

REIGNING MEN: FASHION IN MENSWEAR, 1715–2015

The exhibition *Reigning Men: Fashion in Menswear, 1715–2015* explores the history of men’s fashion from the early eighteenth century to modern day. Frequently, menswear is overshadowed by more ornate women’s fashions. However, regardless of gender, fashion has always been a means of rebelling, reinventing, fitting in, and showing off. These curriculum materials are intended to help teachers discuss the clothing in the *Reigning Men* exhibition and explore what these fashions can tell us about the times, places, and cultures in which they were first worn in order to engage students in both local and world history. These fashion “statements” serve as intimate historical documents that have the power to personalize history and help students compare trends and conflicts of the past with contemporary issues.

From the European “macaronis,” a group of young men who were both celebrated and mocked for their outlandish style in late-eighteenth-century England, and the French Revolutionaries (1789–1799) to the American zoot-suiters of the 1930s and ’40s, men have worn exaggerated and ostentatious suits in defiance of social pressure to blend in. Those who wore the clothing represented in this packet challenged expectations and asserted themselves as style- and history-makers. The macaroni embraced the flamboyant styles they encountered on their travels through France and Italy (such journeys were customary rites of passage for young gentlemen of means), and once they returned home, they utilized these foreign styles to differentiate themselves from more subdued mainstream English fashions. French Revolutionaries discarded traditional dress distinctions and ornate aristocratic styles to embrace the unrefined clothing of the previously downtrodden. And zoot-suiters, most of whom were members of disenfranchised minority groups, stuck by their bold, jazz-inflected style in the face of widespread hostility and even physical violence. Ironically, the men’s clothing of the French Revolution is perhaps the most conformist of the fashions presented in this

packet—possibly because during that time of great upheaval and social change, men who did not subscribe to the unconventional dress codes of the Revolution could be thrown in jail or sentenced to death.

It is important to remember that the clothing in this exhibition was not made to be displayed in a museum. These everyday items were worn by people who participated in history and were subject to the same wear and tear—if not more—of clothes worn by people today. The macaroni suit, which dates to 1770, is nearly 250 years old, and the zoot suit was likely worn by someone who would be in his late nineties today. Given the tumultuous circumstances of the times in which both the zoot suit and the French Revolutionary apparel were worn, it is rare to find examples of such clothing intact. LACMA is fortunate to have a complete zoot suit and multiple examples of clothing from Revolutionary-era France.

The suits represented in this packet illustrate the significance of men’s clothing, both flashy and subdued. While personal style may seem minor or superficial, the styles discussed in this packet prove that clothing can have the power to ignite riots, send people to jail, or support revolutions. These pieces of clothing, in addition to prompting discussions about the men who wore them and how they reflect social, cultural, and historical contexts of their respective time periods, may also provoke students to consider the images they themselves present to the world through their own choices of clothing.

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CREDITS

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MACARONI ENSEMBLE

c. 1770

In 1763, with the end of the Seven Years' War, which had split Europe into two coalitions led by Great Britain and France, a period of peace came over Europe, making travel on the Continent possible and prompting many young English gentlemen to embark on the "Grand Tour" of continental Europe in hopes of broadening their education and achieving greater cultural refinement. In the course of such travel, many well-to-do Englishmen acquired a taste for exotic foreign fashions and, when they returned home, their clothing reflected this influence. These young men became known as "macaroni," after the similarly exotic food they had enjoyed in Italy. Today, people may be familiar with this usage of "macaroni" from the song, "Yankee Doodle Dandy," which was originally sung by British military officers to mock the poorly dressed American colonial troops (derisively called "yankee doodles"): "Yankee Doodle came to town, riding on a pony; stuck a feather in his cap and called it macaroni."

Macaronis were known to be excessively concerned with their appearance in a decidedly un-English way. Not content to blend in, they wore outrageous wigs and apparel in an effort to demonstrate their worldliness. While most Englishmen of the time wore staid clothing made of sensible, long-lasting English wool, macaronis delighted in expensive, impractical silks and satins imported from abroad and adorned with decorative buttons, brocade, and embroidery. These suits were made in striking pastels, particularly pea green, orange, and pink, which were often worn together for high contrast (see LACMA's green suit with an orange waistcoat, or vest). Green was a particularly prized color at the time, as green garments had to be dyed twice, once blue and once yellow (the colors had to mix on the garment to make green; a permanent green dye wasn't discovered until 1808). This time-intensive process made green clothing rare and costly. While most English suits were loose-fitting and comfortable, the macaronis' suits were tailored to fit as tightly as possible, and

with sleeves cut so closely that strenuous movement was rendered impossible. (In fact, the LACMA suit shows evidence of being altered to make it narrower.)

The contrast in the fashion choices of macaronis and their countrymen is also apparent in their accessories. At a time when Englishmen wore large hats, macaronis wore tiny hats. While Englishmen were phasing out wigs, macaronis fully embraced artificial hairpieces in all their pomaded, powdered glory, wearing towering toupees with long curls and a ponytail held within a large satin bag trimmed with bows at the back of the neck. To complete the look, macaronis wore hanging swords; traditionally these had been carried by noblemen but at the time they were fading from general use and were purely decorative. Other accessories included slippers adorned with diamond or gilded buckles, large floral corsages, and watches hanging on chains, all of which can be viewed in the LACMA ensemble.

