mannequin business. The first working base for Adel Rootstein Ltd began in the basement of a flat in Earl's Court in London from which she manufactured wigs for mannequins. The wigs were produced from a by-product of nylon, its use by Rootstein the result of a visit with Hopkins on behalf of Aquascutum to America. The wig making indicates an early example of the company's ability to develop a product and adapt commercially within the fashion industry. Rootstein recognised the potential of the product and marketed it to correspond to the incoming mode in fashion. Wig-making was a valued attribute for the realistic mannequin and offered stylistic variations to update

the mannequin's fashionability. Rootstein's emphasis on wig design occurs during a period from the late 1950s to the early 1960s that saw 'the greatest revolution in hair-styling' with the innovation of the roller and hair spray and experimentation with the use of wigs and hair pieces, led by Parisian hairdressers that 'added literally a new dimension to fashion', (Carter, 1975).

The company's early advertising can be seen in the trade publication *Display* in September 1957, in Figure 37. The wig range 'Fashion Line' features a display bust with the caption 'Fashion Line begins with the head. A new hairstyle makes a new mannequin' indicating that Rootstein had the commercial aptitude to see a gap in the market and promote her ranges as prescient of trends and offering design solutions. The variety in wig styling and make up palettes came to define a core element of the company's signature and the contemporaneous appearance of the realistic mannequin in display and photography. Rootstein's development into a mannequin design company grew from the reputation garnered from the wig manufacturing, the London location of the company in a cultural hub of fashion designers and the notable absence of suitable mannequins. Figurative display forms with, 'tall, elongated, tortured attitudes of the 1950s couture no longer suited the new vibrant look of the Carnaby Street 'dolly bird', (Southgate, quoted in Glinkowski, 2008: 7). As Michael Southgate recounts, Adel Rootstein responded to the gap in the mannequin market, understanding the need to replicate 'trendy young models' and to 'do mannequins that are making it swing and look like the real person as much as possible; to put the working girl in the shop windows', (Southgate, 2011).

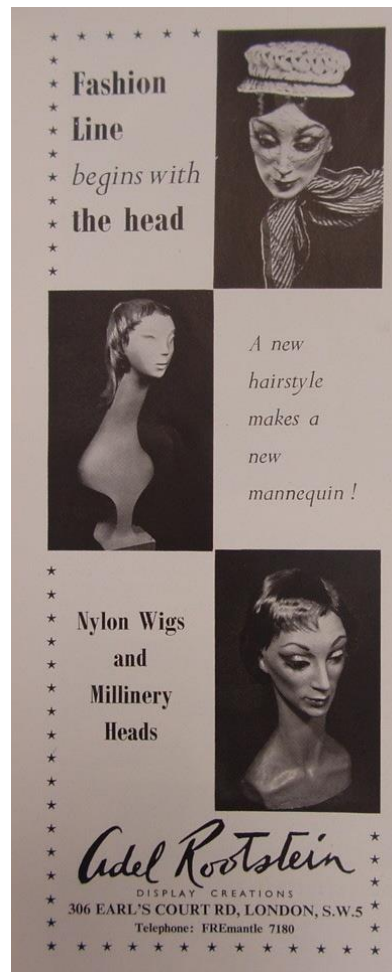


Fig. 37. Advertisement, 'Fashion Line', Adel Rootstein Wigs, *Display: Design and Presentation*, September 1957.

The departure from the soignée display mannequin was initially localised in London and in the period from the late 1950s to the mid-1960s figurative examples began to circulate among manufacturers. One new mannequin type, captured by the photographer John Bignell in 1959, shows a Mary Quant window display in Bazaar in the King's Road, as shown in Figure 38. The designer of the mannequin is unrecorded but displays from 1962 in Quant's second shop, Bazaar in Knightsbridge, are credited to the display designer of Barway, John Bates. Barway, as stated, was a supplier of mannequins and the featured mannequins are stated to be based on the model Phyllis Richards. The Rootstein archive contains negatives of a nude mannequin form named as Phyl

Richards and Michael Southgate confirms that Quant used Rootstein mannequins in Knightsbridge displays but the precise association between Barway, Phyllis Richards and Rootstein is unclear.



Fig. 38. Shop front of Bazaar, Knightsbridge, 1962. Mannequins of the model Phyllis Richards. Design by John Bates of Barway Display.

Adel Rootstein's first recorded mannequin productions, noted in the archives as Imogen and Model Girl, were preceded by experimental figures, for which no records exist. In the 'push for more realistic mannequins', the results still retained stylisations, such as being elongated in the neck with exaggerated waists (Southgate, 2011). The production of the Fashion Sketch figure described by Southgate as; 'thin, stiff and elegant. Looked like a sketch and gave an image unlike anyone else' (2011) is considered to be Rootstein's first themed design. These early designs were outsourced for production and initially manufactured and sold by the Gems factory (2011). The concept for the Fashion Sketch mannequins was based on the style of fashion sketches of the period that still retained influence as illustrative media in department stores to promote fashionable modes. The use of the words fashion and sketch as a title and descriptor for the contemporaneous, realistic yet clearly stylised mannequin appears in advertising for Gems mannequins, as in Figure 39.

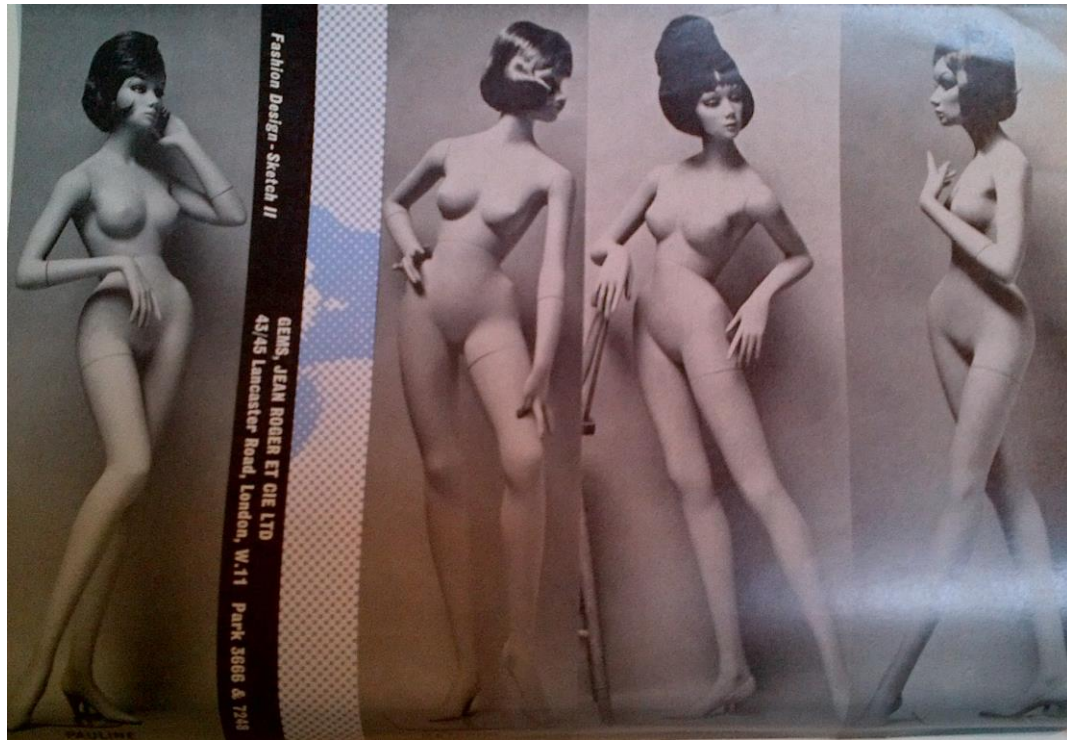


Fig. 39. Advertisement, undated, c. early 1960s. *Fashion Design-Sketch II*. Manufacturers: Gems, Jean Roger et Cie Ltd. Proportion (London) Archive.

Michael Southgate enumerates on the professional links between Adel Rootstein and Gems in the early 1960s occurring as part of Rootstein's open door policy and accessibility as a maker within a hub of creative exchange and shared resources. Adel Rootstein's progression as a 'self-taught mannequin designer' developed in response to requests from young fashion designers to have mannequins to display their contemporary silhouettes and to represent young fashion consumers. The design concept of Mary Brosnan remained influential, but the resulting mannequins were too elongated for the youthful British figure. As Michael Southgate states, the resulting imperative for fashionable mannequins was the impetus for Rootstein to expand her wig manufacture and prop making into full figure mannequin production (2013). The design concept sought by Rootstein involved significant corporeal shifts in figuration and gesture to emulate a freer form of body language and range of poses to capture the fashion mood and physicality of the body. These shifts are discussed in the individual mannequin studies in the following section of the chapter.

The desired fashion aesthetic that emerged in early Rootstein figures was designed in correlation as stated, with the wave of British post war youth culture. Rootstein related the design of the mannequins to images of urban fashionability that referenced the temperament and pace of life in the city. The cultural dynamic in arts and fashion co-existed beside and in spite of the older environment of social conventions which encased it. In this respect the work of Adel Rootstein's fledgling mannequin company was defined by the specific cultural environment of London in the mid to late 1960s and particularly the locale of Chelsea that placed Rootstein within a community of designers. In 1966, Rootstein's design for the mannequin of Twiggy captured the roots of the young fashion movement and the freer styles of fashion photography: approaches that distinguished her work from other mannequin manufacturers as contemporary and forward thinking. With the advent of the Twiggy mannequin the company gained a reputation for creating a singular product that defined trends and merged the fashion aesthetic of youth and femininity in London of the period. The appearance of the mannequin was part of the wider dissemination of idealised feminine imagery as indicated by the discussion of the English ideal and the marketable appeal of British beauty in *Vogue* editions of the mid-1960s. This conception of femininity was rooted in the attitudes of the broader social and cultural sphere. The image of fashionable femininity in Rootstein mannequins came as stated, from sculpting the figure of a live model in situ whereby the model's individual movement, posture and body shape define the core of the interior composition. This design process became a hallmark of a Rootstein mannequin. The approach of identifying the potential of a significant female role model and basing the mannequin on the facial appearance and the body shape of an individual woman extended the images of fashionable femininity in the display mannequin and became a distinct marker of the company's brand.

The Rootstein mannequins of the period are credited with the successful presentation of imbuing the still mannequin with qualities of movement and spontaneity (Schneider, 1995). Rootstein considered movement as part of the individual signature of a model's personality and therefore integral to the mannequin and the promotion of a fashionable image. The capture of movement

underpinned the concept of realism and correlated freedom with youth and fashionable expression. The display mannequins of the 1960s became conduits that conveyed physical and cultural experiences of wearing clothes. The use of synthetic textiles and freer silhouettes was part of a tactile and animated experience for the body and set a precedent for naturalism in fashion representing the attitude of a changing cycle of cultural and social mores. The aesthetic pioneered by Rootstein of freezing movement was underpinned by the company's production techniques, based in sculpture and the use of materials that supported how the image could be constructed. The desired mannequin shape was acquired through the conceptual detail applied by Adel Rootstein, and developments in the use of materials that altered the traditional idiom of the mannequin into an interpretative medium for fashion trends. Individual realistic representations were related to a particular fashion line and the mood of the aesthetic was extended with the concept of the mannequin collection, designed in relation to the fashion season. The concept of a collection was a vehicle for embedding a fashion statement in an ensemble of figures which promoted a confluence of social image and fashionability.

The focus on a contrasting role model for the company's next major mannequin production after Twiggy exhibited a further unique departure from the traditional mannequin figure and a distinctive template for the female form. The Luna mannequin, based on the American model Donyale Luna, was representative of a metropolitan image of high-end fashion, the runway, and the photographic edge of the fashion magazine. The mannequin exemplified a level of fashion pedigree that was reminiscent of Brosnan and the display directors of the New York department stores. The manner in which the images of Twiggy and Luna were constructed was exemplified in the photography and marketing of the mannequins and their collections. The company developed a commercial and professional fluency in managing both a fashion language and visual style in its catalogues and in the showroom. New mannequin collections were released at the same time as fashion collections maximising the commercial potential and attention of a fashion-conscious audience. The intention for Rootstein to identify the company as a fashion design company and not as mannequin

manufacturers was decided at the outset (Southgate, 2013). It was a policy which gave Rootstein the edge over competitors. The use of a signature figure in the ascendancy of a modelling career became the staple to announce a new mannequin collection that anticipated the coming trend. This propelled the company to new thresholds in mannequin design and styling with the aesthetic of realism centred on a mannequin facsimile that was an identifiable and desirable role model. The selection of models and celebrity on which the mannequins were based was a highly marketable strategy and fused the practice of display with the concept of the high-end fashion statement as expressed in fashion editorials. It shifted mannequin imagery from the frame of its department store tableaux to an imaginative realm of fashion, which identified the lifestyle of the consumer on a societal level and placed the mannequin firmly in the narrative of the democratising of fashion for a popular audience. The concurrence of the mannequin as an elite figure of fashion and a popular representation duplicates a traditional historiography of shifts in the dissemination of fashion. That is the eclipsing of the couture market by the ready to wear producers and the proliferation of high street retail and boutique fashion. In Britain the domestic picture was changing in relation to market changes and mannequins had to represent these changes. In this time frame the display mannequin can be seen to exhibit a greater range of expressive possibilities than the mannequin of the couture showroom or catwalk. It can be argued that Rootstein mannequins looked beyond the limitations imposed by societal attitudes to fashion and its display, as did the output of the contemporaneous fashion designers. Adel Rootstein responded to fashion as desirable and appealing, and the realistic mannequin duplicated the consumer's fashionable aspirations in their own image, referencing popular culture and the democratic chic of the boutique. The following section examines individual mannequins and mannequin collections between 1959 and the late 1980s.

6.2.1 Early Models of Fashionable Display: the 1960s

'Imogen' 1959

The design process for a Rootstein mannequin began with a concept formed by Adel Rootstein which was then developed in dialogue with the sculptor and the model. One of the earliest mannequins in the Rootstein catalogue listings, Imogen from 1959, was based on the model Imogen Woodhead. Early figures developed by Rootstein represent developments in production with waist, wrist joints and shoulder fittings, which improved the realistic effect of the mannequin. From interview research there are contrasting versions of how collaborative the dialogue between the designer and the sculptor may be viewed, and how discussions with individual models further added to the creative and technical decisions made. The use of a model as the key resource for the image of the mannequin capitalised on the new mode of feminine imagery in fashion and the emergence of 1960s icons in popular culture. The images defined not only an iconography of British fashionability but situated impressions of British style and femininity at the heart of its fashionable appeal. For the youth of post war Britain fashion became part of their individuality: a marker of economic and social independence and personal style.

'Imogen' was the first figure sculpted by John Taylor and marked the beginning of a lifelong working relationship for Adel Rootstein and Taylor. The mannequin represented a life like reproduction of the model though the exact circumstances of how and why Imogen Woodhead became the first model to be sculpted remain unknown. Southgate suggests that Imogen may have been introduced through a friend, indicating the hands-on approach of the young designers of the time and that practically 'models were not used to working for mannequin houses' (Southgate, 2012). The significance of the model's image at the time is also difficult to ascertain or the stage of the model's career. A British Pathé newsreel *Hats for Summer* (1964) identifies Imogen Woodhead as one of the models filmed outside the Dorchester Hotel in a photography shoot for the British Millinery

Institute. In the film the mannequin's likeness to the model can be seen. 'Imogen' is described by the sculptor Steve Wood as representative of an exotic and slender ideal and was cast as a standing and reclining figure (Wood, 2013). The first figure, the standing Imogen was photographed in a two-piece suit and placed in a set which included a brick wall and steps, an iron gate and fake snow. The mannequin, shown in Figure 40, is also bare footed in the incongruous set, and the eyes appear elongated and the face puppet-like.

