

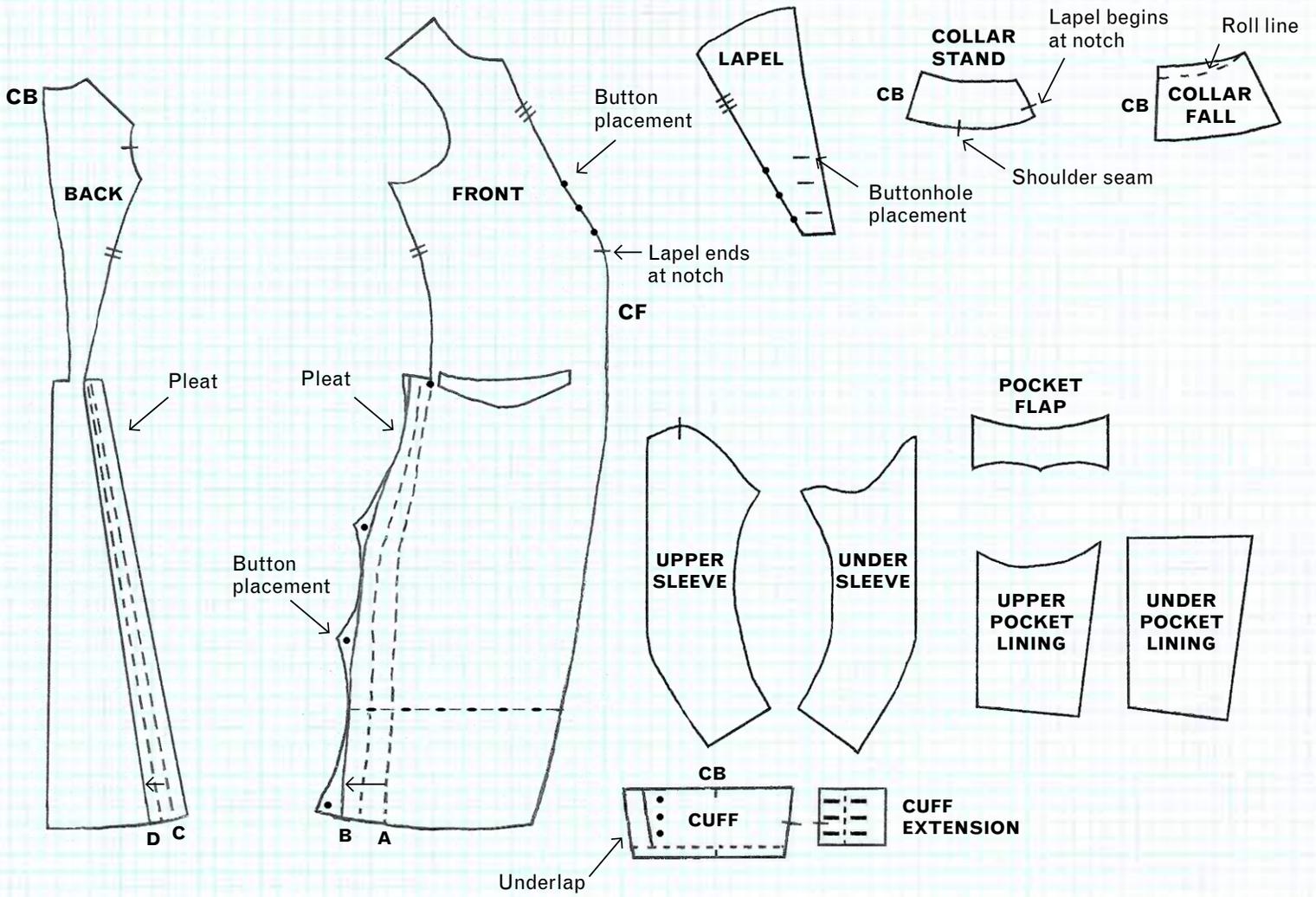


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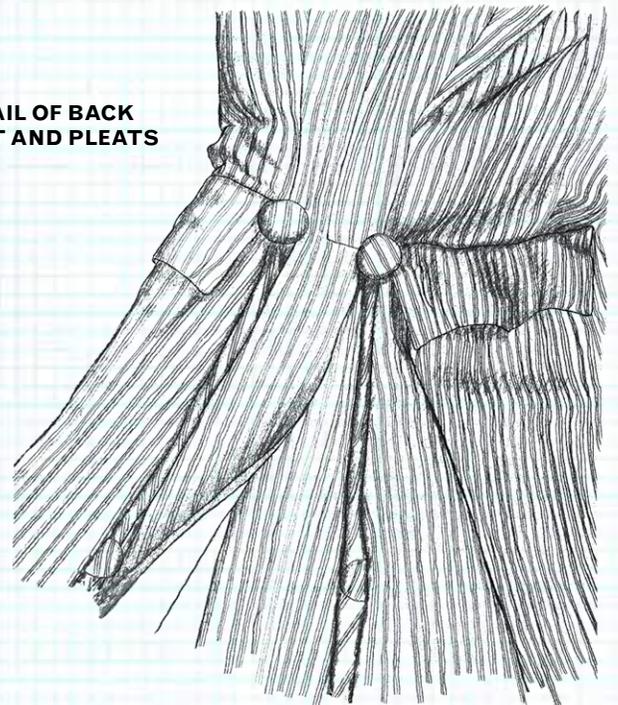
1. Fabric grain follows vertical lines of graph paper.
2. Pattern pieces are drawn without seam allowance.
3. Six 1 $\frac{1}{8}$ -inch-diameter self-covered buttons with six 1 $\frac{1}{4}$ -inch-long buttonholes create a double-breasted front.
4. The collar fall is tacked to the collar stand $\frac{1}{4}$ inch from the top of the roll line at the center front.
5. Each sleeve cuff is secured with three $\frac{3}{4}$ -inch-diameter self-covered buttons and three $\frac{7}{8}$ -inch-long buttonholes. The cuff is finished with a $\frac{1}{4}$ -inch folded edge. The buttonholes are on a cuff extension, sewn to one side of the cuff and folded under to create a buttonhole facing.
6. Pocket flaps have a running-stitch $\frac{3}{4}$ inch from the top of the pocket-flap seams.
7. Side seams end at the waist; below waist, fold line A of the front coattail is lined up with line B, and fold line C of the back coattail is lined up with line D. One button reinforces the pleats at the top of each tail, while three additional buttons are placed along the scalloped edge, tacking the front and back coattail edges creating a pair of vertical pleats at either side of the center-back coattail vent.
8. The coat is lined with silk plain weave; the upper back, sleeves, and pockets are lined with linen plain weave. The collar stand is lined with the same silk-and-cotton fabric that makes up the coat.

Man's Coat, France, 1790–95, silk and cotton plain weave and silk satin stripes, center-back length: 49 in. (124.46 cm), 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, M.2007.211.802, photo © 2010 Museum Associates/LACMA

This handsewn silk tailcoat, with its high collar, wide lapels, short front, and long back exemplifies how French fashion extremists (*incroyables*) adopted and exaggerated traditional wool riding coats from England. The sleeves of this tailcoat, set unnaturally close together, forced the wearer to hold his shoulders back and thrust his chest forward to create a “pouter pigeon” silhouette which was fashionable in the late eighteenth century.