In its excess and international roots, the macaroni style declared one's wealth and worldliness, and from the 1760s until about 1780, macaronis were the most fashionable men in England. However, even as the style was celebrated, it was simultaneously ridiculed. The English thought of themselves as rational and measured, and macaronis did not fit their idea of proper English masculinity. Glittery styles that may have been at home at the French court appeared out of place on the busy commercial streets of London, and, even at the height of the look's popularity, exaggerated versions of the macaroni were mocked in plays and in the papers. Such displays of extravagant consumption made showy fashion for men appear ridiculous, and, following the macaroni's demise, English male fashion became increasingly uniform and subdued, focused on minute subtleties of tailoring rather than grand, splashy gestures.

DISCUSSION PROMPTS

- Today people return home from their travels with T-shirts and other souvenirs. In eighteenth-century England, many young men came back from their trips abroad with a whole new, outrageous style. Can you think of an item in your wardrobe that you purchased on a trip or that someone got for you while traveling? What is it? Do you wear it? Do people engage you in conversation about it? What do you feel it says about you when you wear it?
- What is your most outrageous item of clothing?
- We think of our clothing as much more comfortable and freeing in terms of movement than it was in the past, but trends like skinny or extra-baggy jeans are not necessarily conducive to playing sports or doing manual labor. Do your clothes inhibit or allow you to do the things you want and need to do? Do you suffer for fashion?
- The macaroni suit dates to 1770, nearly 250 years ago. If items of clothing from today were displayed in a museum exhibition 250 years in the future, what styles do you think would be represented? What do you think people would say about our time and society based on our clothing?



Macaroni Ensemble: Suit
Italy, c. 1770,
Los Angeles County Museum of Art
Costume Council Fund

Waistcoat
France, c. 1770
Los Angeles County Museum of Art
Purchased with funds provided by Suzanne A. Saperstein and Michael and Ellen Michelson, with additional funding from the Costume Council, the Edgerton Foundation, Gail and Gerald Oppenheimer, Maureen H. Shapiro, Grace Tsao, and Lenore and Richard Wayne; Sword with Sheath, France, late 18th century, Los Angeles County Museum of Art, gift of Mary H. and Martin B. Retting.



THE MACARONI BRICKLAYER,
PRIOR to any other Macaroni.
Pub^d accord^g to Act of Parli^t, Sep^r 17 1772, by M^r Darby (B^o) Strand.

The Macaroni Bricklayer
Sept. 17, 1772
Published by Matthew Darly, London
Black and white line engraving with period hand color
The Colonial Williamsburg Foundation. Museum Purchase (#1954-481)
Photo © 2013 The Colonial Williamsburg Foundation

VEST

1789–94

WALKING STICK (HERCULES CLUB)

1790s

CARMAGNOLE JACKET AND SANS-CULOTTE TROUSERS

c. 1790

At the beginning of the eighteenth century, forty percent of Paris's urban economy was dedicated to clothing and grooming for wealthy men. Well-to-do gentlemen wore full-skirted knee-length coats, knee breeches (short trousers fastened just above the knee and worn with stockings), silk stockings, vests, leather shoes with stacked heels, shoulder-length wigs, and hats—much of which was adorned with lace, sequins, embroidery, and gems. Considering the vast resources committed to fashion at that time, it is understandable that clothing quickly became a political battleground during the French Revolution (1789–1799). Due to the tempestuous conditions of the time period, few examples of clothing from this era in French history have survived. LACMA is extremely fortunate to have several exceptional examples in its collection.

In May 1789, rank-based dress codes were dictated by King Louis XVI's ministers; by October 1789, all distinctions of dress indicating rank were outlawed. Following the fall of the Bastille on July 14, 1789, both royalists and revolutionaries carried Hercules clubs (twisted walking sticks) with which to defend themselves against attacks from one another while out on the street. Supporters of the French monarchy wore vests adorned with fleurs-de-lis, which were associated with the monarchy; and revolutionaries like Maximilien Robespierre (1758–1794), a leader of the Revolution's Reign of Terror (the period from September 1793 to July 1794 marked by mass executions of "enemies of the Revolution"), wore vests decorated with revolutionary symbols and text in red, white, and blue, the colors of the

Revolution. LACMA's vest is an example of the latter. The vest was most likely worn by an aristocratic convert to the revolutionary cause who repurposed an old vest of luxurious green silk as lining for a new revolutionary vest. At first glance, the vest appears to be knitted, but in fact canvas has been stitched with needlepoint to create the appearance of a knitted vest. This would have been a deliberate choice, given that female knitters were among the early, vocal supporters of the Revolution, and knitted apparel invoked their revolutionary ardor.

