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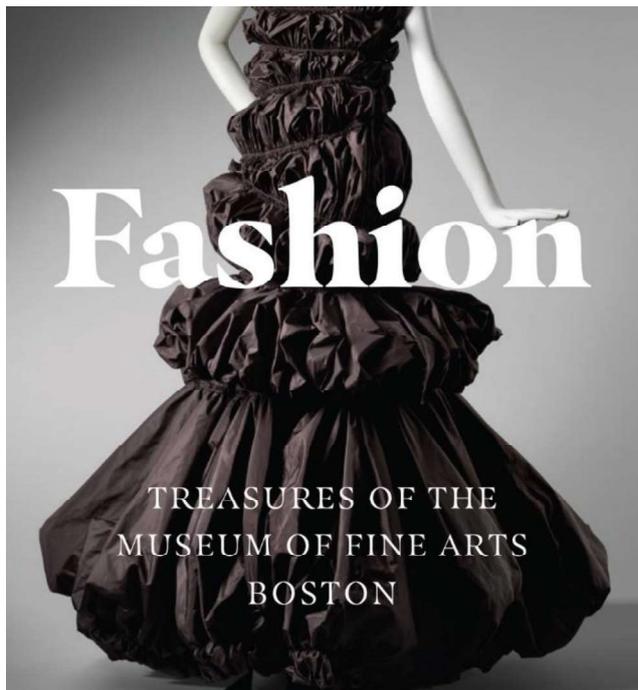
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The Journal of Dress History is the academic publication of The Association of Dress Historians (ADH) through which scholars can articulate original research in a constructive, interdisciplinary, and peer reviewed environment. The ADH supports and promotes the study and professional practice of the history of dress, textiles, and accessories of all cultures and regions of the world, from before classical antiquity to the present day. The ADH is Registered Charity #1014876 of The Charity Commission for England and Wales.

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The Editorial Board of The Journal of Dress History encourages the unsolicited submission for publication consideration of academic articles. Articles are welcomed from students, early career researchers, independent scholars, and established professionals. If you would like to discuss an idea for an article or book review, please contact journal@dresshistorians.org. If you would like to discuss an idea for an exhibition review, please contact exhibitions@dresshistorians.org.

The Journal of Dress History is designed on European standard A4 size paper (8.27 x 11.69 inches) and is intended to be read electronically, in consideration of the environment. The graphic design utilises the font, Baskerville, a serif typeface designed in 1754 by John Baskerville (1706-1775) in Birmingham, England. The logo of The Association of Dress Historians is a monogram of three letters, ADH, interwoven to represent the interdisciplinarity of our membership, committed to scholarship in dress history. The logo was designed in 2017 by Janet Mayo, longstanding ADH member.



Fashion: Treasures of the Museum of Fine Arts Boston, Allison Taylor, Abbeville Press, New York, New York, United States, 2020, Notes, Index, 300 Colour Illustrations, 336 pages, Hardback, £9.99.

Measuring in at a mere 4.4 x 4.7 x 1.1 inches, this palm-sized book offers readers a veritable feast for the eyes in its chronological journey through a selection of objects pulled from the Textile and Fashion Arts Collection at the Museum of Fine Arts, Boston. Allison Taylor, a Curatorial Research Associate at the museum,

draws from her degree in Dress and Textile Histories from The University of Glasgow, Scotland, to provide historical context for these images in her accompanying text.

In the book's introduction, Taylor lays out a thorough overview detailing the history of the Textile and Fashion Arts Collection from the first donation of costumes in 1877 to its current holdings which today extend "to around 55,000 objects" (p. 10). Taylor also acknowledges the contributions of former curators and highlights key exhibitions that have showcased the collection's impressive holdings.

The remainder of the book is divided into nine parts and presents, as noted by Taylor, "a glimpse of the collection's highlights, while giving the reader an overview of the evolution of Western Fashion over the centuries" (p. 11). Each of the nine parts is prefaced with a concise summary of the period's fashion. In her write-ups, Taylor discusses both men's and women's clothing and accessories and includes mention of important cultural and social touchstones when they have bearing on the dress of the period. The images that follow are presented chronologically, beginning in Part 1, with the seventeenth century and ending with the twenty-first.

The 300 plus images in the book appear one to a page and are captioned with details pertinent to the object in a format similar to what might be noted on an exhibition label. Each object is beautifully photographed, and the eye can't help but linger on the page. However, it's in this element that the novelty of the book's small size reveals a limitation. Tantalizing details are just too small to appreciate completely.

In what might be an acknowledgement of the reader's wish for a few extra inches, occasionally a full-length photograph is paired with a close-up shot showcasing the object's details. This technique is used to its utmost advantage with the photograph of a circa 1770s robe à la française on the left-hand page paired with a zoomed-in view of the exquisite silk canellé used in the dress' creation on the right (pp. 54-55). This technique is repeated on the following two pages which feature a man's formal suit from 1770-1780 and a close-up detail of the rich embroideries found at the centre front of the coat and waistcoat. One wishes that the technique was employed a little more often as it's not until over 100 pages later that another detail shot is included, this time highlighting the metallic thread and appliqué embroidery on a circa 1914 Maison Agnès dress (pp. 168-169).

A different type of pairing helps the reader place the collection's objects into a larger cultural context. Throughout the book, objects are placed adjacent to contemporary fashion prints, illustrations, and photographs. For instance, a striking photo of Marian Morehouse by Edward Steichen, shot for the 1 May 1927 issue of *Vogue*, features the dress seen on the adjacent page designed by the House of Chéruit (pp. 184-185).

The placement of images, largely without commentary on the individual images, invites the reader to compare and contrast the images on the opposing pages as the book falls open. There are many clever comparisons available to the careful observer. A gold and diamond brooch in the shape of a bicycle from the mid-1890s set opposite a silk satin corset whose label identifies it as "The Cyclist, WB Special, Aug 25, 1895" is one of many examples found throughout the book (pp. 144-145).

Remarking on the future of the Textile and Fashion Arts Collection in the introduction, Taylor notes that it is still growing and that there is "an effort to acquire more menswear..." (p. 11). This explains the abbreviated nature of the comments about menswear and an almost complete absence of photographs showing representative menswear in the chapters on the nineteenth and early twentieth centuries.

The reader familiar with the history of dress will appreciate Taylor's adeptness as she tackles the monumental task of condensing a period of fashion and all its nuances into a few short pages with aplomb. That same reader will likely give a familiar nod to information they are already likely to grasp. However, for the reader less versed in the history, the summaries will come as a welcome accompaniment as the information is presented clearly and in an engaging manner.

Fashion Treasures is a rare, printed example of the holdings of the Textile and Fashion Arts Collection together in one volume. While the collection's rich offerings are available online, exhibition catalogues and other printed resources are fewer and farther between. Scholars of dress history will view this bite-size coffee table book as an important visual record of a significant collection of fashion history.

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Jade Papa is the curator of the Textile and Costume Collection and a professor at Thomas Jefferson University in Philadelphia, Pennsylvania, United States. She brings to her work not only extensive experience in object preservation, identification, and research, but an intense curiosity about how these objects shaped and were shaped by the people and cultures who wore the garments and created the textiles. This interest sprung from her experiences as a theatrical costume designer and maker. She has contributed to a number of books, journals, and magazines. Her current research focuses on the manufacture of pearl buttons in Muscatine, Iowa, United States.