According to Michael Southgate the choice of model for the mannequin is a matter of the girl being right for the time in look, attitude and style. Wood concludes that though Imogen was British, the mannequin exhibited a stylishness that was closer to a European charm, describing the styling of the reclining figure as having a hint of Audrey Hepburn (2013). The company's first commercially successful mannequin establishes a precedent for the production and marketing of mannequins that were to follow. In the case of the Imogen mannequin, Southgate states that potential clients of the time for the mannequin were Harrods, Dickens and Jones and Berkertex and that the set used for the photograph may have been for a December issue of *Display* magazine. Steve Wood states that during this period John Taylor exaggerated features giving them 'a slightly cartoon like quality' (2013). This is supported by Michael Southgate who states that it was Taylor's style at the time and was altered by Adel Rootstein over their years of working together. There is also a strongly sloped line to the shoulders which Wood suggests can occur when the metal fittings are set close to the surface: a common practice with fittings in the 50s and 60s with the aim being to reduce chipping. Wood discusses technical issues from the sculptor's point of view suggesting that the particular slope of the shoulders is a likely part of the manufacturing process though concedes it could also be a response to the fashion of the time. A further technical anomaly is observed by Wood with the gesture of the mannequin's left hand which is raised to the face. According to Wood's observation the hand gesture appears to fit the reclining pose naturally as 'the spacing of the fingers relate more directly with the mouth and chin' (2013). The gesture produces two effects in the separate poses: in the standing mannequin the head is tilted downward to the hand and in the reclining figure the chin

appears tilted upward by the hand. Wood states that the realism in the figures is 'compromised by technical and stylistic considerations' in relation to the manufacturing process (2013). Southgate attributes the appearance of the mannequin, its elongated shaping and proportions as the result of a fixed idea about mannequins of the period: that in spite of attempting to be realistic in the conception of the figure, shapes were typical of the look of the 1950s, 'elongated, willowy, elegant, not real at all' (Southgate 2012). The sloping shoulders were viewed as appropriate to presenting the New Look silhouette of Christian Dior; 'the look' of the 1950s. In Southgate's display experience, clothes were always pinned in at the waist as 'They worked best on a thin body and then were pinned to exaggerate the 'Fashion Sketch' look' (2012). This produced a proportionally larger head in relation to the body and added to the impression of puppet like features, as can be seen from Figure 41. The gesture of the figure Southgate states would have been the choice of Adel Rootstein, the styling of the mannequin by Southgate, the clothes most likely Rootstein's own and the photographer of the display, Roger Randall. Southgate describes Randall as a celebrity photographer of the time, though the only British based photographer named Randall for the period of the 1950s who can be traced is the fashion photographer, Robert Randall. The detail of whether Randall was a celebrity or fashion photographer, demonstrates the commercial sensibility within the Rootstein company from its earliest inception of the concept to market the mannequin as a fashion production. That is, showing its products to commercial advantage and oriented towards clients in specific fashion retail markets.



Fig. 40. 'Imogen' (1959). Designed by Adel Rootstein, sculpted by John Taylor. Ph.: Roger Randall.



Fig. 41. Imogen mannequin showing sloped line of shoulders, sculpting of features and wig design. Design: Adel Rootstein, sculpt: John Taylor. Rootstein company image archive.

The Imogen mannequins can be seen to embody the slender elegance of sheath dresses and the willowy appeal of slim fitting knee length silhouettes. The naturalism in the standing figure is enhanced by the tapered shaping of the calves and ankles. Naturalism can be described as the effect of producing tangible volume and proportion in the form, replicating the desired visual genre of a period, such as photographic model images of the 1960s. The reclining figure would appear to have limited or restricted use in display but hints at a filmic sense of femininity and fashion. Southgate explains that the pose would be favoured by stores with fixtures and ledges that could accommodate the mannequin, which would then appear to look down. The choice of the pose occurs in response to its particular setting and visual culture. Rootstein's inspiration seemed to lie with the choice of model and the qualities of movement, attitude and style suggested by the model, which were integral to the design process and the gestures chosen. Steve Wood comments that:

The way the mannequin looks is both a combination of fashion and the sculptor and designer's response to the real person; the model. All three people are aware of fashion, perhaps sometimes subconsciously, and this will inevitably be infused into the finished design. The model is used as both a 'control' for sizing and an inspiration for character and attitude/manner (Wood, 2013).

The two 'Imogen' figures and early Rootstein mannequins indicate shifts in both fashion and feminine attitudes from the late 1950s to early 1960s. Competitors of the period also responded to these transitions, creating more contemporary forms in mannequin design and fashionability. The focus of Rootstein in creating a facsimile of a model and the fashion pedigree this entailed, appeared to give the company more commercial leverage and a prominent visual profile.

This is demonstrated in early advertising, as illustrated, by the promotion of the 'Model Girl' mannequin produced in 1960, which shows an exaggerated hour-glass shape with a slender silhouette. Southgate explains the recurrence of the silhouette in the early 1960s as the accepted shape in retail to fit the style of clothes but also because women liked 'shape': breasts, tiny waist

and hips. The presentation of the mannequin presents a fashionable stylistic vocabulary, situated in the early 1960s vogue of Op art, graphics and fashion photography. The silhouette remains unrealistic and according to Southgate, the figure type represented an old concept of a mannequin and was influenced by the fashion sketches used by stores; the more popular source for advertising at the time than photography. The brochure text was produced by a PR assistant, possibly freelance. It is a contemporaneous example of the mannequin image aligned with the new mould of the 1960s model girl and the 'top model look' emphasising naturalness in body language, which achieves a desirable look with fashionable style. There are tensions between the image and text, but the text makes conspicuous the company's publicity drive to exhibit a fashion savvy turn and confidence in mannequin promotion and the anticipated growth in the commercial strength of the company.

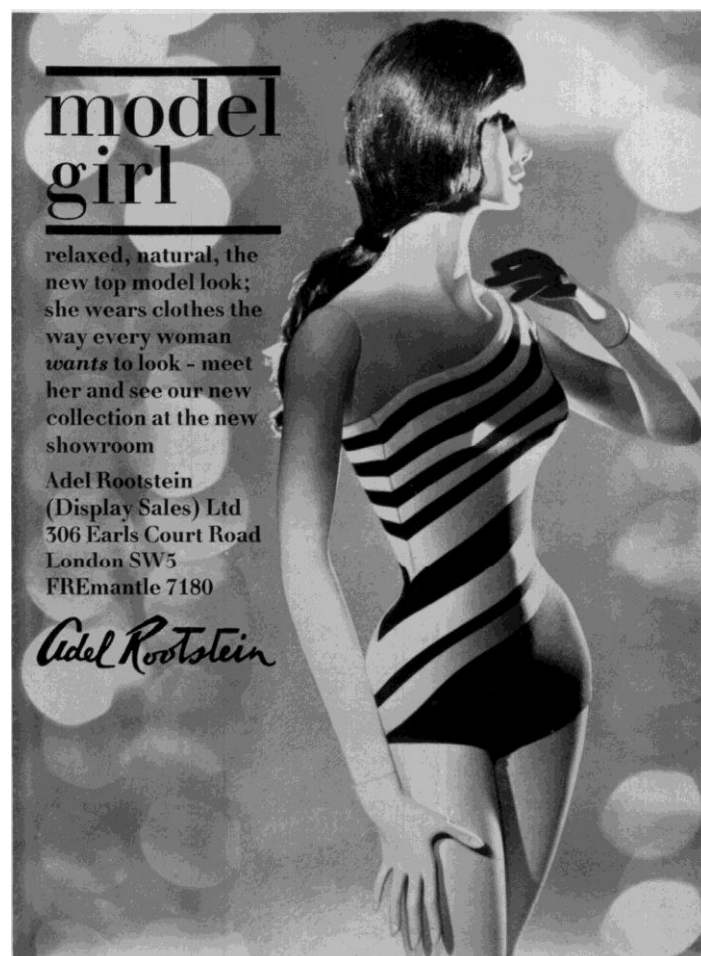


Fig 42. Advertisement (1960) for 'Model Girl' mannequin showing hourglass silhouette. Mannequin design by Adel Rootstein and sculpted by John Taylor.

'Go-Go' Collection, 1960-1963

The Go-Go collection suggested the mannequins were active, responsive and in tune with popular culture. Southgate states that the name was based on the movement of popular music culture and dance, associated with the newest televised music show *Ready, Steady, Go!* broadcast in 1963. However, the mannequins notated as part of the collection include the reclining Imogen and two seated figures. The cataloguing of the mannequins in the early series refers only to a name or letter/number code for the mannequin and the year of its manufacture. Details regarding the identity of the models, the styling of the mannequin, the clothes and the photographers are gleaned from interview research but are not complete. One archive image titled simply, 1960 – 1963, features a mannequin identified by Southgate as a member of staff to represent a 'teenage pose' with a wide leg stance and raised torso produced as a fashion pose for a variety of clothes. Southgate states this was vital, as such a pose would be considered as young, vital and pretty. Adel Rootstein, in a short phase of time, was productive at maintaining a commercial pace focused on fashion imagery, display needs and opportunities. The mannequin forms and poses suggest the company responded to markets consecutively, from designers at a local level to boutiques, department stores and prestigious London stores such as Harrods, whilst establishing its reputation and base. Overall the aim was towards creating realism in the mannequin but produced at a level of sophistication that would be innovative in the design of the apparatus and appearance of the mannequin.

The Rootstein aspiration to produce realistic figures that captured the immediate fashion mood developed with the Go-Go collection. At this point Rootstein identifies the mannequins with the image of the cover girl and the runway model. The photographs of the mannequins produced for the collection demonstrate this, as in Figures 43 to 45. Two of the figures produced in 1962 were based on models who were to become associated with iconic images of the decade: Paulene Stone and Jill Kennington. The mannequins were not named explicitly, as in the case of Imogen but had a file number. Steve Wood comments on improvements made to shoulder fittings, as can be seen in the

figures, as progressions towards 'that of a natural shoulder and not a circle, as in the past' with hand poses achieving greater definition and facial features gaining refinement. The realism of the pose is achieved, according to Wood in 'creating a harmonious balance between the various volumes of the figure; getting this right is what gives the figure elegance' (Wood, 2013). Wood's point is that technical refinements and sculptural details such as achieving precision with the angle of the spine and the tilt of the head were essential to the overall visual integrity of realistic mannequins as with figurative sculpture. The realistic effect is also enhanced by the lighting technique used in the photograph, shown in Figure 43, whereby reflected light on the legs creates a realistic sense of muscle.



Fig. 43. Mannequin of model Paulene Stone from the Go-Go collection in 1962.

Each collection had at least one seated pose, which demonstrated developments in design, sculptural techniques and the presentation of realism. The seated pose of the model Paulene Stone, as in Figure 43, though elegant was not traditionally coy as a seated mannequin pose might be: that is, cross legged, lady- like and demure. According to Southgate the hands-on hips and tilt of the head pose suggested a liberated and confident attitude. Wood and Southgate hone-in on details of the figure, gesture and the body language of the mannequin from opposite ends of their professional experience. Though ‘the complete concept had not yet arrived’ the mannequins were designed to convey looks that were on trend and fashionable: sporty or romantic, elegant or liberated, (Southgate, 2012).

A contrasting fashion image is achieved with the mannequin AW6, dressed in a ‘Jean Varon’ dress, as in Figure 44. The mannequin of Jill Kennington is produced for a specific display setting and epitomises a quintessential British style. The asymmetrical pose is alert and relaxed. Michael Southgate explains that Rootstein attempted to capture a variety of fashion moods in one collection with poses matched to a range of garments: outerwear, swimwear, lingerie and separates. The collection of Go-Go mannequins represented a move forward in realism with postures and expressions of body language, which appeared naturally centred and confident. The company photographs illustrate the perceptible developments beyond the technical and stylistic limitations that compromised earlier figures and the increasingly sophisticated poses that would come to define the company aesthetic.



Fig. 44. Mannequin of model Jill Kennington from the Go-Go collection in 1962.

The promotional photograph of the mannequin of Maggie London, as shown in Figure 45, with her model twin represents a further development and appears to show the ambition of the company for the Go-Go collection in photographing the mannequin twin with the original model. Michael Southgate described the collection overall as 'not that good but they had the look of 'Now' and that was what mattered in the 60s' (Southgate, 2013).



Fig. 45. Model Maggie London in publicity photograph doubled with mannequin surrogate in movement and style of lingerie, photograph taken c. 1962.

The study of the early mannequin collections reveals a complex picture; an emerging history of creative opportunity in British mannequin design with early competitors seeking design and aesthetic solutions to match the pace of change in fashion marketed to youthful consumers. There is complexity also in the research process of rationalising details of what was produced by whom and how new forms of mannequins were marketed and adopted by retailers. This is due to an initial lack of access to the Rootstein archive, an absence of other archives of British mannequin manufacturers, no known records written by Adel Rootstein or by the company sculptor John Taylor.

The use of the model Maggie London for the *Go-Go* collection was an example of the impact a Rootstein mannequin was designed to achieve. The image of London duplicating the pose of her mannequin twin with arms raised above the head hints at an implicit sex appeal in the mannequin posture. Steve Wood comments that the pose suggests 'a new era of realism' and possibly

‘Rootstein’s first taste of celebrity sculpture’ (Wood, 2013). Wood explains that at this point the sculptor is no longer constrained by fitting sections and has ‘the liberty to make a real woman’ (2013). Michael Southgate summarises the poses conceived by Adel Rootstein as anticipating the zeitgeist of fashionable trends and ‘whatever fashion photography did’ (Southgate, 2012). The mannequin of Maggie London is described as a romantic pose and the over arm gesture though limiting the use of the mannequin to particular garments such as lingerie, was part of Adel’s brief to include different moods in a collection. Sales brochures support this further, illustrating the commitment to realistic portrayals of mannequins placed in outdoor locations to show clothes such as tweed outfits and autumn coats for outdoor pursuits in rural British settings. These were clothes worn for the occasion and the mood and captured in situ as though presented for a fashion editorial. The next significant development in Rootstein’s design approach positioned the model mannequin as the conduit of style and individuality.

‘Twiggy’ 1966

When the Twiggy mannequin was displayed in 1966 Rootstein had established a process of basing mannequins on models, setting a mood or trend, as shown in Figure 46. Southgate describes how the choice of Twiggy was intuitive on Rootstein’s part, based on seeing a photo of the model in a newspaper and deciding ‘we must do her’ (Southgate, 2012). The approach to the mannequin’s design between Rootstein and John Taylor was ‘to catch the likeness, mood and body language of the real girl’ (2012). For the company the mannequin marked a transition from ‘fantasy to realism’, putting ‘real people in the shop window’, and established Rootstein as a fashion company (2012). The success of the mannequin was such that according to Southgate it became part of the London Look; it was popular in Europe, America and Canada and fulfilled the requirements of retail at the time. Twiggy appeared in department stores, the company’s main retail market and in fashion boutiques, where the ‘trendy designers’ sold; Mary Quant, Zandra Rhodes and Bill Gibb.



Fig. 46. Exhibit of Twiggy mannequin with the model Twiggy during Display Week, London in 1966.