A butterfly embroidered on the vest's left lapel references 1780s slang, referring to a casually dressed man as a caterpillar who would change into a colorfully flamboyant butterfly when dressed more formally. The Revolution made the showy butterfly politically incorrect; as such, this butterfly's wings are clipped by a giant pair of scissors. On the right lapel, the newly grounded caterpillar sits by its shorn wings and the discarded scissors on the green grass. A pattern of red, white, and blue adorns the body of the vest, and its pockets are embellished with the following French sayings (translated): "The habit does not make the monk" (Don't judge a book by its cover) on the right pocket, and "Shame upon him who thinks evil of it" (the motto of one of England's oldest orders of chivalry, associated with England's constitutional monarchy) on the left. Ironically, considering its decoration advocated for the renunciation of fashion and embellishments, a surprising amount of thought and painstaking labor went into the creation of this vest.

In 1794 revolutionary leaders declared that anyone not wearing a cockade (a circular-shaped knot of ribbons) with the colors of the Revolution on one's hat or lapel was a counter-revolutionary. After the Revolution, menswear became much more subdued. Leaders of the new regime took pride in wearing informal, slovenly clothing; even cleanliness was considered counter-revolutionary. A good cut, a shiny fabric, or anything showing hints of stylishness could catch the eye of a citizen revolutionary and get you arrested or, worse yet, executed. The more militant of these citizen revolutionaries were known as *sans-culottes*, literally "without knee breeches," because

they wore the loose-fitting, coarse cotton trousers of the working class rather than the breeches of the aristocracy. Before the Revolution, trousers were worn only by those who couldn't afford stockings; afterward, trousers were embraced as a political statement. (LACMA's trousers also have red, white, and blue stripes.)

Above their trousers, the *sans-culottes* adopted the hip-length woolen jacket known as a carmagnole, traditionally worn by peasants.

The finishing piece of the *sans-culottes'* look was the red cap called the bonnet rouge, or Liberty cap, a brimless, felt, cone-shaped hat with its tip slumped forward. The bonnet rouge was a reference to the ancient Roman ritual in which a freed slave received a red cap as a symbol of his newfound liberty. For its French wearers, the cap symbolized republican liberty and freedom from the tyranny of the monarchy; its red color represented the flag, as well as the blood that was shed for the cause.

Once a sign of poverty, the humble trouser and jacket of the *sans-culotte* eventually became everyday wear for men of all classes. After the Reign of Terror ended in the summer of 1794 and expatriates who had fled the Revolution returned to France, bright colors remained in hiding. Tucked away in the linings of jacket flaps and on waistcoats seen only partially from behind in subdued jackets, they appeared as small accents on neckties and cuffs and were only fully embraced out of the critical public eye, in the privacy of one's home, where one could wear a colorful dressing gown or bathrobe.

DISCUSSION PROMPTS

- Long before sports fans declared their allegiance to teams with jerseys and colored insignia, men in Revolutionary War–era France declared their allegiance to either the king or the Revolution and, in some cases, avoided death with their choice of clothing. Do you own any sports-team-affiliated clothing? Do fans of other teams ever challenge you over your “fashion” affiliation?
- Can you think of any other clothing that you own that identifies you as part of, or loyal to, a certain group, culture, or religion? A fan of a certain cause, band, or type of music? How do people react to you when you wear that clothing?
- Do you wear any items of clothing or accessories that have symbolic value for you?
- How does the clothing you wear differ from that worn by your parents when they were your age? Looking at these differences, how has time changed fashions for people your age? Are there any elements of clothing from your parents' youth that resonate with you now? What do you think motivated them to wear what they wore; and how are their motivations similar or different from yours?
- Does what you wear at home differ from what you wear at school? If so, how does it differ and why? For example, do school rules prevent you from wearing a beloved shirt with holes in it or your favorite flip-flops?



Vest

France, 1789–94

Los Angeles County Museum of Art

Purchased with funds provided by Suzanne A. Saperstein and Michael and Ellen Michelson, with additional funding from the Costume Council, the Edgerton Foundation, Gail and Gerald Oppenheimer, Maureen H. Shapiro, Grace Tsao, and Lenore and Richard Wayne.

Photo © Museum Associates/LACMA



Vest (detail)

France, 1789-94

Los Angeles County Museum of Art

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Walking Stick (Hercules Club)

France, 1790

Los Angeles County Museum of Art

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Carmagnole Jacket

France, c. 1790

Los Angeles County Museum of Art

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Sans-culotte Trousers

France, c. 1790

Los Angeles County Museum of Art

Purchased with funds provided by Phillip Lim.