DETAIL OF BACK VENT AND PLEATS



1:1 Inch

CF = Center front

CB = Center back

----- = Pieced fabric

----- = Fold line



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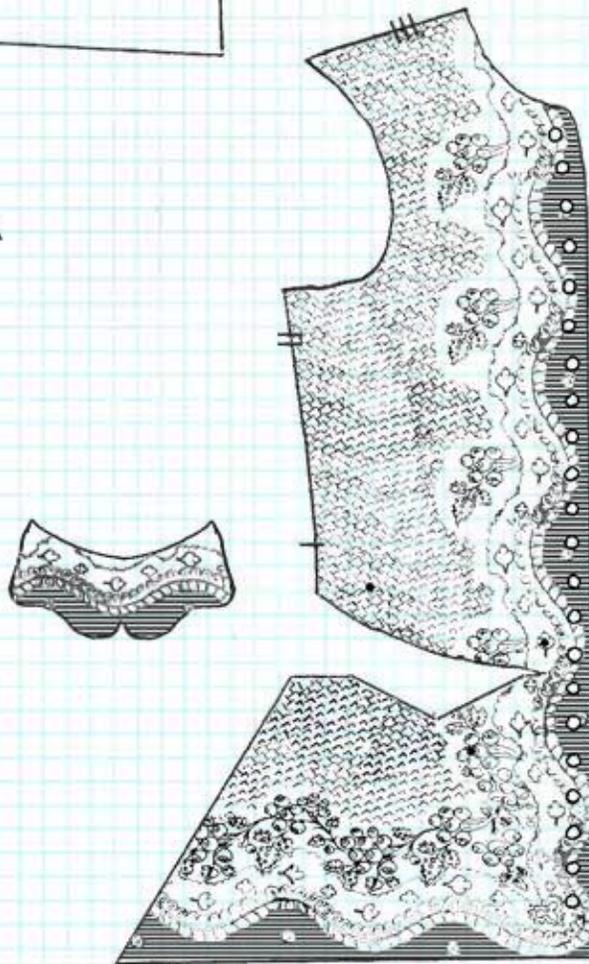
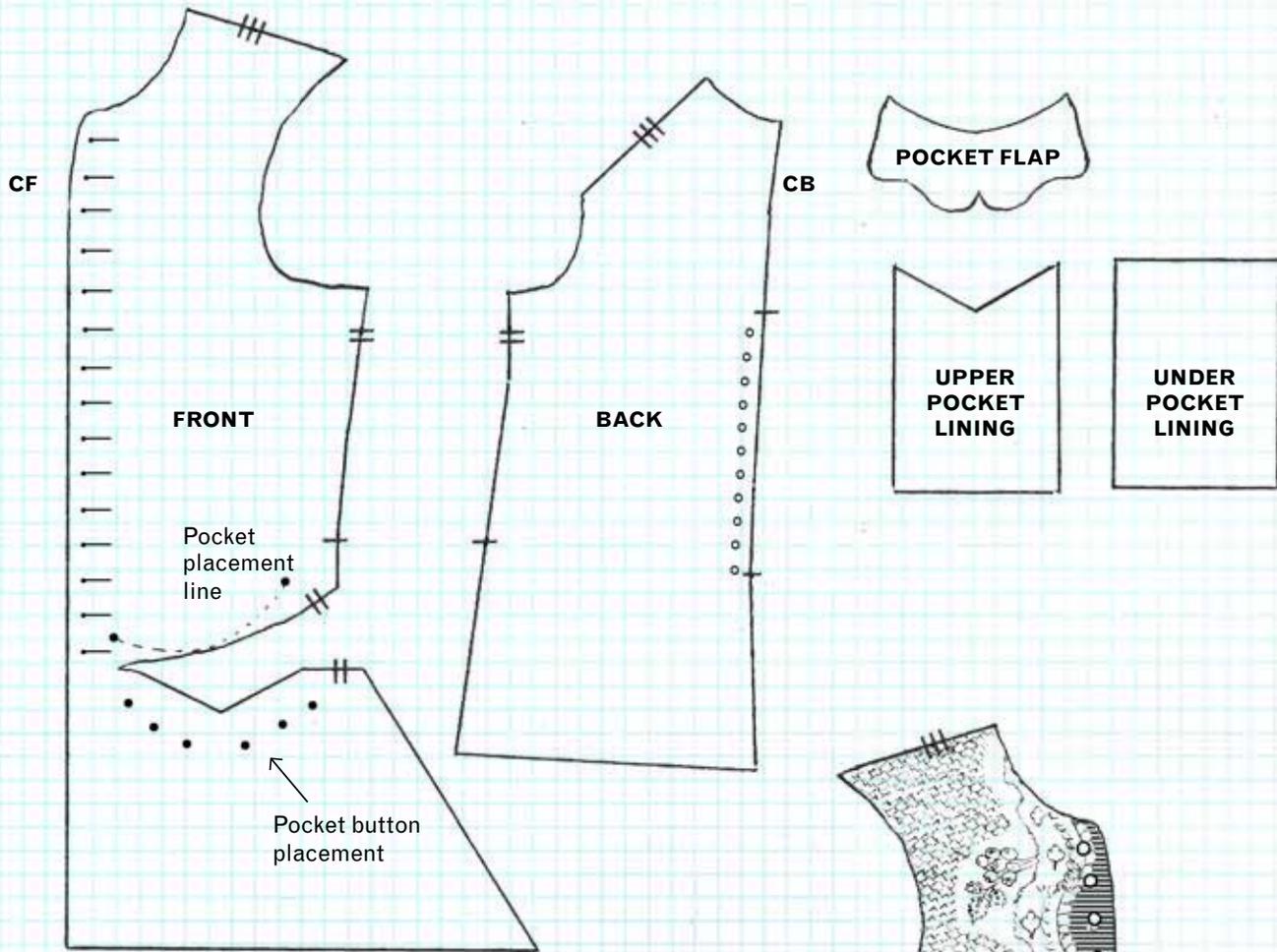
1. Fabric grain follows vertical lines of graph paper.
2. Pattern pieces are drawn without seam allowance.
3. The waistcoat is back-stitched; lining and pocket flaps are whip-stitched.
4. Center-front closure of twenty-two $\frac{5}{8}$ -inch-diameter self-covered buttons with fifteen $\frac{1}{4}$ -inch functional buttonholes reinforced with buttonhole stitch that extends $\frac{1}{2}$ inch beyond the buttonhole opening; seven buttons are non-functional.
5. Six $\frac{5}{8}$ -inch diameter self-covered non-functional buttons are located below each pocket opening. Finished pocket flaps conceal most of the buttons.
6. Side seams terminate at pocket.
7. The back of the waistcoat is composed of linen plain weave. The collar line and the armhole are finished on the inside with a 1-inch bias strip of the same linen. The center-back seam is only sewn $8\frac{1}{2}$ inches from the top. Beneath this seam, eleven pairs of eyelets (round holes reinforced with thread) line a $19\frac{1}{2}$ -inch open-seam slit. These are interlaced with twill-tape to adjust the size.
8. To further adjust size, two pairs of $\frac{1}{2}$ -inch-wide linen tapes, each about 18 inches long, are sewn at the side seam, one at $18\frac{3}{4}$ and one at $8\frac{3}{4}$ inches from the hem and tied at the center back.
9. Center-front edges and skirts are stiffened with an interlining.
10. The waistcoat fronts, pockets, and pocket flaps are lined with linen plain weave.