Twiggy was the first radical mannequin in the Rootstein canon of the mid-1960s. Radical in that it was a new shape in mannequin design: an adolescent body directly in the image of the youthful, informal fashion consumer and a new image of femininity: the girl in the fashion photograph, in the 'now' and alive. The design of the standing mannequin had a splayed leg position and the seated figure had knees touching and the lower legs spread apart. The positioning of the legs was ideal for the display of the mini and the movement anticipated with the shorter skirt length. The shoulders were also held back with the neck slightly forward and the arms curved along the sides of the body ending with an inward curve of the hands and open fingers. The whole of the figure was a gesture of youth. In 1969 *The Sunday Times* published a photograph of Mary Quant seated in a mini skirt

with legs extended similarly to Twiggy; the image of animated legs as an iconic view of the 60s. Twiggy had been named 'the face' by the *Daily Express* in 1966 and according to Steve Wood, British girls are known to have skinny legs, an attractive feature to Europeans. Southgate viewed the mannequin as the watershed 'when Adel finally got on course' (Southgate, 2012). The former creative director of Rootstein distinguishes between the mannequins produced before Twiggy as 'trying to make a mannequin but based on a concept of what mannequins had always been and to improve on that (2012). Twiggy was the 'first really successful realistic figure' produced and set a precedent for the mannequins which followed. Rootstein exhibited a commercial readiness and its use of cultural reference points gave the company a vantage point. The informality of style exhibited by the mannequin corresponded with shifts in fashion imagery and the feminine form that had infiltrated the high-end fashion magazines in the work of its photographers. It can be argued that the Rootstein mannequin of Twiggy was a vital response in the mannequin industry to adapt to shifts in fashion imagery and the feminine form. In 1971 the mannequin was featured in the Cecil Beaton exhibition *Fashion: An Anthology* at the V&A in a dress worn by Twiggy. This demonstrated the unique position of the mannequin: evidence of its original topicality and contemporaneous significance and that it had become an artefact, valued as an object to be collected.

The Twiggy catalogue, in Figure 47, shows that seven figures were manufactured: a high waisted form with the pelvis forward of the body's central line and the feet turned slightly inward, a noticeable projection of the upper back ribs in one form with arms placed behind and hands clasped at the back of the thighs. The pose suggests that a garment can hang from the shoulder line unhindered by the bust. The clothed mannequin wears 1960s mini dresses, one plain in block colour the other with vertical stripes. The position of the hands whether in front or behind the legs shows the fingers skirting the edge of the mini dress indicating the shaping of the garment and promoting the sheath like silhouette. The figure fulfils the primary function of the mannequin to display a garment to advantage and offers a reading of contemporary fashion focused on the ease of youth and feminine informality. The posture of the mannequin did not follow the convention of one foot

placed in front of the other or have arms raised at the elbow with hands gesturing. The mannequin with its doe-like appearance and slim legged stance was part of a fashion script which valorised 'Britishness' and the dissemination of Swinging London.



Fig. 47. Original catalogue for the Twiggy mannequin from 1966 showing front cover with dressed mannequin and 4 poses of unclothed mannequin.

The question of whether a mannequin has an inherent national identity is intricate, involving cultural and stylistic features that may be associated with the place of its making and are interpreted as such in its design and appearance. As Michael Southgate observes many Rootstein mannequins did not represent British models but at key points British models and actresses became important figureheads to the company and on a domestic level represented exportable images of British fashionability. In 1969 Rootstein produced two mannequins modelled on the debutantes Lady Jacqueline Rufus Isaacs and Lady Mary-Gaye Curzon. The tradition of the debutante as a society role model may be seen as particularly significant to British cultural life. The debutantes were filmed with their mannequin twins for a British Pathé newsreel 'Debs Model for Display Dummies' in 1969 at Soho Square, London. The silent film made in black and white features Adel Rootstein combing the hair of the mannequins next to the debutantes in the showroom. The backdrop includes stately home type portraits highlighting ancestral tradition and pedigree and possibly the fashioning of the aristocracy. The process of styling the wigs and applying make-up to the mannequins with their debutante models in situ is also filmed in the company workshops. Steve Wood summarises how national identity may be interpreted in a Rootstein mannequin as thus: 'From a British person's point of view, any mannequin posed and styled to reflect the trends of this decade will inevitably appear to look 'British'. A modern mannequin collection may reflect many ethnicities, who is to say they are not British?' (Wood, 2013).

'Donyale Luna' 1967 and the late 1960s

In 1967 Rootstein produced a mannequin of the American model Donyale Luna. Luna was the first black model to feature on the cover of British *Vogue* in 1966 preceding American *Vogue*. Adel Rootstein approached Luna directly to model as a mannequin at an optimal time. As Michael Southgate explains in the period of the late 1960s, 'instead of just going to Paris international runway girls were checking out London for the first time', (Southgate, 2012). In appraising the work

of Rootstein and John Taylor, the Luna mannequin can be seen as a more radical representation of a living model than Twiggy. Steve Wood comments on the archive photograph of the pose in clay of Luna as 'radical for a mannequin and will probably have been chosen to emulate an existing fashion shoot' (Wood, 2013). This statement conveys an impression of the possible conception for the photograph, that is, to capture the physique and movement of the model that distinguishes their individual style. The form exhibits key sculptural points highlighted by Wood regarding leg length, and depth of pelvis, combined with accuracy of measurement and the grouping of anatomy necessary to the sculpting of a mannequin to produce an image that is stylistically accurate for the purposes of fashion display. The image captures the model's fashion pedigree and status: the glamour of the runway, an American smartness and the vibe of fashion on the international stage. For Wood the image 'almost stands alone as an artwork, the use of drapery and Donyale's manner giving it a sense of conceptual performance art' (Wood, 2013).



Fig. 48. Model Donyale Luna with John Taylor's clay armature of mannequin in the Rootstein studio.

Michael Southgate describes the photograph more manifestly as showing a stage in the sculpting process of a mannequin in its original clay form in relation to the model. Southgate states of both the Twiggy and Luna mannequins that: 'Certainly, they were the first really different looking figures to emerge with the fashion changes of the 60s. Adel set a home style from then on. Also, a step forward in John Taylor's development' (Southgate, 2012). The catalogue for Luna in Figure 49, shows nine figures in an array of exceptional poses. Exceptional in the sense that the poses appear uncompromising as the body shapes are dramatic combining the angular with fluid lines. The postures suggest phases of movement of the model's professional persona: stealth and length are emphasised through the limbs, spine, neck and arms as though the mannequin was responding to a camera or a photographer. Southgate states that the mannequin was a bold fashion statement and describes the poses as aggressive. The central photograph of Luna is open armed and semi crouching showing the expanse of a fur coat and the contrasting pattern of the lining as the arms sweep open and the mannequin prowls forward. The layered images show Luna the model in a jumpsuit with a halter neck and chignon mimicking her mannequin form in a crouching but animated movement across the frame. It is an image that corresponds to the physicality of female models generated in fashion photography of the 1960s.



Fig. 49. Catalogue for 'Luna' mannequin with fashion cover of model Donyale Luna in crouching position with dressed mannequins and 5 positions for the Luna mannequin showing leg and body length and movement from waist and through arms.

The sales for the Luna mannequin did not match those of the Twiggy mannequin but Rootstein succeeded with both in the American market, which marked the beginning of the company's export trade. From this point onwards Southgate remarks that the Rootstein house style began. The strategy was to promote the company as 'design oriented' and not as manufacturers thereby setting a precedent for bespoke mannequin design aligned with the commercial cycles of the fashion industry (Southgate, 2011). The continuity in the approach is explained by Steve Wood's experience of his working process which is focused on the primary aim of achieving creative solutions in relation to the pose for the mannequin. The pose remains the first consideration and technical and physical means to achieve the pose are developed to fulfil this. Adel Rootstein's process remains an enigma as when developing a collection her method was to keep ideas close to herself. Michael Southgate states that 'invariably she would never discuss it'. However, once the mannequin form was complete Rootstein would hand over all the decisions for the finishing processes to Southgate. This included the wig fittings, make-up, styling and display of the mannequin. What is known of Rootstein's creative approach is explained by Southgate as coming from an implicit understanding of anatomy and muscle tone. Southgate reports that when working with Taylor Rootstein's ability was to see the ways in which a figure lacked muscle tone or tension, an effect she described as 'soapy'. Their working method is described by Southgate as an attempt to catch 'the likeness, mood and body language of the real girl' (Southgate, 2012). Adel Rootstein chose both the model and the pose looking for faces and personalities of interest and variety, eschewing prettiness, and instead sought to retain features of the model which were distinctive. As Southgate explains: 'as they worked on the clay, talking; in conversation other facets would emerge that either one might catch onto and develop' with the final 'look' of the mannequin attributed to the choice of model as 'the girl (that) is right for the time in look, attitude and style. The designer and sculptor have to catch it all. This goes for all collections to follow. John Taylor and Adel just got better at it' (Southgate, 2012).

The British look, as discussed, can be related to an attitude or representation in a mannequin. The puppet like expression of the early figures reflects the vogue of the Biba girl with enlarged eyes and

a doll like face and proportionally slender body types. Stylistically it embodies a British aesthetic that emerged with facets of popular culture, youth and the image of the 'dolly bird'. Southgate summarises sources of imagery for the mannequins as coming from 'something in the air' (2012). Rootstein's choice to make a mannequin of Sandie Shaw is a further example of the popular zeitgeist that coincided with the company's overseas expansion. Shaw was in the ascendant as a pop star and was also used as a model in magazines. According to Southgate 'she photographed well' and 'her body was perfect for clothes' (2012). In the publicity photographs for Shaw with her mannequin model the dresses are identified by Southgate as designed by Ossie Clark and possibly Alice Pollock. The inclusion of the designers' clothes indicates a successful managing of the Rootstein brand placing it amongst a network of successful young designers, pop celebrity and part of the desirable boutique culture epitomised by Pollock and Clark in with the opening of Quorum in 1964.

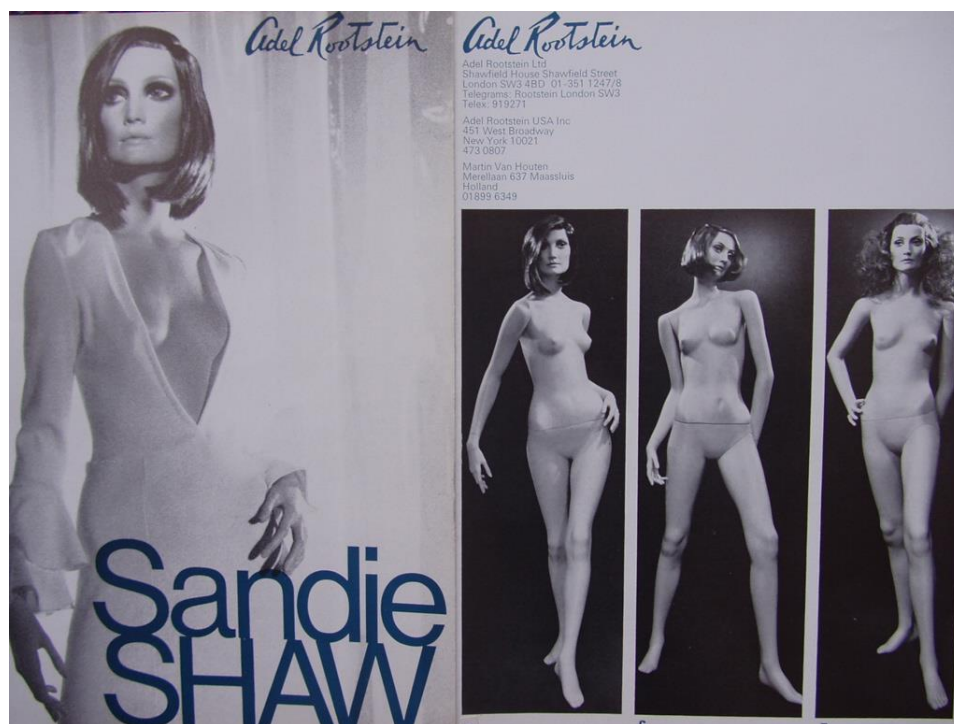


Fig. 50. Catalogue for 'Sandie Shaw' mannequin showing characteristic postures of the singer and model Sandie Shaw.

At this point the company appear eclectic in their choice of sources producing the likeness of Shaw with, in the same year, the Aristocrats collection. This included a mannequin based on Laurie Newton Sharp who was the News Editor for Harrods and described as ‘the sort of impeccably elegant woman who carries an invisible mirror with her’ (V&A Collections). Newton Sharp is photographed with her mannequin self and by all accounts the Aristocrats sold well in certain markets attracted by mannequins with titles and were considered ‘a good contrast with what was going on at the time’ (Southgate, 2012). Shaw proved to be a very popular mannequin and Rootstein considered contrasting collections; the celebrity of Shaw as a 60s fashion muse and pop singer, images of English aristocracy and debutante model girls, as shown in Figure 51, to be personalities with ‘foreign appeal’. Southgate explains Rootstein’s ideas as closer to creating a ‘British style to appeal to the foreign market’ rather than British mannequins for the British consumer (2012).



Fig. 51. Adel Rootstein arranging the hair of a debutante mannequin for the British Pathé film *Debs Model for Display Dummies* (1969).

Rootstein had developed successful strategies for the business via its location by working in exchange with designers in a locality, as with Zandra Rhodes. Michael Southgate describes both a close personal friendship and support for each other’s business in the form of bartering: with Adel

Rootstein providing mannequins for Rhodes' stand during London Fashion Week and Rhodes supplying dresses if needed for a Rootstein exhibition. This can be seen in a photograph from the company archive of the 1970 'the Group' ensemble in the New York showroom in which the mannequins are in dresses designed by Zandra Rhodes. Southgate describes the progression of the company as becoming a fashion name and 'along with most of the 60s designers we were able to buy wholesale from their showrooms, John Bates, Ossie Clark etc' (2012). The company marketed its mannequins worldwide from 1968 to 1970 with showrooms opening in Europe, at which point the company began to make their own costumes to compliment the showroom theme.

Adel Rootstein's approach is explained in terms of being less focused on fashion and more drawn to line, composition and grouping: 'how the figures worked together, what interesting shapes they would make and what area of the window they would work in' (2012). The body language of the models on the runways is also cited as a key influence and according to Michael Southgate Rootstein's feminist stance to support women in all areas of their lives showed in her work.

Therefore, she always sought to find an interesting or intelligent face, a confident body stance and when fulfilling the expected share of quotas for 'pretty girls' to satisfy a standard market demand; 'even those she tried to pose in an unconventional manner' (2012). The expansion in collections throughout the 70s was focused on mannequin groups, and the inclusion of a personality within the group generated much greater publicity. The mannequin group became the trend of the time aligned with the importance of the group in fashion photography and on the runway (2012). The flamboyant strides and gestures in poses which were wide and angular were for a form of spectacle that valorised the space age, the Avengers and its fashion look capitalised on by the designers Pierre Cardin and Courrèges. Southgate describes the poses as suggesting 'wild abandon', embodying freedom and movement; the mannequin group thereby became the total display without the need for props. The extravagant gestures of the hands defined the completion the composition. This expressiveness became a marker of the excellence of Rootstein's reputation and a key selling point.

6.2.2 The Runway Model and Group Collections: The 1970s.

A growing trend in the 1970s was the melding of the actress model as a new currency in celebrity image. These images were instilled in popular culture, their origins borne in a legacy of consecutive role models from social and celebrity hierarchies. Michael Southgate states that Adel Rootstein was the first designer to absorb the actress model image into the 'mannequin business' and to sell the mannequins using the actual names of the celebrities. The range of international models increased with a corresponding change in the modelling industry whereby runway models travelled a fashion circuit from Paris to Milan and then London enabling Rootstein to use a range of high fashion models (Southgate, 2012). Models such as Vicki Lewis and Jenny Runacre, (Figures 52 to 54), in the early 1970s represented Adel Rootstein's image of girls who were 'tall, lean, athletic and "animal" with soft skins and no inhibitions' who 'can wear whatever they like, or they can wear nothing at all' (*Life*, 1970). Both Runacre and Lewis formed the heart of Rootstein's 70s collection with Lewis described in *Life* magazine as 'a London society girl' whose appeal of 'arrogant elegance' informed a variety of poses for a complete collection and 'was quickly purchased by a large British fashion chain' (1970).