Photo © Museum Associates/LACMA

ZOOT SUIT 1935–1945

The zoot suit was originally an African American style strongly associated with jazz in the 1930s. Legendary jazz singer and bandleader Cab Calloway described the suit as “the ultimate in clothes.” Certainly no suit was quite as distinctive or splashy as the zoot suit. Comprising an extra-long, double-breasted jacket with padded shoulders and voluminous peg-top trousers worn high on the torso with legs that ballooned out at the knees before tightly tapering in at the ankle, the zoot suit was usually worn with either very wide or very narrow ties (LACMA’s tie, known as a “belly-warmer,” is shorter to avoid overlap with the high-waisted zoot suit pants), exceedingly thick-soled shoes, and extra-long, dangling watch chains. The zoot suit made its wearer wider, longer, and generally more imposing. Its excesses of fabric and tailoring made it expensive and thus, a coveted luxury item. Young men saved up for months to buy a zoot suit or bought them on credit. LACMA’s striped zoot suit has additional fabric inserted into the pleats of the sleeves for even greater fullness, and the billowing pant legs inflate out into a forty-seven-inch circumference at the knee before narrowing into a seventeen-and-a-half-inch cuff at the ankle.

Promoted by music, movies, the press, and especially swing dance, whose steps required the greater range of movement provided by a roomy suit, the zoot suit soon became popular among immigrant groups, including Filipino Americans and Japanese Americans, as well as men of Jewish and Italian descent. In the Southwest, the suits were particularly associated with young Mexican American men who rebelled against their parents’ culture despite the fact that they were still largely viewed as foreigners by many white Americans. A young Malcolm X wore a zoot suit in the 1940s, as did a young Cesar Chavez and black musicians Dizzy Gillespie and Cab Calloway. The marginalized groups who wore zoot suits refused to blend in, like the “invisible man” described in Ralph Ellison’s famous 1952 novel

of the same name (in which the zoot suit makes an appearance). These men used their style to stand out, declare their presence, and express their point of view. Internationally, the zoot suit was adopted by young French rebels called *zazous*, who wore the suit in defiance of Nazi regulations during World War II. Those who wore the striking suit refused to defer to majority pressure and traditional roles. Zoot-suiters were not “respectable”; they were cool and sophisticated.

In addition to racial and ethnic minorities, the zoot suit was also identified with working-class youth, and, as a result, the suits were associated with stereotypes of petty crooks and juvenile delinquents. In the early 1940s, some theaters, ballrooms, and other entertainment venues banned men wearing zoot suits because of their association with disorderly conduct. Some police officers attached razor blades to their nightsticks to rip zoot suits, and judges ordered young men arrested for loitering to cut their hair and surrender their zoot suits to the court.

Parents and middle-class-minorities pleaded with their zoot-suit wearing youths to stop calling attention to themselves in fear that this would encourage discrimination and exacerbate cultural tensions, but the zoot-suiters refused to give up their signature style. Even after the War Production Board created regulations rationing the use of wool and effectively prohibiting the manufacture of zoot suits in 1942, young men continued to wear them. The press labeled zoot-suiters unpatriotic slackers (in contrast to the young men who enlisted to fight in World War II), and unrest over adequate housing, lack of jobs, and segregation worsened the situation. Tensions finally erupted in the Zoot Suit Riots of 1943. Ignited by a reputed conflict between a group of sailors on leave in Los Angeles and a group of young Mexican Americans, gangs of off-duty marines set upon Mexican American zoot-suiters with “zoot-beaters” (two-by-fours with protruding nails on each end for slashing the zoot suit’s inflated pant legs).

The worst of the rioting took place on June 11, 1943, four days after the riots began. Thousands of servicemen and citizens prowled the streets of downtown L.A. attacking zoot-suiters and even some young minority men who were not wearing zoot suits. Soldiers, sailors, and marines from as far away as San Diego traveled to L.A., and taxi drivers offered free rides to the riot areas for those wanting to join the fight. Approximately five thousand civilians and military men gathered downtown that night, and the riots spread into the predominantly African American section of Watts. A mob entered a movie theater and made the manager stop the film and turn on the lights so they could force the men in the audience to stand up and show their pants to prove they weren't zoot-suiters. Those wearing zoot suits were beaten and humiliated, publicly stripped of their zoot suits, which in some instances were urinated on or set on fire. During the riots, many zoot-suiters were jailed "for their own protection." Not a single sailor or soldier was ever arrested. Though there were no fatalities in L.A., more than one hundred people were hospitalized with serious injuries.

After nearly a week of riots, senior military officials finally brought the violence to an end by declaring L.A. off-limits to military personnel. However, in the following weeks, similar disturbances occurred across the country in cities like Philadelphia, New York, and, tragically, in Detroit, where thirty-four mostly African American people died and 1,800 people were arrested in mid-June. In the aftermath of the riots, L.A. commentators insisted that the events of that June did not constitute a race riot but rather "style warfare."

As a result of the riots, very few zoot suits survived intact. LACMA's zoot suit is thus an exceptional artifact and a particularly valuable document of U.S. history.

DISCUSSION PROMPTS

- Can you think of clothing worn today that arouses suspicion in others? I.e., trench coats, hoodies, extra baggy pants, religious clothing?
- Does it surprise you that someone could be attacked or arrested based on what they're wearing? Why or why not?
- Can you think of any of today's fashion trends that are associated with certain kinds of music? How do older generations generally view young people wearing these trendy styles?