Man's Waistcoat, France, c. 1750, silk cut, uncut, and voided velvet (*ciselé*) on satin foundation, center-back length: 27 $\frac{1}{2}$ in. (69.85 cm), 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, M.2007.211.812, photo © 2010 Museum Associates/LACMA

This handsewn sleeveless waistcoat is made of silk cut, uncut, and voided velvet (*ciselé*). The meandering ribbon and acorn pattern was woven to follow the edges of the center-front and hem of the finished garment in a method known as *à disposition*. The concept of weaving textiles in this way originated in Lyon, France. When worn, the woven design appears to curve at the center-front opening because of long darts at the waist; these darts, hidden by the pocket flaps, assure a finer fit.

As suit coats became closer-fitting in the mid-eighteenth century, sleeveless waistcoats became more common. This example limits the use of luxurious velvet to the waistcoat's front where it would have been most visible when worn under a coat.

Man's Waistcoat, France, c. 1750



1:1 Inch

CF = Center front
CB = Center back



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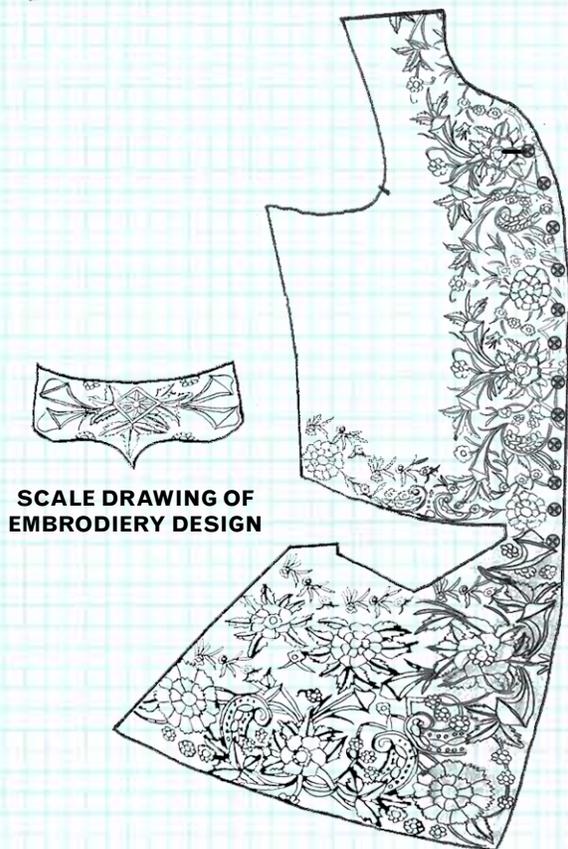
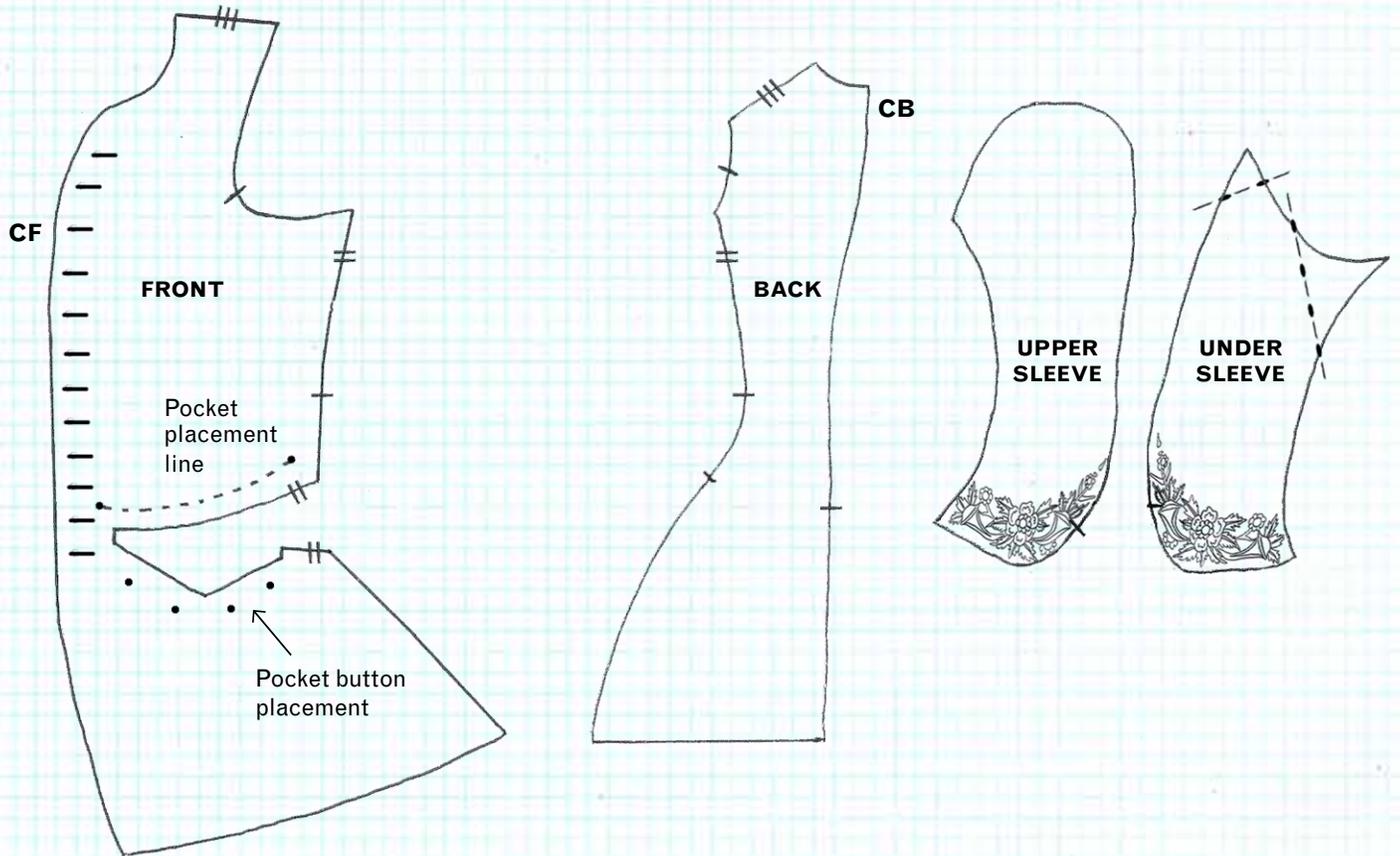
1. Fabric grain follows vertical lines of graph paper.
2. Pattern pieces are drawn without seam allowance.
3. The waistcoat is back-stitched; lining and pocket flaps are whip-stitched.
4. Center-front opening closure of twelve ½-inch-diameter thread-covered buttons.
5. Four ½-inch-diameter thread-covered non-functional buttons are located below each pocket opening. Finished pocket flaps conceal most of the buttons.
6. Side seams terminate at pocket.
7. Each sleeve opening has a curved vent that extends to the notch point.
8. Center-back vent is open below the notch point.
9. Center-front edges and skirts are stiffened with an interlining.
10. The waistcoat's upper body (above the waist seam) and pockets are lined with linen plain weave; skirts (below the waist seam), sleeves, and pocket flaps are lined with silk plain weave.