Fig. 52. Mannequins of model Vicki Lewis for 'The 1970s' collection.



Fig. 53. Mannequins of Vicki Lewis and Sue Lewis in *The Group* in the New York showroom in the early 1970s, in dresses by Zandra Rhodes.

The Rootstein archive photographs of, ‘The 1970s’ and ‘The Group’, as shown in Figure 53, illustrate the wide lunge of the mannequin, which Southgate comments on as a characteristic movement of Lewis, describing her stature as that of a tall amazon with a ‘unique feel’ (2012). A feel that was also characteristic of Lewis’ sister and mother and hence Rootstein included both as mannequins in the collection.

In 1970, a *Life* magazine interview with Adel Rootstein, which featured photographs of Runacre and Lewis was a timely article that detailed the commercial success of the company. Rootstein’s thesis we are told is that ‘the girls in the windows ought to look like the girls buying the clothes’ (*Life*, 1970). The text highlights the presence of Rootstein mannequins appearing in ‘hundreds of store windows’ in over forty countries with 6,000 mannequins produced in a year in different versions; ‘not the standard Cute Little Nobody with bobbed nose and banal smile but a tall, angular, strong-boned, pointy-nosed, frowning, almost alive Jenny Runacre’ (1970). An image captured in Figure 54,

of the sculpt of Runacre. The 'almost alive' description in *Life* magazine of the Runacre mannequin describes the trends and aesthetics of fashion body language in the 1970s. Southgate states that 'The message of the time' was to suggest freedom and movement: 'I would say movement and action were a feel of the seventies from the white space garments in wide dramatic action poses to the gypsy abandon of wild, hair flying, beads swinging, all was movement' (Southgate, 2012.)



Fig. 54. John Taylor sculpting Jenny Runacre in the Rootstein studio.

The inclusion of the model Moyra Swan in the collection Superstars, reflected a further aspect of the entwining of popular culture and fashion photography. Developing the concept for the collection is described by Southgate as one of the hardest things the company had to do. Concepts were created in the main by Adel Rootstein but Southgate states, 'we all had a go'. Superstars can be associated with a level of popular celebrity in the 1970s that was driven by the promotion of individuals and particular fashion looks on television and in magazine photography. Swan, for example, represented a contemporary *Vogue* look from the late 1960s to the mid-1970s, a fluid femininity that was young, adaptable and the mode of a new generation. In contrast to the movement-oriented mannequins the Swan pose was seated, quiet in gesture and cross legged, as shown in Figure 55: its purpose to

create variations in height within a group as Rootstein thought in terms of the variants of a composition. Steve Wood notes the compositional elements of the period in the Superstars group as both 'dynamic and diagonal' with perhaps one figure designed to lean against a surface and as a balance to the corresponding figure to create the pyramidal shape (Wood, 2013). The dynamic appearance is explained as a freeze of motion 'a motion that would be required to maintain the posture' (2013). Wood's observations that running and movement-based figures were a popular aesthetic for the fashion mannequin in the 1970s and 1980s support Southgate's summary of the period. It was a look that was favoured for its fashionable novelty and contemporaneousness, and because of the technical possibilities that could be rendered in fibre glass.



Fig. 55. John Taylor sculpting Moyra Swan for the *Superstars* collection, 1972.

Further influences on mannequin concepts included *Queen* magazine from the 1960s and 1970s and the fashion photographers of the period who 'created ideas that became fashion' and likewise

influential ideas from the work of artists or from films: 'You never really knew where the wave would come from but it would get picked up and then it was in the air' (Southgate, 2012). According to Southgate, Rootstein's commercial strength was her ability to 'foretell what would happen'. The choice of models such as Renate Zatsch indicated what was to become the prevalent image of the elongated and athletic body as an ideal. Later collections of the 1970s demonstrate the diversity of female types that became desirable as fashionable role models to the industry. The successful positioning of the company as cited in *Life* magazine, focused on its ability to offer variety and remain fashion focused. The aim was to achieve greater likeness in the mannequins to the original models, this originated with the skill of the sculptor and the quality of the moulding. The mannequins represented the most media successful female role models, each occupying a distinct cultural space in feminine imagery: on the runway, in fashion photography or as television stars. Rootstein's preferences were for strong featured women with distinct looks matched to the diverse tastes of the company's clientele. The latter years of the 1970s included Rootstein mannequins based on sittings with British stars Joanna Lumley and Susan Hampshire and leading international runway models Pat Cleveland, Sayoko, Sara Kapp and Liz Brown. In terms of the British focus faces such as Joanna Lumley and Susan Hampshire were key choices, but it seems not for reasons of representing quintessential English types. In spite of Lumley's eminence as a television star in *The Avengers* as a modern, adventurous Brit she was chosen as she was a model with Jean Muir and Hampshire 'lived around the corner and had a huge success in *The Forsyte Saga*', (Southgate, 2012). Collections often featured a 'signature' model where the individual was deemed to have the pedigree to promote the image of the mannequin group. According to Southgate the combining of model and collection was often unplanned; 'things came together' through a call from an agent, a chance meeting or Rootstein's instinctive approach to a model.

The 1970s collections can be seen to show a range of types, a more diverse portraiture captured by Adel Rootstein and John Taylor. Steve Wood comments that the varied faces and bodies of Rootstein mannequins can be best appreciated when the figures are viewed in a group. The fact that Rootstein

mannequins are based on real people and sculpted directly with the artist epitomises the individuality that is captured. Sayoko Yamaguchi, a Japanese model, was not the tall, athletic type. Known as 'The Modern Geisha', her look and movement are described by Southgate as minimal and small and within the collection catalogue, the Sayoko line is expressed as 'fine and mannered'. Wood comments that the fineness of line may refer to the subtle profiles "drawn" by the artist and to the model's individual build. In Figure 56, Wood observes from the photographs that the sculptor, John Taylor, has replicated the compact and elegant build of the model Sayoko. In Wood's work with collections, the sculptor states that the 'line is dictated by a combination of choice of pose and the artist's response to the model's physique. Every sculptor would make a different version, leaving the customer/critic to decide upon the fineness of the line' (Wood, 2013).

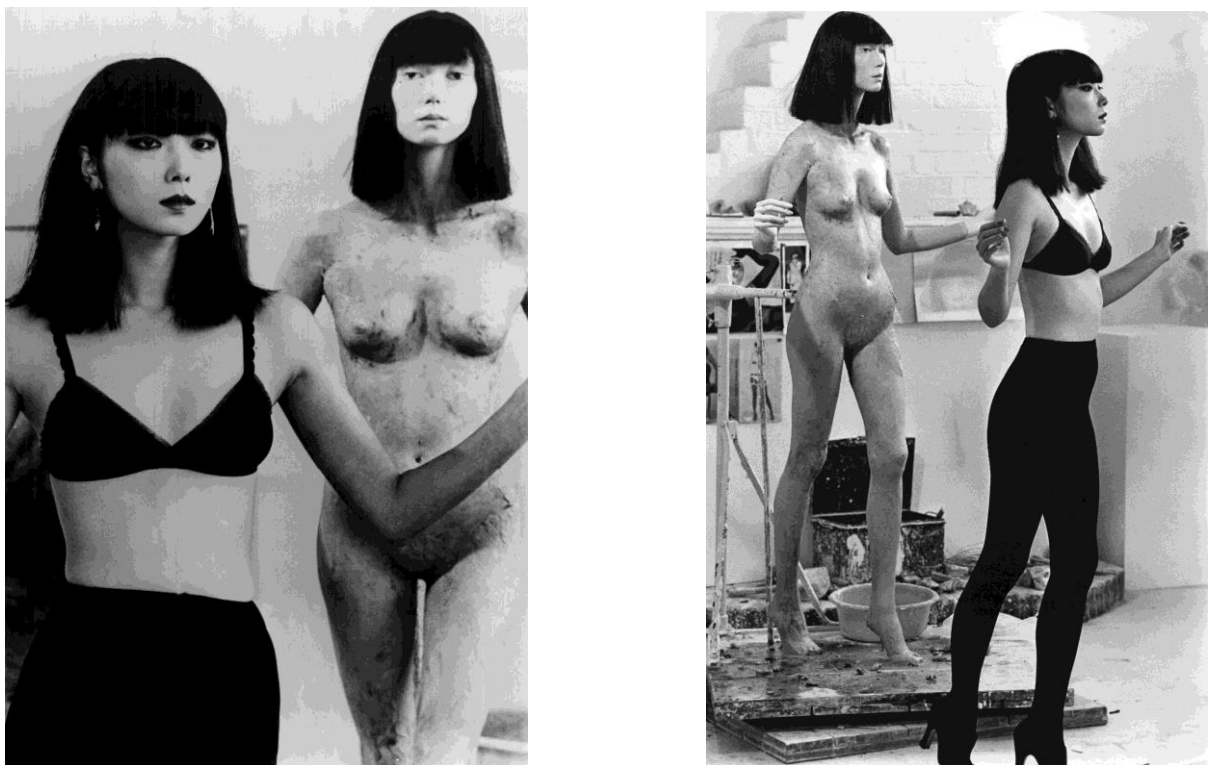


Fig. 56. Publicity photographs for the *Sayoko* collection, Sayoko 1 and 2, showing the model Sayoko with the finished clay figure of the Sayoko mannequin.

Pat Cleveland represented a high-end fashion image and consummate model figure described by Southgate as having a 'perfect body for clothes and who presented herself with 'flair on the runway'. 'She was not the most beautiful, but she had great charm' (Southgate, 2013). Cleveland was

considered a consummate runway model, her image associated with versatility and aliveness. Noted for her 'charisma to project' the vision of designers such as Valentino from the runway, Cleveland was celebrated in fashion media, epitomising a New York style and attitude (*International*, 1977). Her presence in the Rootstein collection signalled the centrality of New York to the company's American sales and the international appeal of the runway model in disseminating fashion. Described as 'the perfect clothes horse' by the fashion editor Barbara Griggs in the *Daily Mail* in 1977, Griggs summarises the energy generated by Cleveland on the runway 'She comes storming onto the stage, head held high, eyes snapping. She walks fast along the catwalk, hips swivelling; she spins, stops dead' (Griggs 77: 13). The feature is ultimately about Adel Rootstein's signing of Cleveland for the company's next mannequin collection emphasising the model's prestige as the most wanted for the International Ready-to-Wear shows in Paris. The pose chosen for Cleveland, shown in Figure 57, Rootstein described as that of a 'quiet mood' reflective of a need for calm amidst the politics and insecurity of a post-recession world at the point of the late 1970s: 'We are all beginning to feel that we've got to stop for a minute and take account of ourselves. Things have got to get quieter and more stable. Fashion will follow that concept' (Rootstein in Pearson 1979: 49). Cleveland, known for her animation and chic was cast as a still figure. Indicative of Rootstein's oft quoted sensibility for intuiting the spirit of a period, the choice of Cleveland occurred during a vogue 'for smocks and wide-swinging clothes with a lot of room for movement' but the launch of the mannequin corresponded flawlessly with the spring fashion in 1979 for figure-hugging clothes (1979). Cleveland's mannequin twin was described in *Drapers* as a static figure with positions in an upright stance for the narrower fashion silhouette (*Drapers* 27 Jan 1979). The collection of the Cleveland mannequins, titled *Pat and Pretty* was promoted in the company brochure as a young collection of figures 'in near classic poses but with the elasticity of youth'. Cleveland is described as 'a calm romantic beauty' with 'vital attitudes and dead pan chic', epitomising the designer's choice for zany numbers and 'ideal for showing co-ordinates and colour variations' (Rootstein, 1979).



Fig. 57. Sculpting of Pat Cleveland in studio by John Taylor with finished clay figure pose.

The nuances of portraiture developed by Taylor defined a look for the Rootstein mannequins of the 1970s with the design focus on the representation of the model girl. Taylor's ability to achieve the facial likeness was invested in creating as good a portrait as could be rendered with additional 'tweaking' to make the likeness 'more perfect and a mannequin' (Southgate, 2013). Steve Wood assesses the portraits of Joanna Lumley and Susan Hampshire as both exhibiting excellent likenesses describing the clay in the archive photograph of Hampshire as 'still fresh and un-laboured. It is certainly a naturalistic look. John has managed to replicate the slightest hint of a smile that she has and given the face an approachable and generous feel (Wood, 2013). He draws a distinction with the Joanna Lumley portrait stating: 'Whilst undeniably beautiful, I don't think this head has the same warmth that we see in Susan's head. It has much more the look of a fashion model, a little bit aloof, slightly removed' (2013). Southgate further explains that the success of each mannequin lay in the degree to which Taylor liked the model and how much in agreement Taylor and Rootstein were on the concept. Essentially the sculpting of each mannequin was to promote their photographic and global appeal. Other details that were retained in the facial likeness included idiosyncratic touches which Rootstein favoured and sought to capture, such as open mouths. These characteristics gave

life to the mannequin but also made them harder to sell, a detail that supports Southgate's proposal that Rootstein's work was implicitly feminist and supportive of the women she worked with. The 1970s collections were revived by Rootstein's creative director in 2012 indicating their fashion pedigree as display mannequins.



Fig. 58 Sculpting of Joanna Lumley by John Taylor showing detail of likeness and the professional look associated with the fashion model (1976).



Fig. 59. Sculpting of Susan Hampshire by John Taylor showing naturalistic likeness captured of Hampshire as a portrait (1978).

Steve Wood sums up the contribution of John Taylor's work to the making of the Rootstein mannequin as based in 'the sheer quality of the sculpture'. He continues: 'The accurate description of anatomy with such subtle economy of form is not something commonly seen on a mannequin. He had the ability to strike the perfect balance between reality and stylised perfection' (Wood 2013). The physiques of Sayoko and Pat Cleveland Wood estimates to be the most successful examples in the 1970s archive collection representing 'figures that are svelte and beautifully proportioned' (2013). The sculptor's perspective reveals what can be seen in the clay figures as well as their resemblance to the original models. More particularly Wood enumerates on how these characteristics are utilised in the mannequin such as ideal proportions, slenderness of limbs and physiques, which are compact. Wood explains for example the importance for Taylor to replicate the figure of the model Pat Cleveland as she was well known in the period, her body was associated with the prestige of high fashion and this was key to her celebrity as a runway model. In terms of design and sculpture Wood states, 'It is the sheer diversity and variety of poses that makes Rootstein stand out' (2013). Wood's insights reveal the centrality of the role of the mannequin sculptor at Rootstein, the complexities of working with the form of the female body and the qualities of the figures produced. Figures that are most representative of idealised femininities and fashionable silhouettes within the context of the mannequin industry. The main difference Wood cites between figurative sculpture and the sculpted mannequin is that the latter has to wear clothes and therefore accuracy in measuring is paramount, so that clothes do not appear ill-fitting. The sculptor aims to create a form which is symmetrical and proportionate and the studio work with the clay form is based on a process of constant measurement and checking with the model in situ. The sculptor's style or signature as Wood states, is inherent in the work with elements of personal interpretation influenced by the way the sculptor visualises things. Wood summarises sculpting as an act of copying and portraiture whereby the individual sculptor responds to a set of visual and internal influences. The mannequin sculptor is given creative freedom to work with figures, but the work occurs in a context of precise objectives as to the essential purpose of the fashion mannequin. For Wood, the

look of Rootstein mannequins have their basis in John Taylor's work and repertoire stylistically. Describing Taylor's influence as an effect 'washing over you' combined with the influences of what 'you see around you' and the selection of 'the right model' underpin the fashion look that is achieved (2013). The visual influences Wood refers to in his work include artwork and fashion drawings as sources of inspiration, citing examples of illustrations from the 1970s and 1980s as source material, as well as elements of art movements such as art deco. The choice of model plays a key part as castings of four or five models are made at the same time creating a range of poses: a particular face may give a 'feel of confidence' for example to a collection. The sitting begins with a pose in mind but the 'model may do something completely different' in the studio. Wood refers to the different interactions between the sculptor and model in selecting a pose, whether the model is more or less experienced and therefore confident or 'helpful' in what they may contribute. Other factors include the threshold of comfort and discomfort that affects the model in the process of holding the pose. The process lasts three days and casting the pose begins with an analysis of the head from different angles and measurements of the pelvic area. The focus for the sculptor is on the features and what the features do in the context of decisions about aesthetics and proportion: the golden mean and its ratios. To achieve the highest quality necks may be slightly exaggerated for ease of dressing and to suggest gracefulness. An inch may be added to shins, but Wood insists it is essential to be aware of what is changed beforehand so the armature is correct. Working with the clay figure takes four weeks and the process is based on an understanding of how to make the mannequin better and the qualities a mannequin needs in order to show clothes.