Zoot Suit

United States, 1940–42

Los Angeles County Museum of Art

Purchased with funds provided by Ellen A. Michelson; De Luxe Hollyvogue (Lundahl Clothing Co.), *Necktie (Belly-warmer)*, United States, c. 1945, Los Angeles County Museum of Art, gift of Stephen J. and Sandra Sotnick; *The Guarantee*, *Shoes (Spectators)*, United States, 1935–42, Los Angeles County Museum of Art, gift of Mrs. Carl W. Barrow.

Photo © Museum Associates/LACMA.



Cornell Capa
USA, New York City, Harlem, 1939, Savoy Ballroom
© Cornell Capa © International Center of Photography / Magnum Photos



Man in Torn Clothing with Two Zoot Suiters
Los Angeles, California, June 8, 1943
Photo © Bettmann/CORBIS

CLASSROOM ACTIVITY: THIS IS WHO I AM

ESSENTIAL QUESTION	What does your personal style (hair, makeup & clothing) communicate about yourself to those around you?
GRADES	K–12
TIME	One class period
ART CONCEPTS	Color, shape, texture, symbols, and icons
MATERIALS	8 ½" x 14" white drawing paper with a two inch frame or border, multi-colored construction paper, tissue paper, multi-textured papers, felt, pipe cleaners, glue scissors, pencils, coloring pencils, and markers
TALKING ABOUT ART	<p>Compare and discuss images of the <i>Macaroni Ensemble</i>, c.1770; the <i>Carmagnole Jacket</i> and <i>Sans-culotte Trousers</i>, c. 1790; and the <i>Vest</i>, 1789–1794.</p> <p>As you view these suits, what details strike you? How would you describe the colors and styling of the suits?</p> <p>The <i>Macaroni Ensemble</i> is a type of fashion worn by young Englishmen during the eighteenth century. During a time when most Englishmen wore sensible, loose-fitting clothing made of wool and large hats, macaroni made an overt statement not to blend in. They stood out in their bright pastel-colored suits made of expensive silks and satins.</p> <p>What styles of clothing today are considered highly fashionable? Do colors still have strong associations today? If so, can you name examples? Are there any colors that are less acceptable for boys to wear?</p> <p>In Revolutionary France, men declared their allegiance to the king or the revolution with their clothing. Do you own clothing that identifies you with a certain group, culture or religion, style of music? Do any of these items have symbolic value for you? What ideals associated with clothing make you proud to wear certain items?</p> <p>Think about your personal clothing style and demeanor. Do they reflect your character, interests, and beliefs?</p> <p>How much of your identity is derived from your cultural heritage; from society; and/or from any social/extracurricular groups you are affiliated with?</p>
MAKING ART	<p>Create a unique self-portrait that reflects who you are by showing your personal style.</p> <ol style="list-style-type: none">1. Leaving two inches of space around the edges of the paper blank, in the center of your paper, begin by drawing the shape of your face (oval), continuing with the neck, torso, etc. in pencil. Then add facial features and other details.

MAKING ART (CONT.)

2. The historic garments previously discussed utilized different textures, colors, patterns, icons or symbols. These details expressed the style and identities of the people who wore them – their philosophies, lifestyles, and social affiliations. Consider your personal style of clothing. Do certain colors, materials, or symbols represent a mood, philosophy, activity, or group affiliation?

3. Create a unique self-portrait by incorporating different materials (felt, various types of paper, etc.) to reflect your personal style.

4. Within the 2” frame of space around their portrait, add icons or symbols of your personal interests, the groups to which you belong or admire. The symbols can also illustrate any extracurricular activities you enjoy.

5. If desired, you can also add symbols, icons, or props within the foreground, middle ground, or background of the self-portrait itself.

REFLECTION

Present your self-portrait to the class. When viewing the self-portrait, what can be determined by colors, patterns, shapes, symbols, clothing, and facial expression? Does your self-portrait successfully reveal who you are? Does the viewer see visual clues to your character, beliefs, and everyday life? What can your peers tell about you from what you have put forward in your portrait?

CURRICULUM CONNECTION

Extend this lesson into a research project on specific clothing styles in contemporary society. Research the origin and history of a type of music or social culture. Then, write a paper about that group (its philosophy, interests, and style). Attach images of clothing or symbols representing that group. The images can be photographs or your own sketches.

CCSS.ELA-LITERACY.SPEAKING AND LISTENING 3–12

K–6.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners. 6.4 Present claims and findings, using pertinent descriptions and details. 9–12.1 Initiate and participate effectively in a range of collaborative discussions with diverse partners, building on others’ ideas and expressing their own. 9–12.4 Present information, findings, and supporting evidence.

CCSS.ELA-LITERACY.READING- HISTORY AND SOCIAL STUDIES. 6–12

6–10.6 Identify aspects of an [artwork] that reveal an author’s point of view or purpose. Compare how [artists] treat the same or similar topics, including which details they include and emphasize.

