

## 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> <p>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.</p>

## **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

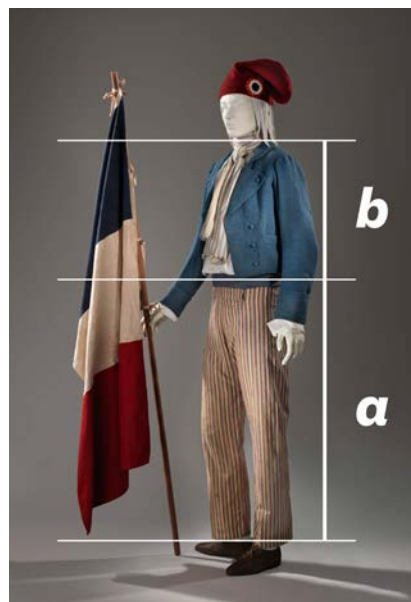


fig. 3



$$(a+b):a = a:b$$

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.

Evenings for Educators, Reigning Men, April 2016.

Prepared by Brooke Sauer with the Los Angeles County Museum of Art Education Department.

## **CLASSROOM ACTIVITY: REVOLUTIONARY DESIGN**

<b>ESSENTIAL QUESTIONS</b>	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?
<b>GRADES</b>	5–8
<b>TIME</b>	One to two class periods
<b>ART CONCEPTS</b>	Form, shape, pattern, line, color, texture, repetition, contour, balance, symmetry, silhouette, organic, geometric, and contrast
<b>MATERIALS</b>	8 ½" x 11" drawing paper, pencils, color pencils or markers, rulers, glue, foam board, and template of a French revolutionary vest for reference
<b>TALKING ABOUT ART</b>	<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>
<b>MAKING ART</b>	<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"><li>1. Begin by drawing a square on your paper with four inches around its perimeter.</li><li>2. Lightly sketch the design/s you want to use to decorate the front of the vest (fig. 1)</li><li>3. On another piece of paper, draw the outline of the design with a dark colored pencil or marker. (fig. 2)</li></ol>



## MAKING ART (CONT.)

## REFLECTION

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

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

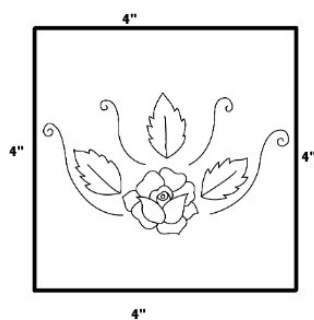


fig. 1



fig. 2

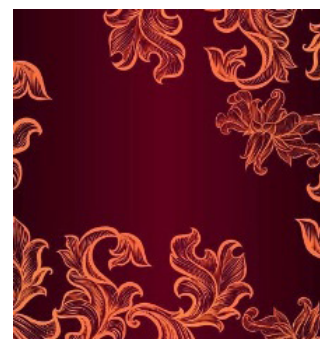


fig. 3