The choice of the model is that of the creative director and what they translate to sketches but equally the sculptor discusses the importance of updating fashion knowledge by keeping an eye on the scene and an awareness of what may come to the fore; a particular shape of the eye for example (2013). The collaboration with the designer is focused on how the pose can be achieved, to analyse how it works sculpturally and to find technical solutions. Wood summarises his role as being primarily responsible for the finished sculpture and what he describes as the 'treatment' of the pose'

with regular input from the designer throughout the 'clay stage'. He outlines the pivotal point: 'I do feel that there are three distinct elements involved in the creation of a mannequin, these being the model, the designer and sculptor. They all have separate jobs to do and in doing so inspire each other so that the collection can "evolve" (Wood, 2013).

The company catalogues show how different aesthetics come to the fore, such as the glamour aesthetic of the 1980s with particular features emphasised such as fingernails. This was followed by a pared down look of the 1990s and the dominant forms of headless and stylised mannequins of the early 2000s. In order to achieve realism, technical and stylistic challenges have to be resolved. For example, with the sculpting of the head of Jenny Runacre, Wood observes 'I don't think the likeness is quite there yet, but it is certainly going the naturalistic route'. He adds: 'I would say the heads were always refined, they just had different stylistic destinations' (2013). As a further point Wood describes how certain heads 'can set a stylistic "tone" and will become synonymous with that collection'. Wood refers to the sculpting of the face, where the model's features are considered distinctive or with a strong profile, as an aesthetic, as stated, that was said to be favoured by Adel Rootstein. He states a need for the sculptor to treat the face very sensitively as 'large features such as this can easily become cartoonlike, as seen in some of the earlier Rootsteins (2013). The discussion of what realism is and how 'real' mannequins appear to be is situated in these considerations and in the photographic and marketing presentation of individual mannequins. Wood observes that at this point the 1975 figures such as that of Renate Zatsch represent poses which are less gestured and more natural than earlier figures and observe 'a more naturalistic, calm stance'. Wood describes the body shape as athletic in its definition and musculature and explains how the figures were updated and re-released as a collection called 'Allure': 'it was quite shocking how slender and tapering the limbs were, almost going into a stylised category' (2013). In terms of the international market it can be argued that mannequins are visualised with certain distinctions in different cities, but expectations of an ideal feminine form appear to have a globalised and standardised appeal. Ethnicity is its own aesthetic and can perform as a theme in a collection, such

as a Brazilian look. Poses are viewed as 'classic' in the sense of having a formalised look and being an adaptable form for display. Wood assesses the way a mannequin looks as 'both a combination of fashion and the sculptor and designer's response to the real person, the model. All three people are aware of fashion, perhaps sometimes subconsciously, and this will inevitably be infused into the finished design. The model is used as both a "control" for sizing and an inspiration for character and attitude/manner' (2013).

With regard to the 1970S collections Wood observes that the flamboyant poses, particularly when grouped, adds amplification to the display aesthetic of the period when 'shops still had deep windows and properly trained and budgeted staff' (2013). He observes how the required window space was vital to using a mannequin group to its full potential. He further comments on the expressive hands in the collection which he believes are sculpted and not life cast and seem to capture 'the spirit of the age' and a 'sense of careless abandon'. The changes in poses and the spatial expanse of the forms indicate the changes in scale and the alterations to the design of the physical environments in retail between the 1970s to the 1990s. Vicki Lewis and The Group appear to be expressive of a gesture of an age but also of the voluminous silhouettes and fabrics of the period. It can only be assumed that Rootstein observed tacitly the work of designers such as Zandra Rhodes and the need for mannequins that could exhibit the volume and spacious energy of fabric associated with the design ethos of the 70s.

Additional comments by Wood reveal shifts in mannequin representations which include the subject of how age is perceived in the mannequin, the models used in the 1970s collections, for example, would be considered old by current standards. Likewise, the figures may be considered outdated as they would be viewed as short for contemporary body shapes, 'also they represent fashion faces and figures from a different era' (2013). Though with the cyclical nature of fashion, representations are revived and renewed to fresh purposes. The period can also be viewed for its originality in mannequin design and to an extent 'an experimental approach towards design' as Wood states: 'I

think the 1960s and 1970s were genuinely a time in mannequin design when things were being done for the first time. Poses were tried out and sometimes taken to the limit. Things are perhaps a little less physically active now simply because we have seen it all before' (2013).

6.3 Representations of the Realistic Mannequin: the 1980s

The reputation of the Rootstein company penetrated popular publications such as the *Mail on Sunday Magazine* in 1983, a point at which Rootstein had produced mannequins of Elaine Paige and Joan Collins who form a centrepiece to the text. The company photographs of Collins were taken by David Bailey indicating the attention given to maintaining the fashion prestige of the mannequins. In the feature Adel Rootstein is described as 'the doyenne of the display world; the diminutive but dynamic creator of the mannequins which decorate the shop windows of the world' (Meysey-Thompson, 1983: 14). Rootstein's success is associated with the designer's ability to design the life-like and realistic and the company's unique use of modelling mannequins on real people. The text provides insights into the impact of its global operations and market success. A pivotal point in the feature is the disclosure that a trade which used to be based primarily on imports is now '80 per cent export and hardly anywhere remains to be conquered' (1983: 16). Whether Rootstein is entirely responsible for this is not stated but the designer is quoted on her sources of inspiration which originate with her intrinsic belief of fashion coming from the streets: 'When I want inspiration I'd rather go into the cities of different countries, particularly Britain – which is very inspiring – than any number of fashion shows, which are far too removed from life' (Rootstein quoted in Meysey-Thompson, 1983: 16).

Michael Southgate describes Rootstein's innate flair as intuitive, a designer in search of the unusual: 'if the real person had flaws, she wanted them effected in the mannequin. She felt that was one of the things that made them real', (Southgate, 2013). A further design aspect was to have an effective theme that would be linked through a collection of eight to twelve figures. The idea being to capitalise on types of poses and movements. Southgate explains: 'you'd have to deal with things like

fitness, maybe doing exercise movements, maybe leaning on walls 'cause she was always trying to find another area in the window where you could use the mannequin that you didn't have to stand the mannequin in the middle and just dress round it' (2013). Southgate elaborates on how the story within an exhibit, specifically the Rootstein exhibits at Euroshop, was developed, often drawn from outside of fashion with a theme that might reference a colour; 'We approached the whole thing as fun' (2013). The mode of the collection was an intrinsic part of the fashion market in London and was according to Southgate, part of Rootstein's continual search for 'another idea and another look'. One collection, Wallspace, included mannequins that could place their hands flat on the glass windows and look outwards. Wallspace was described by Southgate as having 'transparent, rather like *Star Wars* constellations done on plexi-glass and the mannequins were looking through the stars and pressed up against the walls' (2013). Themes were drawn from outside of fashion and the correspondence that occurred with the release of mannequin collections was described by Southgate as 'absolute luck' in aligning with trends of the period. In 1981 a pirate theme for a Euroshop exhibit which included 'staircases like those on galleons' and 'fashion interpretations of pirates, all done in black, trimmed with jet' corresponded 'that very same February (when) Vivienne Westwood brought out her pirate collection and it made us look so incredibly on the ball and up to date' (2013). Further successful collections which Southgate cites as synchronous with a designer's work were the androgynous collections of the 1980s:

Women were trying to make their way in the workplace, to be considered seriously as executives and so they came to want a more masculine look for the office and we brought out a collection that was very square-shouldered with clenched fists, which definitely had, it was like a young guardsman or something, it was very erect figures but they were young women. And of course, at the same time Armani came out with the three-piece suit for women and then the lounge suit, that all gelled at the same time and we had it out at exactly at the time that it evolved with Armani (Southgate, 2013).

A significant point of Southgate's account is how 'things were in the air' and gelled at the time with ideas originating from art, theatre or fashion photography or 'something else'. Southgate recounts that themes which originated with Rootstein were then followed by fashion or Rootstein took its lead from fashion photography or 'something else, not very often the actual designers' (2013). In Southgate's experience the fashion designers interpreted the mood once it had been set and key influences came from other sources and creative producers. Central to Southgate's summary is the concept of mood, how it originated, 'where the wave would come from' and how it would be picked up, as the context for cultural sets of trends and their evolution. This perennial inquiry is now inscribed in industry-based data and number crunching. Southgate's recollections however do not reference the technicalities of trend forecasting but represent an instinctive set of responses. They impart a sense of fashion as emerging from tides of cultural change, which was to define its own practices. Conversely Southgate observes that the individual approach to fashion in current times precludes trends and that the fashion template is based on individuals wearing what they like and pushing fashion 'any way', in any direction (2013).

In 1986 *Fashion Weekly* situates Adel Rootstein as an innovator 'credited with having brought mannequins into the modern age by modelling them on real people' (Alden, 1986: 16). The article isolates the process in the company to examine its success and the methods by which the reputation of the Rootstein brand was achieved. The article indicates the contemporaneous influence of the Rootstein company in the mid-1980s and provides a first-hand account of the factors quantified by Adel Rootstein, which drove the success of the company. Rootstein is quoted as stating that 'When visual merchandisers buy from us, they buy a directional product. They buy something they can work with for the next few years' (1984: 16). What Rootstein understood of her craft is spoken of in terms of the mannequin as a tool to 'create visual excitement, an image, something which will make their store different from the others' (1986: 16). The reader is given insight into the success of the company, credited to its teamwork, with Rootstein paying tribute to the sculpting skills of John Taylor, the company's creative team and the 'financial and organisational abilities' of Rootstein's

husband Rick Hopkins. Rootstein emphasises the company's ability to create a product 'that does what it is supposed to . . . it sells clothes; it doesn't just decorate' (1986: 16). The text offers a snapshot of the company referring to Rootstein as a guru of the mannequin business and indicating the extent of the company's commercial success 'with a product that has invaded the windows of almost every great store around the world' (1986: 16). This period of expansion in Rootstein from the making of the Twiggy mannequin to the release of the Joan Collins mannequin emphasises pivotal points in the company's story: creating different faces for consecutive decade, producing mannequins which promote the selling of clothes, and understanding the nature of display: 'we try to aim for a theatrical vision of real life . . . because the clothes people put on are to serve a purpose, they do it to create an impression' (1986: 16). Rootstein is credited with the ability to create an impression 'for a particular age' selecting individual models who are seen as having star quality with the choice of Joan Collins, as shown in Figure 60, cited as 'the woman with the face and body for the early eighties' (1986: 16).



Fig. 60. Make-up application to Joan Collins mannequin. Publicity photograph credited to David Bailey.

Rootstein's choices are contextualised within the cultural variants that exist from one decade to the next. In the interview Rootstein reflects on these factors, the shifts in role models from aristocracy to pop stars compared with contemporary trends in fame; 'now it is fashion people and a cosmetic look, mainly because of the soap operas, which produce the only universally famous people' (1986: 16). These statements about shifts in the 'universally famous' explain how the influences for collections, as Michael Southgate described, developed from concepts. Alden describes the feeling of Rootstein's forthcoming collections as separate from the idea of one star or a 'type of star' and expressive of concepts of 'energy, vitality and enthusiasm' (1986:16).

The company strategy of creating and responding to change included the production of different sized mannequins. Rootstein catalogues of the 1980s show the extensive range of female figures designed, with a significant shift in body types, gestures and feminine representation, from the Juno collection to a petite range. Rootstein's Plump and Pretty collection for an English size 20, is marketed for its poise and glamour, 'for all their excess inches'. The aesthetic styling of the collection is emphasised for its ability to compensate for the mannequin's larger size by promoting attractive physical features; 'Their faces are sexy and appealing, their gestures languid and provocative and their ankles – often a woman's best feature – are trim, designed to look marvellous in high heels'. The publicity copy suggests the marketing challenge in launching the collection within a period still defined by narrow ideals and standards ascribed to the fashionable female body and its permitted limits. Issues that remain a contemporary discourse within fashion and its representations of women.

Later catalogues from the 1980s contain more editorial copy with specific descriptions of each collection and how figures and groups can be used to advantage. They are instructional and directional as illustrated by the Wallspace collection, promoted as; 'A space age collection with enormous impact that challenges the imagination of the display artist, inviting him to step out from the over used centre of the available area and rethink the walls, the backdrop, even the window itself

as potential display space, with 10 exciting, slender taut-bodied display mannequins'. The catalogues cover themes, stylistic sets of gestures and nuances of body language in their collection series from youth and sensuality to the lifestyle of the modern woman and the runway model. The different features offered by the mannequins are defined by a professional Rootstein script, designed to tell a contemporary fashion story emphasising versatility, the creation of unique fashion images for the retailer and providing 'perfect exemplars of contemporary style'. Collection descriptions prioritise the concept of change and align changes in silhouettes with gesture, body shape and posture, which places the mannequin as central to disseminating the trends of fashion with 'personal style and credibility'. If the design of the mannequin is viewed as a form of portraiture similar to that produced by the fashion photographer, then the ambition of Rootstein can be summarised in similar terms to the eulogy paid to the work of Norman Parkinson in *Queen Magazine* in 1960: 'What he communicates is the essence of how clothes are: how they move as you walk, turn round, sit down. After all no-one just stands there . . . '

Adel Rootstein was described as having an 'unerring instinct for fashion' and the likenesses of the original mannequins are seen to have kinetic and transformational qualities: with the addition of different wigs and make up the figures exhibit the ability to respond to different trends. The tributes which are paid to Rootstein by industry professionals enumerate on the factors of the realism of her mannequins, her capacity to produce drama in display and anticipate contemporary trends and her work ethic. The photographer Helmut Newton focused on a different and less discussed aspect of the appeal of Rootstein's mannequins, which is their more sensual reputation. Newton was quoted as saying: 'Adel . . . makes the most erotic mannequins in the world'. The eroticism of the mannequin is most often perceived when the mannequin is used in abstract, existing as an extraction of the feminine for voyeuristic purposes. Newton gathered Rootstein mannequins as a form of erotic play, but the sensual quality of the mannequin forms lay in their inherent design and sculptural corporeality. Rootstein catalogues of the 1980s mimic sexual personas for the mannequins rather than their technical advantages. The range based on the model, Billie Blair is

described as 'dishy and sultry' with 'confidently sexy looks' and 'slender curvy figures (with) vamp postures . . . to show off wonderful lingerie or sundown patio styles' (1984). The idea of the body as active or languorous, embedded in the 'Leisure, Pleasure Walk and Talk' collection descriptive of sleek girls in robes, 'wallowing in a pile of pillows (or) cosseted in luxurious towels', permeates the catalogue. Mannequin bodies are displayed as though in a fashion magazine editorial with their commercial and fashion superiority signalled to the retailer and photographed both clothed and nude. These studies of the body and the fashion styling of the mannequins suggest an array of possibilities to the display professional. To the consumer the mannequins exhibit a vista of images of beauty and feminine ideals referencing fashion attitudes from the classic to the runway model to the career woman with a valorisation of the contemporary woman as assertive, physical and confident. It is as though almost every vignette of the modern woman's life is compressed into the range of mannequins at this period echoing the social and cultural impetus of the 1980s through to its end.