CCSS.READING STANDARDS FOR LITERATURE

6.2 Determine a theme or central idea of an [artwork] and how it is conveyed through particular details.

CLASSROOM ACTIVITY: THE GOLDEN RATIO OF FASHION

ESSENTIAL QUESTION	Why is proportion so important in fashion?
GRADES	3–7
TIME	One or more class periods
ART CONCEPTS	The golden rule, proportion, balance, composition, contour line, silhouette, harmony, scale, variety, and unity
MATERIALS	Rulers, scissors, glue sticks, pencils, colored pencils, colored construction paper, and patterned paper
TALKING ABOUT ART	<p>View and discuss the printed image of the <i>Macaroni Ensemble</i>, Italy 1770 (fig. 1) and compare with an image of <i>Carmagnole Jacket and Sans-Culotte Trousers</i>, France, 1790 (fig. 2)</p> <p>Working in teams of two, compare and contrast the two images by asking one another questions such as:</p> <p>Which outfit would be closer to something one might wear today and why?</p> <p>Which color palette do you prefer? Why?</p> <p>*Use a ruler to draw a line from the top of the outfit to the bottom of the pants for each outfit, and measure each jacket from top to bottom (students can lay a transparency sheet over the image and draw on it with a dry erase marker if you do not want to mark up the image).</p> <p>How are the lengths of the jackets different?</p> <p>*Measure the length of each pair of pants along the line you drew as you did for the jackets.</p> <p>How are the lengths of the pants different? Do you notice any similarities between the measurements for the two outfits? Explain.</p> <p>In art, proportion refers to the relative size of the parts (i.e. jacket or pants) to a whole (outfit). How would you describe the proportion of each jacket and pair of pants to the outfit as a whole? How can we show this as a ratio? For example: jacket: pants = 2:3.5 inches and 1.75:3.25 inches.</p> <p>You can visualize the “Golden Rule” of proportion using a straight line, as can be seen in this diagram (fig. 2). If you divide the line into two unequal parts so that the length of the whole line divided by the length of the longer part of the line is equal to the length of the longer part of the line divided by the length of the shorter part of the line, the Golden Rule applies to the resulting ratio of lengths (i.e. if the pants are the longer portion, outfit:pants = pants:jacket).</p>

TALKING ABOUT ART (CONT.)

The measurements we've taken of these two outfits may not fit that ratio exactly, but, if you remember that we are estimating measurements based on photographs of these garments, the ratios are pretty close!

Do you have any outfits that play with proportion? i.e. a fitted shirt with a full skirt or a pair of skinny jeans with a baggy shirt, etc.

MAKING ART

Design an outfit that plays with proportions. (fig. 3)

1. Start by making a few simple sketches on scratch paper (using outlines and simple shapes only) to brainstorm ideas for your outfit. Which part of the outfit is more exaggerated, i.e. takes up the greater proportion of your outfit?
2. Choose a colored sheet of construction paper for the background. You should create a composition that fits the size of your paper. Consider the color of your construction paper, which will be the background for your design, when making color choices for the various items of clothing.
3. Select a colored and/or patterned paper for the article of clothing that will be the larger, dominant element of your outfit. Lightly sketch the outline of the garment's shape in pencil onto the paper you chose, cut it out, and adhere it to the background paper.
4. Select another kind of paper for the article of clothing that will be the smaller portion of your outfit. Draw the outline of the garment, cut it out, and adhere it to the background paper.
5. Next, create a model for your outfit. Keeping proportion in mind, trace and cut out silhouettes of a head, hands and shoes to add to the composition.
6. Finalize the artwork by layering cut-out paper accessories or drawing in any details you would like to add to the clothes. It may be better not to draw in a face, as this may draw attention away from the clothes.

REFLECTION

Display and share collages. Present your work and describe the proportions in your design. Cite evidence of these proportions using (a) mathematical ratio(s). Point out areas where the proportion is pleasing and maybe areas where the proportion might not be so pleasing. How could these proportions be changed or altered? You may also write about or verbally describe what kind of occasion such a garment would be worn and by whom. Do you see this garment being in fashion for long or just as a spur of the moment trend? Why or why not?

CURRICULUM CONNECTION

Numbers and Operations 3.1 Understand a fraction a/b as the quantity formed by a part of size $1/b$. 4.1–3 Extend understanding of fraction equivalence and ordering, and build fractions from unit fractions by applying and extending previous understandings of operations on whole numbers. Ratios and proportional relationships 6.1–3 Understand ratio concepts and use ratio reasoning to solve problems. 7.2 Analyze proportional relationships and use them to solve real-world and mathematical problems.

**CURRICULUM CONNECTION
(CONT.)**

CCSS.ELA-LITERACY.SPEAKING AND LISTENING.3-7

3-7.1 Participate in collaborative conversations with diverse partners.
Language. 3-7.6. Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases, including those that signal spatial and temporal relationships.