Fig. 61. Publicity photograph of Dianne Brill alternating the model and mannequin (1990).



Fig. 62. Adel Rootstein with the mannequins and models from her final collection, *Glamour 90s* (1990).

Concessions to stylisation would play a larger role in the production of the Rootstein mannequin through the late 1980s and the 1990s though the company's excellence at realistic portrayals remained its defining mark of quality and uniqueness. The final collections attributed to Adel Rootstein include the return to the hour-glass silhouette, exemplified for the time by Dianne Brill, as shown in Figure 61, in her role as a muse to Andy Warhol and as the 'Night Queen' of New York. The fashionable image for the early 1990s that followed was constructed by the *Shaping the 90s* and *Glamour 90s* collections, in Figure 62, described as projecting 'the spirit of womanhood' with 'six utterly contemporary beauties' that 'emphasise the natural shape and athletic strength of the new woman'. By the late 1990s this level of idealised realistic projection was fading, enforced by the competition amongst mannequin manufacturers to offer different products for fashion retail and the circulation of a preferred aesthetic for stylisation in mannequin design; factors which re-orientated

the visual merchandising market. There is a tension rooted in these shifts due to the commercial expediencies of retail display and the changing cultural expectations of mannequin aesthetics. An interview with Michael Southgate in *Draper's Record*, 'They're No Dummies', in April 1997 focuses on 'the great mannequin debate' and the divide in opinion between manufacturers and retailers on the extent to which a mannequin should replicate the human form and appear realistic. Southgate as Managing Director of the company at this period, and with Rootstein firmly placed in its reputation as the realistic mannequin manufacturer, is quoted on the advantages of realism, as the fashionable design solution to sell clothes more successfully:

Retailers and designers spend millions showing clothes at fashion shows and shooting ads with real people. In many cases it is these images that draw the customer's attention to the clothes. We believe very strongly that realistic mannequins display clothes better because that is what people want to see (Southgate, 1997).

The business manager of Créatif Leven, Pat Caesar argues the case for the headless mannequin citing the fashion mannequin's most noticeable features which will date, are the hair and make-up: 'The updating that is necessary can't be done in some stores so headless models are a better solution because they take away the problem' (1997). The debate reflects the increasing commercial expediency and solution focused approach in retail post the 1980s particularly with the demise of in-house visual merchandising professionals on hand in department stores. It is a rationale that develops into a debate about the fashion value of the human form in its entirety or as components of more abstracted values and forces the issue on the total spectrum of mannequin design and its viability in the fashion market. Janet Wardley, the merchandising manager at Harvey Nicholls at this period addresses the retailer's viewpoint indicating scope for both styles of mannequin display: 'I like the total look with wig and make-up to make a statement similar to what the consumer would see on the catwalk. If everyone went down the headless route, we could all end up looking a bit faceless. The choice to do both is perfect' (1997).

Wardley gives an analysis of factors which inform the store's display decisions; the quality of the stock, the clothing trends and themes and how this informs whether to use a mannequin and the choice of figure. In Harvey Nicholls the reader is told that 'For floaty, feminine clothes we would probably choose a realistic mannequin. For more structured clothing we might go for an abstract mannequin' (1997). Perhaps what is most revealing is the gathered opinion of high street retailers on their display practice and use of mannequins, each summary implies both the considerations for budgeting and what works best for the clothing style and silhouettes of the company brand.

Monsoon is quoted on their recent commissions from Stockman London of fibreglass mannequins specifically sculptured for the company product with the Head of Display, Philip Downes in no doubt of 'a huge swing away from realism. Nobody wants wigs and make-up anymore' (1997). The attitude expressed by the High Street fashion retailer, Monsoon is pragmatic, and based on acquiring mannequins 'to bridge the gap between realist and abstract', that offer a 'simple stance', suit all clothing and can be efficiently sprayed to produce a new look. In the canon of contemporary mannequin design of the late twentieth century realism as fashionability retained its continuity but the stylistic pace of fashion and the onset of new global competitors and digital media combine to interrogate the role and viability of the idealised display mannequin in its representations. The central trope of the realistic display figure remains essentially fashionable and feminised but in the perceived role of the mannequin as a social conduit of its age, the object coexists in hybrids of gender, aesthetics and anonymity; its existence recalling the deconstructions and shifts of previous histories. The final chapter of the thesis summarises and evaluates the key findings of the primary research into the development of the realistic female mannequin and the nature of its relationship to the wider fashion industry.

7. Findings and Conclusion

The purpose of this thesis has been a cultural and historical analysis of the realistic display mannequin, specifically to examine the interrelationships between conceptions of femininity and fashionable style that inform the visual vocabulary of the mannequin form. From its earliest figurations, the realistic mannequin has duplicated lifelike representations of desirable feminine models that align with significant cultural developments in fashion and perceptions of femininity. The thesis has examined transitions in mannequin forms that exemplify desirable conceptions of femininity and fashionable style at specific times. The study of the Rootstein company extends the discourse on the development of the realistic display mannequin as a representation of the female body, contemporaneous youth and popular culture. This section evaluates the findings of the research process and the contribution of new knowledge from interview and archival research that relates specifically to changes in the aesthetics of the realistic mannequin in the history of the Rootstein company.

The findings of the research identify undocumented processes in the design, production and marketing of the post war mannequin for a fashion-conscious audience. The core findings are presented thematically and discussed in three sections; the first being from oral testimony that relates to the sculptural process and anatomy of the mannequin form. These findings relate directly to material research on the object. The second set of findings encompass the oral testimony of Michael Southgate on the development of the Rootstein company and the third section relates to findings from the Rootstein archive, from 1959 to 1992. The corresponded sources contribute extensive primary evidence on the cultural development of the realistic display mannequin in a defined locale and time period and its wider material significance to the fashion industry. The findings of the thesis privilege insights into how the look of the mannequin, that is its finished design, is achieved from studio to display and the combination of factors that create the fashionable attitude of the mannequin's form and appearance.

7.1 Findings: Sculpture and Anatomy in the Fashion Mannequin

The interview findings provide previously undocumented insights into the sculptural process that underlies the production of the high-end fashion mannequin and the practice of mannequin design and sculpting in the context of modern fashion retail. The information contributes knowledge of the wider picture of how a realistically based display mannequin is moulded with a fashion concept inscribed at the core of the sculpting process. The findings from interviews with the professional mannequin sculptor Steve Wood, as documented in chapter three of the thesis, yield specific information on the direct sculpting of the model as a process that is based on an ongoing dialogue with the designer to interpret their visual and fashion concept. The findings reveal that precise measuring and attention to anatomical details with discrete stylisations are brought to bear in the creation of the mannequin to achieve a culturally resonant fashion image. These conclusions relate to Wood's knowledge and observations of Rootstein mannequins manufactured before Wood joined the company, his training with the company's master sculptor John Taylor and professional experience as a primary sculptor within Rootstein. Wood's contribution to discussing Taylor's earlier work from catalogues and archival photographs focused on individual mannequins considered to be the more accurate and accomplished representations of their model subjects. To this end the industry led information gathered in the research process brings attention to previously unrecorded professional perspectives on the essential features of figurative mannequins considered to be exemplars of a company style and which convey the desired fashion statement in their time.

The findings broaden knowledge of studio practice and the stages involved in the realistic sculpt of the original clay form of the model in situ, how stylised features are utilised on parts of the form and the standards of make-up, hair styles and finishes applied to the figures. Further details highlight the diverse and varied poses used over time and the willingness within Rootstein to include the unconventional in model casting that conveyed a more progressive approach towards mannequin design. This approach linked fashionable style with individual attitude and aspiration. The underlying

sculptural quality formed a standard of quality control and balance between realism and stylisation that afforded the most current fashionable look for the mannequin. The treatment of this balance is referenced in the archival promotional and publicity materials of Rootstein where it is made explicit as an adaptive and creative response to commercial and stylistic changes in fashion. The function of stylisation in later figures and the development of a stylised approach or stylistic ideal occurred in a shift in the mid-1980s in the context of design movements, changes in figurative design and social attitudes towards female expression and adaptations to changes in retail spaces. The discourse of realistic and stylised sculpting of the mannequin form is referenced as a repeated theme in testimony and this informed the choice of sculptors at Rootstein and the success built on by the company in refining realistic figures. Discussion of these findings is explored more fully in section three.

The findings from Wood's interviews articulate the impact of the mannequin's visibility and potential when fully clothed; as each part of the mannequin's construction from concept to its raw clay form and final fibreglass moulding is calculated and executed to produce a conduit for the wearing of fashion. Findings from the design and sculptural applications demonstrate how gesture and the range of gestures are centred in the mannequin's configuration and the parts of the form considered most expressive. Industry based evidence is compelling in explaining the technical approaches and methods of the sculptor in making parts of the mannequin, such as the sculpting of the head and hands. It is the head that is considered to set a stylistic tone and becomes the synonymous feature for a collection of mannequins in different poses. The naturalistic appearance of hands is a defining feature to the credibility and completion of poses both in the interaction of the hands with accessories and as indicators of gesture. The cohesion of the figure relies on the completion of gestures and it is gesture that communicates the contemporariness of the mannequin and of fashionable style in its social context. Contrastingly, the face of the mannequin is rendered relatively un-expressive, or neutral to retain a realistic portrait that is uncomplicated by the overly pictorial but has eloquence. This eloquence rests in the proportions and characteristics of the individual's face

that underlie the attitude and feel of the mannequin. For the completion of the realistic mannequin and to accentuate its impact, accurate depictions are essential to the character and rendering of the pose: details of subtle expression such as the lowering of the eyelids for example, create a sensual look. It is the sculptural process that translates the physical nuances of the model's persona and expression into clay and harmonises facial and bodily attitude in the final pose.

The primary findings of this section provide insights into the relationship between the sculptor's working methods and the execution of the designer's concept and how the Rootstein company developed consistency in its approach. Crucial to this were key developments in the sculptor's work in applying the essential concepts of measurement, scale and proportion to the modelling of the clay form and more refined expertise in the skills base of the finishers. Wood describes the sculptor's knowledge of structure and treatment applied to the working of clay to create weight and volume to the body. The new knowledge brought to bear reveals the relationship of the sculptor to their interpretation of the body through ways of seeing and the visual judgements made between parts of the anatomy. This approach, centred in observation and measurement, lies at the core of how the form is conceived to create a successful naturalistic appearance of clothes worn on the body and to produce a fashionable representation as conceived by the designer. The rigour of the methods demonstrates the quest for the corporeal in fashion, as discussed in the material culture analysis of the mannequin in chapter three of the thesis, in the creation of form for the desired body shape and fashion silhouette of its period.

The findings from Wood's testimony brings clarity to the role of the sculptor, the finer points of their expertise and the context of their work, situated in a 'common agreement' between sculptor and designer. It is the designer who is the acute observer of fashion and wider aesthetic trends and more subtle observations of visual, textual or tactile sources. Essentially the working relationships within Rootstein were viewed as a team effort with the triangulation of designer, sculptor and model as central to the company's practice. The sculpting process occurs progressively through a series of

conversations with the designer who conveys the fashion content and aesthetic of the mannequin and wider cultural effects such as the zeitgeist of the moment. In the contemporary context, a fashionable shape is described as the depiction of silhouette informed by the clothes and the current body ideal of the model. The shifts in this relationship are clearly visible in fashionable feminine tropes from the 1960s to the 1990s. The composition of the mannequin is equally designed for the display environment. It is the compositional elements within a pose that convey the required drama, tension, movement or stillness for the fashion concept. The success of the pose depends on the close perception of the sculptor and their technical skill in interpreting the designer's overall concept. The range of these skills include the close interpretation of subtlety of gestures, the finer adjustments that may be required to facilitate a high fashion statement and the techniques to overcome technical challenges to avoid diluting the original feel. Technical and aesthetic viability remain at the core of mannequin representations to fulfil their role in display and the fashion environment. The three-dimensional quality of the design and sculptural work of the display mannequin is forged in its relationship to the human body through composition, motion and anatomy. The next section discusses specific findings that have impacted on the design aesthetics of the realistic mannequin in the context of broader cultural and social conditions.

7.2 Findings: Rootstein Company History and Design Practice

The interviews with Michael Southgate represent the scope of professional experience of a freelance display stylist in London in the 1960s and 1970s and Southgate's creative directorship within the Rootstein company in New York in the 1980s. The findings of these interviews cover a multiplicity of themes not previously collated, of the integral elements in the process of creating a fashion mannequin in its socio-cultural setting and vernacular and situates the growth of an international fashion perspective that informed mannequin conception and design in the commercial transitions that occurred in retail from the 1960s to the 1980s. The information gathered in this section represents Southgate's collective observations of these cultural shifts and specific outcomes in the

business practice and creative management of Adel Rootstein. Southgate's interviews specifically draw attention to working practices in the Rootstein company and the building of the company's reputation as part of the fashion industry. In the wider context of fashion media of the period the findings contribute knowledge of the significant contemporaneous influences of fashion imagery of the period, specifically a new vogue in fashion photography and its dissemination into the design and styling of the fashion mannequin. These insights convey the changes in the ideals of cultural and social feminine types that functioned as fashionable representations in the transitional period of post war change from the 1950s to the 1960s. The following sections summarise these multifarious social changes and their tangible impact on the corporeal and stylistic representation of the display mannequin.

Primary findings show that the process of mannequin design drew on combined factors in British cultural life, that of popular culture and visual media and the distinctive locale of London in the 1960s. The information gathered is particularly informative of the popular modes and trends of the period and the zeitgeist of its generational and economic shifts. Magazines such as *Queen*, under the editorship of Beatrice Miller from 1958, fashion photography, youthful celebrities and popular music represented alignments between social change, fashion design and liberal cultural attitudes that became influential currents in the design of the display mannequin. Prevalent influences for fashion imagery remained consistent from the 1950s to the early years of the 1960s, such as the illustrative work of Frances Marshall (1901-1980) and his publications on fashion drawing, London life and observations of American society and the work of the fashion illustrator, René Gruau (1909-2004). As Southgate states, the influence of fashion sketches was greater at this point for advertising fashionable representations than photography, with magazines and stores using illustration as a display reference or media rather than photographs. Influences from film, photography, television, art, graphics and movements in dance accelerated the pace of change in fashion imagery and became integrated with the expansion in mannequin design in Britain in the 1960s. These visual effects were increasingly articulated in the marketing of mannequins as part of the Rootstein

concept of the mannequin as a three-dimensional fashion statement, exemplified in early mannequin collections such as Go-Go in 1962 and individual representations of models such as Twiggy in 1966.

The findings yield significant information on Adel Rootstein's position as a mannequin producer within wider sources of social change in fashion retail and the cultural interest generated in fashion by designers, photographers and journalists. The new knowledge acquired provides a unique perspective of a mannequin company history in the context of the growth in fashion retail on the high street and the expansion of design professions and agencies from the 1960s to the 1980s. Integral to the history is the entrepreneurial and spontaneous approaches to developing a fashion business amongst companies and individuals in the post war expansion of British design and cultural life. Emerging fashion designers and fashion affiliated trades such as display, and mannequin manufacture, improvised with new materials and innovations in manufacturing techniques. In the case of Adel Rootstein, as documented, early production began with wig making for mannequins from a nylon by-product. The findings illustrate the growth of the company from its original kitchen base and its establishment as a factory and workshop premises through London based networks with department store buyers, fashion designers and display agents. Details such as the friendship and professional co-operation between Adel Rootstein and the fashion designer Zandra Rhodes, indicate the workings of the fashion trade of the period and the nature of negotiations and mediations at a local level between design entrepreneurs, as occurred within Chelsea of the time.

The initiative to source sculptors and facilities from the manufacturers Gems was a preliminary experiment to devise a new contemporary form that would become an early branding of Rootstein mannequins. Limitations in the early days of the company, with one sculptor and few staff, and its expansion into an organisation with defined areas of studio practice, production, marketing and accounts set a new industry standard that would align mannequin manufacture with the pace and visual culture of popular fashion. This was not a unique correlation but the presentation of Rootstein

as a fashion-oriented manufacturer was exercised as a unique marker and asset of the company. It is an alignment that points to the increasing importance of media opportunities and marketing strategies for fashion producers at the time, and is demonstrated in Rootstein's use of professional photographers, graphic designers and dedicated PR staff in its catalogues and promotion of the mannequins. The collated findings provide a pragmatic understanding of the professionalisation of the Rootstein company structure as British fashion and its iconography developed popular appeal as an international trend in the latter half of the 1960s. Adel Rootstein aimed to anticipate trends and respond to influences of visual culture. Fashion photography was a key determiner of style and the concept of the 'London Look' set an aesthetic signature for fashion design, beauty ideals and popular culture.

The knowledge brought to bear on the Rootstein company history and practice points to shifts in the wider relations between fashion professionals and clarifies historical detail on the mannequin companies competing in London in the 1960s. Key findings as to how the company attained its success and position against its competitors relate to three consistent factors; the centrality of the model to the process of designing the mannequin, the conceptualisation of realism as a visual fashion statement in the mannequin and the working relationship between Adel Rootstein and the company sculptor, John Taylor. On a broader scale Rootstein gained commercial strength with the marketing of the company as a fashion name, in alignment with the industry and its seasonal collections, and the promotion of its work as design based. The varied client base of the company supported a productive output of mannequin collections designed for different retail requirements and the growth in the company's export trade. The range of clients included the display needs of contemporary fashion designers, department stores and high-end retail. The investment by the company in the period from 1960 to the 1980s in diverse mannequin collections aligns with the increase in the distribution and promotion of fashion for a more internationally oriented youthful consumer market.

The data elicited brings together emerging trends in British fashion of the period in its context of networks, agents and changes in concepts in retail display. Salient points from the research relate to the portrayal of realism in the display mannequin; specifically, the type of realism in the mannequins of the 1960s that emerged with the fashion changes of the period and pop celebrity. Of specific importance is the innovations in conceptions of the mannequin figure domestically in Britain and between New York and London. As documented, fixed ideas about mannequins persisted from the immediate post war period to the 1960s with figures replicating a society-based mode of female elegance associated with elongated and willowy forms and the hyper-feminised hour-glass silhouette. Pertinent details from Southgate's testimony indicate that shifts in stylisation to realism in the female mannequin form corresponded to different customer groups and modes of display in retail and that these were defined nationally and locally. The findings demonstrate the transition in London of the period in fashionable outlets from the independent salons, the popularly known Madam dress shops and flagship department stores such as Aquascutum, to a new era of boutique style fashion. In this cycle of cultural change, realism in mannequin designs correlates to youth, novelty and contemporaneity with the concept of 'the look' as the dominant aesthetic. As the research findings show, the look of the fashion mannequin is mediated in the early 1960s between a classic, heritage style of beauty and a new vogue of the model girl as the spontaneous feminine ideal. The concept of 'the girl', her look, attitude and style are brought together as a representation of its time and it is these features that the mannequin designer and sculptor interpret and capture in physiognomy, body shape and movement of the finished mannequin. The information gathered specifically relates to the increase of realistic representations of desirable female role models as window display mannequins from 1960 to the 1980s. In this context findings focus on examples of mannequins manufactured by Adel Rootstein to represent the likeness, mood and body language of real individuals. Data from the study of Rootstein situates the importance of the mannequin of the model Twiggy in 1966 to the professional development and reputation of the company as a producer of mannequin facsimiles based on living models for fashionable display.

The discussion of realism and its representations in mannequin forms is core to the findings of the thesis. In the context of the Rootstein findings, the design of realistic mannequins is based principally in their 'likeness' to contemporary role models. Likeness is equated to facial resemblance but Rootstein cultivated a more corporeal likeness to the bodies of individual models. Duplicating the attitude, body language and styling of admired and fashionable figures with celebrity interest was an established practice in mannequin representations as shown in the research in the work of Cora Scovil from the 1930s and Mary Brosnan from the 1950s. However, mannequin images of female role models and celebrity, directly sculpted from the individual's body and sold under the model's name, as promoted by Rootstein, indicates the centrality of the model girl and youthful celebrity in the public media domain of the 1960s and in the fashionable context of the 'London Look'. Pop singers and actresses formed signature mannequins in Rootstein collections and the personality of the model or performer in attitude and body language, became its own fashionable effect related to a British aesthetic of style and individuality. Though initially conceived in a British context, the findings demonstrate a shift to an international fashion scene exemplified by the choice of models and their mannequin representations as part of the transition to London as a fashion base for international runway models and an internationally focused fashion business.

The research findings clarify the features considered essential from an industry point of view, in creating a successful realistic fashionable representation. Findings elicited from display professionals specify how realism is centred in a naturalistic mien in the appearance of the display mannequin and a credible set of positions that convey expression and fashionability in relation to the clothes the mannequin is designed to show. Realism is also an effect of scale within the mise-en-scène of the shop window where the pose and attitude of the mannequin is framed to involve the mannequin in its environment to achieve a more lifelike performance as a figure. Realism in the Rootstein mannequin is defined as lifelike, with a modern aesthetic of attitude, movement and fashion resonance. The approach with Rootstein was to design mannequins for specific retail spaces that were synchronous in pose and mood with the type and style of clothing and trend of the season. The

range of mannequins produced and their individuality as figures indicates the adaptability required to display the changing modes of fashion and female shapes from the 1960s to the 1980s. Principal findings as to how the company's brand of realism was developed relate to Adel Rootstein's process and working relationship with the company sculptor John Taylor that became core to producing the hallmark features that defined a Rootstein mannequin. The salient points that emerge give insight into the nature and progression of the working relationship between Rootstein and John Taylor. These findings relate to the adaptation in Taylor's sculptural skills from a fine art perspective in the study of the human body to the interpretation of a fashion-based concept for the figurative form. Acquiring an artist with these skills is an essential cornerstone in a company producing be-spoke figurative mannequins. The features that are seen to define a Rootstein mannequin are credited to Adel Rootstein's visual sense of anatomy and Taylor's ability to render core features of anatomy, likeness in physiognomy and expressiveness in the body of the model's attitude and personality. Rootstein's approach and Taylor's focus was to situate the character of the model as essential to the fashionability of the mannequin, which would include certain touches to create a fluent image of the individual and 'to make the model a mannequin' (Southgate 2013).

Further findings from Southgate's testimony enumerate on the understanding of realism in mannequin design as an extension of a contemporaneous attitude in society. Within this context the 'Twiggy' mannequin is popularised as a defining body shape of the time that is relatable and more lifelike as an image of youth. For this reason, the mannequin represents a pivotal figure in the history of the mannequin design and the fashion display industry. In the post war period it stands as an original exemplar of a living model that can be identified as newsworthy in its merits as a mannequin of socio-cultural equivalence to the new body of consumers it was made to represent, and as a new form of three-dimensional fashion media in itself: exemplifying a 'look' and fashionable persona. The design of mannequins post Twiggy is seen as the transition towards further popular reworkings of realism, based on new feminine ideals, such as the Biba girl and representations of female singers, 'the street pop girl' epitomising the contemporary edge of fashion, and identified as

a London-based phenomenon of fashionable femininity (Southgate 2013). The demeanour, scale and corporeal shape of the 'Twiggy' mannequin embodies a broader aesthetic of London life, a mobile, liberal generation developing its identity in a newly emergent fashion city. Additional findings are informative of the desirability of the London mien, popularised by the cultivation of a London accent by designers and celebrity alike and adopted across Rootstein as part of its company style. The London accent became a fashionable asset encompassing membership of a pop art and counter-culture scene of personalities from Ossie Clarke and Zandra Rhodes to Alan Aldridge and Lesley Hornby. Further extraneous details emerge about the availability of alcohol and pop-up marketing strategies at the international retail trade show, EuroShop, and crates of champagne kept at the Rootstein showroom to welcome clients; indicative of the nature of the business climate that permeated the fashion-based trades and media of the period.

The design process of Adel Rootstein however remains difficult to define and appears to have been less systemised than the company operations and communicated through dialogue with the company sculptor, John Taylor. What occurred prior to this point of contact between designer, sculptor and model may be understood from Rootstein's own accounts in magazine, newspaper and trade interviews as a quest to bring into material form a relatable contemporary mannequin that represented an integrated experience of fashion and self-image for youthful consumers. Rootstein's approach is seen by professionals and friends as an innate, instinctive and prescient ability. In conceptual terms, insights into Rootstein's method of mannequin design are expressed as an intuitive sensibility and knowledge of line, three-dimensional form, composition and grouping, how figures worked together, the shapes they produced and their impact in an area of the window. Implicit to this and embodied in the sculpture of the figure was the character of the model's body language, as conveyed by photographic models and runway models. Southgate also points to a feminist principle in Rootstein's work and practice; her choice of women based on strong facial features, attributes of intelligence, confidence and interest selected in response to diverse customer tastes with poses that were unconventional. The final section collates findings from the Rootstein

archive that extend knowledge on the production and marketing of the mannequin in a range of trade and promotional media. The examples also represent the type of contemporaneous discourses on the nature of the mannequin, femininity and fashionable style.

7.3 Archival Findings

This section evaluates the findings from the Rootstein archive, an extensive paper and photographic archive, which remained uncatalogued at the time of the research. Principal findings from the archive provide visual and text-based evidence of developments in mannequin production at Rootstein, the growth of the company as an international business and the scope of its publicity and marketing techniques. Primary source materials indicate the wider discourses on mannequin forms and the shaping of the female body as represented in fashion editorials of the period in a variety of magazines, newspapers and trade publications. The findings support and extend those elicited from primary interviews and provide unique artefactual evidence of a mannequin company history in its cultural context. The findings from these objects contribute new knowledge on the development of the realistic mannequin within the wider social changes in the fashion industry from the 1960s to the 1990s. Equally the archival objects contribute primary research findings on the correlations forged between the display mannequin, fashion imagery and the female consumer. The specific artefacts of press cuttings, photographic records and catalogues provide material evidence of processes in the design and styling of mannequins in a thirty-year period, changes in the range of poses and gestures, the distribution of Rootstein marketing and the editorial style of its publicity. The archive provides a further context for the contemporaneous industry discourses on the mannequin and its status in retail and on the female body and preferred ideals as represented in fashion and popular media. This section summarises the findings according to the principal source materials of the archive.

The documentary evidence from the multiple photographic sources provide a mixture of partial and full records of company practice. Discrete findings from singular objects such as a lock of hair attached to a photograph of the actress Valerie Varnam, situates the early history of Adel

Rootstein's work as a wig maker as it developed into the mannequin business. The image illustrates the hair styles used for wig making for early Rootstein mannequins and conveys the stylistic trends of the early 1960s. The wig designs captured on the formative mannequins symbolise the still classic modelling of femininity of post war Britain. The photograph of Varnam also situates the source of many of the original models used by Rootstein as drawn from a generation of young actresses who appeared in a variety of new television series of the period that corresponded to the expansion in broadcasting of the BBC and ITV channels.

Further complete volumes of early archival photographs show the recording of a range of mannequin postures that mark a series of consistent attitudes in displaying fashion prior to the mannequin of the model Twiggy. The range of earlier gestures are notable for the proximity of hands to hips or placed on hips and illustrate how handbags, scarves and hats are placed naturalistically on the body of the mannequin. The outfits, accessories, the centring of the pelvis and forward foot motion, elongated neck and tilt of the head form an image that suggests perennial ideas of fashionable elegance. Though more youthfully orientated, the postures contrast with the mannequin poses of the latter half of the 1960s that represent the contemporaneous changes that occurred in a generation of women's lives. Specific changes to the form and attitude of the mannequin show that as hem lengths rose, and legs were revealed, the knees become more finely sculpted and calves elongated, expressive of movement and agility. Arms similarly become raised and extended and gestures directional, suggesting motion, bodily freedom and sensuality. Charts produced by Rootstein in the 1980s, specific to hand poses, show the subtlety and nuance developed in a variety of gestures for an expansive range of mannequins. From the mid-1960s the mannequin figure becomes attitudinal and expressive of contemporary mores of body language and lifestyle.

Mannequin faces of earlier Rootstein figures emphasise doll like interpretations of individual models, with enlarged eyes as though facsimiles of puppets. The effect is highly sculpted and, in the

company photographs, lit to enhance curves and hollows of features. Later photographs show the improvements made to hairlines, ears and profiles and the texture of the mannequin's finish. The developments that can be observed in sculpting techniques and materials, emphasise how realism becomes a more sophisticated effect, embodying the personal style of the model as the intrinsic quality of the fashionable mannequin. Images of John Taylor in his studio modelling two figures of Pat Cleveland in the 1970s indicate the technicalities and intricate study involved in mannequin sculpting. The photographs of the almost nude Cleveland and the clay mannequin forms convey the balance achieved between anatomy, proportion, attitude and gesture to produce a highly specified figure in which realism is the result of structure, elasticity and contemporariness. At this point, realism becomes an aesthetic of style, represented as a form that is credible as a contemporary exemplar of a photographic fashion image.

The influence of fashion photography is clear in the extensive number of mannequin head shots from the 1980s. The images illustrate the investment by the company in a range of complimentary hairstyles, make-up palettes and skin tones for the retail client that correlate to the style of 1980s portraiture and the increased feature writing on hair and beauty in the 1980s. The variety of looks correspond stylistically with the abundance of imagery of freely distributed popular magazine publications such as *Ms London*, for a generation of young working women. At this time, mannequin imagery correlates closely to photographic representations of models to represent mobility and independence for the young fashion consumer with make-up as a distinct feature of fashionability. Likewise, fashion display is increasingly viewed as a visual experience of the complete look for the consumer on the high street.

The publicity photographs indicate the production values advanced by the company in its experimentation with imagery for the promotion of the mannequins. Findings show shifts in the *mise en scène* and the physical role of the dressed mannequins in industry catalogues and fashion retail. Promotional materials for the mannequins of the early 1960s occur in elaborate naturalistic

settings that match clothes with a geographical location, activity or mood, similar in scale and effect to window display. The scenography for the mannequins alters with a shift towards contemporary visual media such as that of the fashion shoot and the televisual effect of a studio setting with focal lighting. By the 1980s mannequins are not only effectively designed props to deliver a fashion look, but fully rounded protagonists; lifestyle exemplars and in the 1990s, architectural statements with fashion pedigree. As discussed, changes in mannequin representations align with new technologies and aesthetics of visual culture of their period. The archive findings show that the technology of the mannequin itself was rendered more resilient and adaptable in response to the increased presence of fashion retail brands on the high street and the expansive editorial coverage of fashion in news media, magazines and television. The advertising copy highlights the form of the mannequin, emphasising the body type, variety in physiognomy, improved technologies in design and the mannequin's capacity for imparting visual impact to display. Distinct to the marketing materials is the *Fashion Notes* series, produced for retail clients but which duplicates the formatting of magazines aimed at female fashion consumers. The series provides examples of a fashion-conscious editorial combining illustrations and captioning of fashion trends with details on silhouettes, accessories, textile types, new poses and 'new faces'. The texts situate collections of Rootstein mannequins as exemplars of contemporary fashion styles disseminating trends in clothes, make-up and hair. This discourse in the promotional material of Rootstein marks the company's marketing strategy as fashion and designed focused, producing the mannequin as an integrated package and relatable to a desirable and achievable body image for the consumer.