RELATED IMAGES

fig. 1



fig. 2

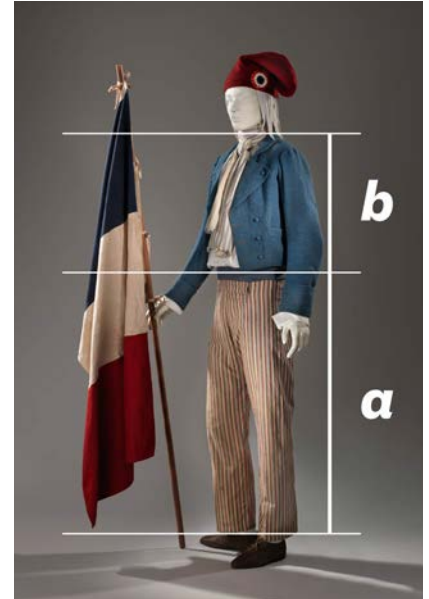


fig. 3



Images (from top left): *Macaroni Ensemble: Suit*, Italy, c. 1770, Los Angeles County Museum of Art, Costume Council Fund; *Waistcoat*, France, c. 1770, Los Angeles County Museum of Art, Purchased with funds provided by Suzanne A. Saperstein and Michael and Ellen Michelson, with additional funding from the Costume Council, the Edgerton Foundation, Gail and Gerald Oppenheimer, Maureen H. Shapiro, Grace Tsao, and Lenore and Richard Wayne; *Sword with Sheath*, France, late 18th century, Los Angeles County Museum of Art, gift of Mary H. and Martin B. Retting. Photo © Museum Associates/LACMA.

Carmagnole Jacket, France, c. 1790, Los Angeles County Museum of Art, Purchased with funds provided by Suzanne A. Saperstein and Michael and Ellen Michelson, with additional funding from the Costume Council, the Edgerton Foundation, Gail and Gerald Oppenheimer, Maureen H. Shapiro, Grace Tsao, and Lenore and Richard Wayne; *Sans-culotte Trousers*, France, c. 1790, Los Angeles County Museum of Art, Purchased with funds provided by Phillip Lim. Photo © Museum Associates/LACMA.

Sample Artwork by Brooke Sauer.

CLASSROOM ACTIVITY: REVOLUTIONARY DESIGN

ESSENTIAL QUESTIONS	How did dress help to identify men of eighteenth-century France? What symbols and colors were particular to the clothing worn by the French Revolutionaries during this time?
GRADES	5–8
TIME	One to two class periods
ART CONCEPTS	Form, shape, pattern, line, color, texture, repetition, contour, balance, symmetry, silhouette, organic, geometric, and contrast
MATERIALS	8 ½" x 11" drawing paper, pencils, color pencils or markers, rulers, glue, foam board, and template of a French revolutionary vest for reference
TALKING ABOUT ART	<p>View and discuss an image of LACMA's <i>Vest, France, 1789–1794</i>, the details of its embroidered designs, and the vest pattern included in this lesson plan.</p> <p>Paris was both the center of the French Revolution during the 1780s and the center of fashion. Certain colors and articles of clothing acted as political symbols, emphasizing a person's political affiliation.</p> <p>Look at the 18th century French vest. What types of patterns or designs do you see on this vest? Are they geometric (straight angular) or organic (curvy)?</p> <p>Select one of the designs from the vest and draw an outline, or contour of this design on drawing paper. Pay close attention to the lines, shapes, and forms of the design, as well as the way in which the designs follow the contour of the body. Do the designs on the vest resemble another garment, or some other object that you have seen before? What materials do you think this vest is made out of?</p> <p>Share your observations, interpretations, and inferences with a partner.</p>
MAKING ART	<p>After viewing and discussing the French Revolutionary vest, discover the artistic process of garment design by creating your own contemporary embroidery pattern inspired by the historical sample in the curriculum. Keeping in mind what you learned about the LACMA vest, use the vest template supplied in the packet and think about what type of patterns you will use to decorate it. Will you include symbols in your design? Which ones? Will you choose colors that represent specific teams or causes for you? Will you make any political or social commentary through the symbols and patterns you use?</p> <ol style="list-style-type: none">1. Begin by drawing a square on your paper with four inches around its perimeter.2. Lightly sketch the design/s you want to use to decorate the front of the vest (fig. 1)3. On another piece of paper, draw the outline of the design with a dark colored pencil or marker. (fig. 2)

MAKING ART (CONT.)

4. Lastly, complete the design by adding contrasting colors using color pencils, markers, or tempera paints. (fig. 3)

REFLECTION

Display your designs in the classroom. Reflect on the art-making experience and responding to the following questions:

What do you see? What types of shapes or patterns were used for the designs? What words would you use to describe each design? How would you describe the lines? The colors? The shapes? What does this pattern remind you of? In what ways is your design different from the museum example shown in class? Does your design identify you in any way?

CURRICULUM CONNECTION

To address the English-Language Arts Standards:

Write a short story about your vest design, addressing when the vest would be worn, who would wear it, and what symbolic value the vest would have for the wearer or community.

CCSS.ELA-LITERACY.SPEAKING AND LISTENING.3–8

5–8.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners. 6–8.2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study. 6–8.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level.