To this end Rootstein catalogues emphasise not only the physical statistics and practical components of the mannequins but the fashion value of the figures for specific consumers, retail spaces and clothing trends. The catalogues are informative of refinements and alterations in body shapes for each decade that correspond with progressions in the production style of the publications. The increased emphasis on text, captions and narratives, foregrounds the techniques in marketing the mannequin as a fashion product and equivalent as an object to the work of comparable design

professionals. As examined, Rootstein's use of fashion photographers and illustrators for promotional materials situates the mannequin as a critical component in fashion imagery and for the dissemination of style. Findings from contemporaneous texts show the status of the mannequin becomes central to debates in trade and popular media through the 1980s in its conceptualisations for display. The effectiveness of realistic forms in fashion retail and the options offered by abstracted figures form a key discourse on the viability of the mannequin as a merchandising tool and a reappraisal of the changing style and look of the mannequin. Rootstein's responses to this show a progression with stylised collections, described as neo-realistic and a modular collection available with different modes of assembly with masked, abstracted head styles. Findings from the company archive indicate that as early as 1983 Rootstein redefined its own brand of realism in the trade publication *Visual Merchandising*. Though situating the realistic form as an essential part of the company's house style the text states how Rootstein mannequins are conceived not as realistic but designed to emphasise a high fashion content concluding with, 'as we all know everyone in Fashion is trying to heighten Their Look'. The text points to the competitive diversity in the market in the 1980s amongst mannequin manufacturers, specifically in America. Facially abstracted forms require less maintenance and in the design consultancy focused period of the 1980s appear more contemporary as an aesthetic feature in concept-based fashion retail and merchandising. The language used by Rootstein in the feature article indicates the competitive edge required by the company to sustain its creative reputation, describing the mannequins as 'facial forms' that personify 'that look', through 'visual techniques' and 'sculptural possibilities' that maximise fashionable identities. The Rootstein press cuttings show both the range of publications used by the company for trade and marketing purposes, the intended audience and the activity generated by Rootstein in production and marketing and its American focus. The texts also reveal the breadth of reporting and feature writing dedicated to the work of the Rootstein company and its commercial and creative impact, such as the investment in trade shows, exhibitions, seasonal private viewings and associated publicity that consistently aligns the promotion of collections with the fashion and

runway season. The examples sourced from the archive show the singular positioning of a mannequin company through the 1980s as part of the vanguard of the British fashion industry. The esteem gained by the company can be gauged from its bespoke Christmas cards and invitations to private viewings, such as Christmas celebrations based at the Windows of the World restaurant of the former World Trade Centre in New York. An exhibition of *Rootstein in Print* in London in 1984 focused on the graphics produced by McCombie and Skinner, advertising and design consultancy, to promote the display mannequins; the promotional text noting the range of advertising media used by the company and the technical and creative reputation of Rootstein in the field. News features show that Rootstein is situated by cultural studies writers such as Ted Polhemus and Lynn Proctor as a leading British design company and the success of its export trade features in the *Wall Street Journal* in 1987. Articles are syndicated across regional news texts on the commercial success of Rootstein as a company and in its cultural role, such as the use of Rootstein mannequins at the Fashion Museum, Bath for the Dress of the Year award. Interviews with Adel Rootstein remain the tangible indicators of the designer's approach in reforming store mannequins into fashionable assets for display. Discrete insights appear in the *The Illustrated London News* to style magazines such as *i-D*, *The Face* and *Blitz* on the sources of Rootstein's ideas and the dominant position acquired by the company.

The scope of the commentary on the mannequin extends across a range of text-based media in locally based newspaper reports and national publications on the role of the display figure as a simulacrum of the female body for fashion display and its place in the popular imagination of the consumer. Much of the discourse represented in the archive relates to Rootstein mannequin collections and the choice of individual models used by the company as the frame for topical discussion on the social and cultural agenda on the female shape and its triangulation between the idealised mannequin, celebrity bodies and the fashionable body. Discussions in British and American articles focus on mannequins as 'barometers of social change', examining correlations between favoured body shapes and cultural shifts in feminine ideals and women's lives. This extensive subject

area, as critically analysed in the thesis, is illustrated in the variety of physical types in Rootstein collections in the 1970s and 1980s. From the ideal of the runway model to petite ranges and fuller figure forms, the Rootstein collections form a social document of significant changes in fashion and its distribution. Within this period, petite ranges became standard additions within fashion brands and runway shows gained greater media publicity for designer ready to wear collections as the central role of bespoke couture decreased in high-end fashion publications. The expansive use of the display mannequins in high street retail occurred as contemporary fashion styles were disseminated in popular culture across youth-oriented media and television programmes such as *The Clothes Show*, from its inception in 1986. This findings from the Rootstein archive demonstrate the closer correlation between the fashion mannequin with cultural and social practices of the body, consumption and spectacle. It is these social relationships that situate the mannequin as a cultural text and mediator of style for the female consumer.

Conclusion

An account of the display mannequin extends into various discourses of its historiography and typologies that elicit themes of artistry, abstraction and realism. This historiography includes the concept of the mannequin or manikin and the fashion doll, which have inhabited different cultural spaces as representations, surrogates and personifications of the human form. The correspondence between mannequins remains, that, as figurative forms they represent social and cultural attitudes to the body, and for the display mannequin, these representations are formed from a chronology of feminine culture.

The publication of Leon Ritor's *Le Mannequin* in 1900 positions the mannequin form as a model of display and corporeal surrogate that is central to a cultural understanding of the fashionable female body at the beginning of the twentieth century. In the transformations that occur thereafter the mannequin emerges in multiple templates that convey contemporaneous change in garments, body shapes and perceptions of femininity. At the pinnacle is the development of the full-length

mannequin as the most eloquent of the three-dimensional display form in its renderings of the body. It is the form of the mannequin that remains central to its discourse as a representational object, for its role as a facsimile, and in its configuration and material properties that embody the tangible elements of its legacy in the fashion industry.

The focus of this thesis has been an object-led analysis of the display mannequin to examine the cultural processes and design practices that render the mannequin a stylistic form of feminine ideals and fashionable style. To this end my research process has examined mannequin forms and constructions in their correlations to earlier models of the human form and successive ideas of idealised feminine representations. Chapter two of the thesis addressed the wider cultural inquiry into the representational object and the social and metaphysical relevance of figurative forms to human experience. As explored in the thesis, the mannequin is observed as an aesthetic and cultural experiment in human representation and likeness and remains a stylistic projection of the time of its making. Scholarship examined from art history, fashion curatorship, fashion studies and material culture has demonstrated the complex overlap of genres in mimetic forms that comprise the anatomical model, the fashion doll and the artist's lay figure; templates that remain visible in contemporary forms of the display mannequin. Ultimately my research converges on the representational value and effect of the realistic mannequin as a human simulacrum and fashionable body. At the core of this analysis is the materiality of the mannequin form, the process of its making and its differing prototypes. The jointed tool that is the artist's manikin, the life like perfection of wax modelling and sculpted abstractions of the human figure; all these chronologies converge in the anonymity of the modern display mannequin.

In my investigation I have scrutinised exemplars of the realistic display mannequin across a historical period to evaluate changes in materiality in mannequin forms and the wider material culture of the iconography of feminine display. In chapter three, the methodological focus of the thesis, I examined the core scholarship of a material culture approach and the centrality of materiality to object-led

research. The significant concepts of material culture study, centred on social practices and cultural beliefs as the conditions that shape cultural forms, provide the theoretical continuity in object analysis that was applied in the thesis. The cultural ideas that define the form of the mannequin exemplify both the social role of beauty and the cultural practices of fashion in the shaping of the female body. Object based research, from the mimetic representations of French wax-based busts of the 1920s to the fibreglass models designed by Adel Rootstein (1960s to 1990s) in London, identified features inscribed on the mannequin that define its relationship to femininity, and fashionable trends in its wider social context. The discourse on cultural forms, consciousness and the making of images was exemplified in chapter four in the historical discussion of material changes in the mannequin form. In this chapter I positioned the chronological study of the display mannequin as a conceptual and material relationship between the female body and fashion practice. This relationship was examined in discourses of beauty, constructions of the female silhouette and the configurations of style in mannequin bodies from the eighteenth century to the twentieth century, in a European context. The historical examples surveyed remain surviving relics that illustrate in a contemporary context, tangible cultural examples of beauty ideals, fashionable taste and renderings of realism.

It is the development of the realistic mannequin that has formed the critical object of the inquiry. My focus was to analyse the symbolic and desirable qualities perceived in the feminine persona and female body at significant points of change in women's social conditions and cultural practices in fashion. At the core of the investigation is the discussion of realism and stylisation as quantifiable material features that position the mannequin as a fashion object. The development of the American mannequin market as documented in chapter five, marks a significant transition towards a realistic aesthetic in the design of mannequins in response to the cultural and commercial expansion of the American clothing industry. In this chapter I examined the historical factors that situate the mannequin as a newly envisaged product in the development of visual merchandising as an industry. The increased visibility of display, its commercial scope and wider urban audience in the American

retail market shaped representations of femininity circulated in 1930s America: the fashionable mode of sportswear lending realism an athletic and agile image. This image of lifestyle and female independence concurred with a progressive level of cultural investment accorded to the department store, mannequin design and the visual merchandiser that became a standard for the development of Rootstein in Britain.

The study of the Rootstein mannequin company, covering chapter six, addressed the core research questions. In these chapters I sought to extend discourses on the realistic mannequin from new archival research that identifies and enumerates on the cultural and social processes in the making of mannequins. To this end the company history of Adel Rootstein Ltd, contributes a legacy of professional practice built from an artisan base in London, on the conceptualisation and production of contemporaneous mannequins from 1960 to 1990. The analysis of examples from the study provided unique primary knowledge of the process in creating the material form of the mannequin and the conceptual shifts required in the making of the object for the cultural conditions of its time.

Professional voices are rarely heard in this working context and the thesis has brought singular insights into the work of individuals who contribute to the making of the mannequin that elucidate on the complexity of the object as a figurative embodiment of beauty, gender and fashionable taste. It is the complexity of how the abstract concept 'takes material form' and the methods by which social ideas are imported into physical content (see Pearce 1992) that informs the substance of the thesis. Observed succinctly and pragmatically; 'beauty must have something to be beautiful' (Pearce 1992: 21). The coalescence of thought/form, idea/expression and concept/object is exemplified in the process of the mannequin maker and how the material form is produced. The final chapter of the thesis, the research findings, represents a synthesis of industry-based research on the design conception and working processes behind the mannequin's material form that contribute to understanding the cultural development of the display mannequin as a significant and unique artefact of fashion and female representation.

The mannequin, though diminished as a visually dramatised tool in shop windows, remains an aesthetic and symbolic source of the relationship of the surrogate body to fashion and human culture. The materiality of the mannequin is continually adapted to changing commercial and conceptual expectations in fashion display and this remains its history. Its contemporary forms are conceived of in increasingly sophisticated ways conceptualized for diverse spaces and audiences. The physical nature and mien of the original Swiss Schläppi mannequins (acquired by Bonaveri 2000), or those produced by the American manufacturer Ralph Pucci indicate the varied robust and aesthetic qualities demanded of display mannequins in their retail and exhibition roles. The use of vintage Rootstein mannequins by Prada in the pre-Fall Miu Miu collection in 2017 demonstrates the fashion cachet retained by the mannequin brand in a genre led design aesthetic. In response to contemporary trends in design aesthetics, retail mannequins replicate different material assemblages in hybrid forms of wood, fibreglass and calico as reworkings of the historic dressmaker's stand. In dramatic spectacles of fashion more overt mannequin forms, 'capable of dialoguing' are designed to accentuate the relationship between the inanimate body and clothing (see Bonaveri 2012). The Sidewalk Catwalk installation of mannequins in New York's garment district in 2010, described as a sculptural exhibition of female forms, combined references to the history of the textile trade, garment production and fashion design. The bespoke mannequins conveyed the confluence of industrial and design history and clothing manufacture in celebration of the historical importance of a specific locality to the fashion trades. Contemporary interest in the fashion mannequin occurs in wider social discourses on the female body and the contested space of what images constitute representations of real women. This discourse in fashion is exemplified across social and news media platforms and fashion blogs, promoting the debate on fuller size mannequin figures in high street retail.

As a tactile form of female mystique and corporeality the mannequin remains central to concepts of beauty and feminine ideals. Its cultural relevance is rejuvenated amongst new generations of artisan producers as documented in the photographic project of Joana Choumali's exposition on the

mannequin makers of the Ivory Coast in 2016 and the customised ideals of the 'Awoulaba' mannequin. The female body, its myths and diverse representations occur simultaneously in new global spaces of fashion and are defined in new material forms: 3D projections, model avatars, video mapping and body scanning. The materiality of the mannequin is continually adapted to changing commercial and conceptual expectations in fashion display and this remains its history. The epilogue to the realistic mannequin and the very concept of the mannequin lies with future research on its synergistic representations, where the physical is made digital and the sentient experience of fashion is mediated via technology. The mannequin is a mutable form in the fashion process and like fashion itself, forever remains a chameleon and elusive presence on a threshold of design, art and commerce.

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PARTICIPANT CONSENT FORM**Research Project:****Sculpting Beauty: A Cultural Analysis of Mannequin Design and the Shaping of Fashionable Feminine Silhouettes**

You are being asked to give your consent to be interviewed for the research project *Sculpting Beauty: A Cultural Analysis of Mannequin Design and the Shaping of Fashionable Feminine Silhouettes*. The interview will be an audio recording and the information you give in the interview will be transcribed in part and used in the project. If consent is given, the interview will be stored and made available for future academic research.

I, Michael Southgate, hereby grant permission for my interview and its transcript to be released for use by researchers.

Please indicate any restrictions or special conditions you wish to specify on the use of the information given in the interview:

By signing this document I understand that:

- I have given my consent to be interviewed for the research project
- I have read the information sheet about the research project and have been given a copy of this information sheet to keep
- My participation is entirely voluntary
- I have the right to refuse to answer any questions during the interview
- I understand that I have given approval for the information from my interview to be used in the final report for the research project and in educational conferences and that this information may be used in future reports
- I understand that my involvement in the project and my personal details will remain strictly confidential and only the researchers involved in the study will have access to the data
- The details of taking part in the project have been explained to me and I have had the opportunity to discuss the details and ask questions
- Having given my consent I understand I have the right to withdraw at any time without having to give reason
- I hereby freely consent to participation in the research project which has been fully explained to me.

Signed Michael Southgate

Participant

Interviewee's name: MICHAEL SOUTHGATE

(BLOCK CAPITALS)

Interviewee's signature: Michael Southgate

Date: 30th July 2015

Researcher

Interviewer's name: _____

(BLOCK CAPITALS)

Interviewer's signature: _____

Date: _____

Contact Information

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I, STEVEN WOOD, hereby grant permission for my interview and its transcript to be released for use by researchers.

Please indicate any restrictions or special conditions you wish to specify on the use of the information given in the interview:

By signing this document I understand that:

- I have given my consent to be interviewed for the research project
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Signed

Participant

Interviewee's name: STEVEN WOOD
(BLOCK CAPITALS)
Interviewee's signature: SW
Date: 11.4.14

Researcher

Interviewer's name: JUNE ROWE
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