CCSS.READING STANDARDS FOR LITERATURE

6.2 Determine a theme or central idea of an [artwork] and how it is conveyed through particular details.

RELATED IMAGES

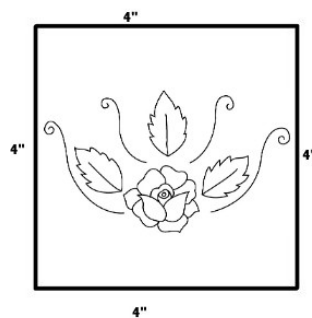


fig. 1



fig. 2

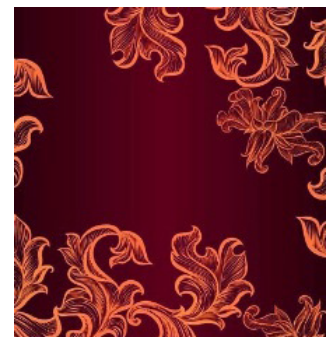


fig. 3

RESOURCES

BOOKS FOR STUDENTS

THE KETTLES GET NEW CLOTHES

Dodds, Dayle Ann

Intended for preschool to second grade audiences, this story follows the attempts of a store owner to get the Kettle family interested in clothes that are a little bolder than their usual apparel, with limited success.

JACOB'S NEW DRESS

Hoffman, Sarah

Intended for 4-7 year olds, this is the story of a little boy who wants to wear a dress. This book encourages discussions of gender, identity, and self-confidence.

18TH CENTURY CLOTHING

Kalman, Bobbie

Intended for children ages 6 and up, this book provides a close-up view of how people lived more than two hundred years ago.

A TALE OF TWO CITIES

Dickens, Charles

For high school students, Charles Dickens's classic tale explores the best and worst of humanity during the French Revolution.

INVISIBLE MAN

Ellison, Ralph

For high school students, this milestone in American literature tells the story of a nameless black man in mid-century America.

ZOOT SUIT

Valdez, Luis

This play explores the events leading up to the Zoot Suit Riots in 1943, for high school-level students.

ONLINE RESOURCES

THE SPIRIT OF '43

Disney

<https://goo.gl/geJH86>

A six minute animated WWII propaganda film featuring Donald duck and the vilified zoot suit.

GEECHY JOE

Stormy Weather

<https://goo.gl/29SmRA>

Cab Calloway performs wearing a zoot suit in a clip from the 1943 movie *Stormy Weather*.

AMERICAN EXPERIENCE: ZOOT SUIT

PBS

www.pbs.org/wgbh/amex/zoot/eng_sfeature

The website for this documentary includes interviews with former LA zoot-suiters, press clippings from the time of the Zoot Suit Riots, and information about Los Angeles in the 1940s.

FASHIONING FASHION GAME

LACMA

www.lacma.org/Additional/FashioningFashionGame

An interactive game with detail images and explanations of clothing from LACMA's *Fashioning Fashion* exhibition, much of which overlaps with *Reigning Men*.

FASHION

Victoria and Albert Museum

www.vam.ac.uk/page/f/fashion

Brief introductions to period fashions from the collection of the Victoria and Albert Museum.

BOOKS FOR TEACHERS

REIGNING MEN: FASHION IN MENSWEAR, 1715-2015

Takeda, Sharon Sadako and Kaye Durland Spiller

This exhibition catalogue traces the history of men's fashion since the 18th century.

FASHIONING FASHION

Takeda, Sharon Sadako and Kaye Durland Spiller

Drawing from LACMA's renowned fashion collection, this book tells the story of fashion's aesthetic and technical development from the Age of Enlightenment to WWI.

ZOOT SUIT: THE ENIGMATIC CAREER OF AN EXTREME STYLE

Peiss, Kathy

This comprehensive book traces the unfolding history of the zoot suit and its importance to the youth who adopted it as their uniform during World War II and after, as it spread from Harlem across the United States and around the world.

THE MEN'S FASHION READER

McNeil, Peter and Vicki Karaminas

This text brings together key writings in the history, culture, and identity of men's fashion.

ONE HUNDRED YEARS OF MENSWEAR

Blackman, Cally

This thematic, illustrated guide to twentieth century menswear is a great introduction to American and European menswear.

THE MAN OF FASHION: PEACOCK MALES AND THE PERFECT GENTLEMEN

McDowell, Colin

An overview of the fashionable man from the Middle Ages on.

FASHION IN THE FRENCH REVOLUTION

Ribeiro, Aileen

This book elucidates the role of fashion in the French Revolution.

ARTIST, REBEL, DANDY

Irvin, Kate and Laurie Anne Brewer

This text presents the dandy as one who fashions an image that often challenges the status quo and transcends the ordinary.

DANDYISM IN THE AGE OF REVOLUTION

Amann, Elizabeth

This book explores how Europeans used daring dress to show their political affiliations in the 1790s during the time of the French Revolution.

POWER AND STYLE: A WORLD HISTORY OF POLITICS AND DRESS

Dominique and Francois Gaulme

This illustrated volume explains how clothing has been used across history as a manner of displaying power.