Man's Waistcoat, China for the Western market, c. 1740, silk plain weave (faillie) with silk embroidery, center-back length: 32 3/4 in. (83.19 cm), 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, M.2007.211.811, photo © 2010 Museum Associates/LACMA

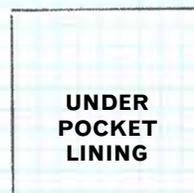
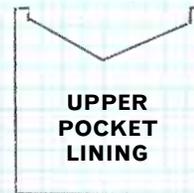
This man's handsewn sleeved waistcoat was created in China for export to the Western market. The gentle curve of the center-front opening was achieved with a long, slightly shaped, horizontal dart at each side of the waist. These darts, hidden by the pocket flaps, also create a curved hemline ending dramatically at each side-seam vent.

The silk faille was skillfully embroidered by Chinese artisans prior to export. The use of costly fabric to construct this waistcoat—including areas of the garment typically covered by the coat—attests to the wealth of the wearer.

Man's Waistcoat, China for the Western market, c. 1740



SCALE DRAWING OF EMBROIDERY DESIGN



1:1 Inch

CF = Center front

CB = Center back

----- = Pieced fabric



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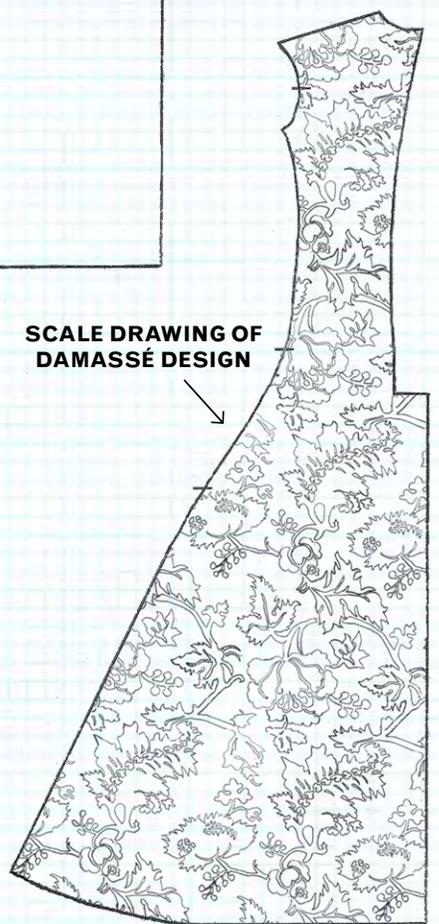
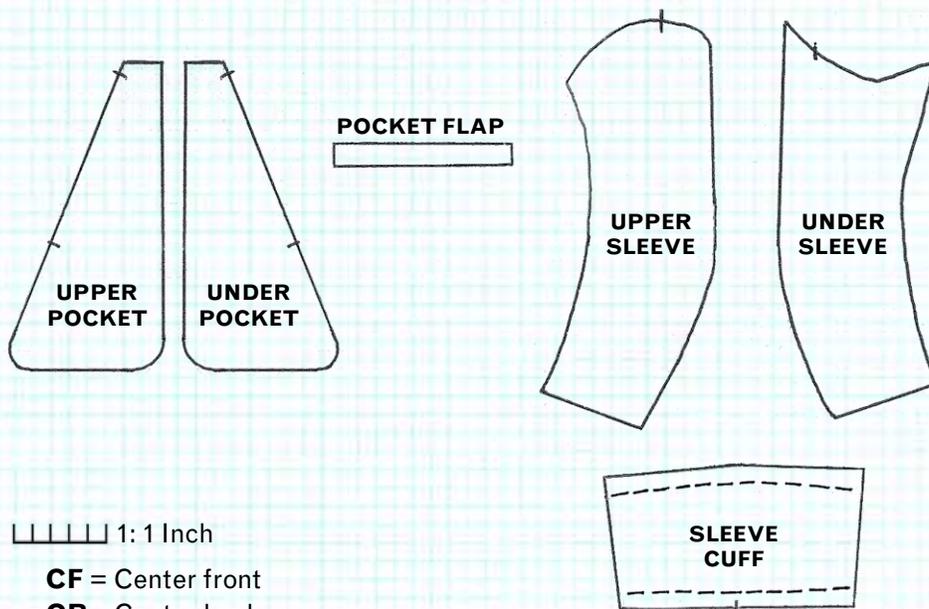
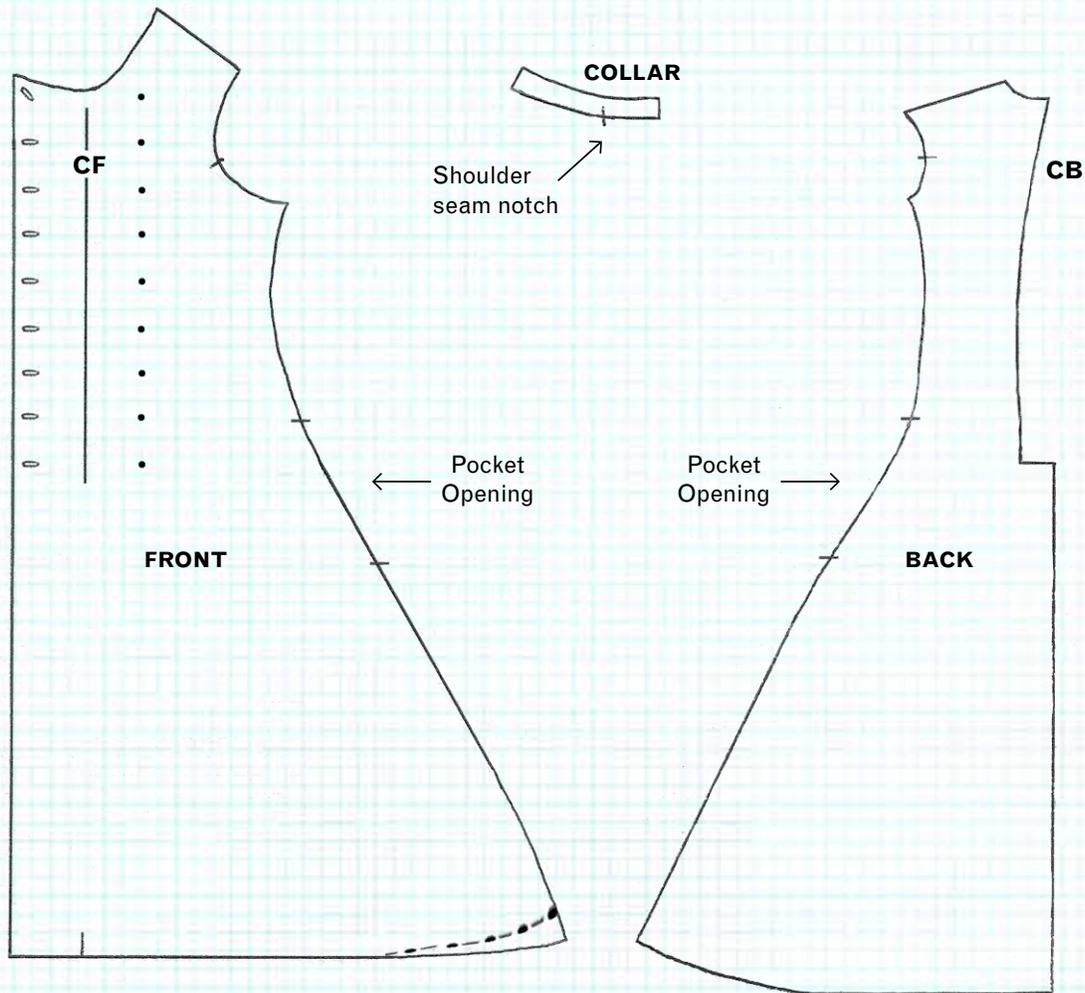
1. Fabric grain follows vertical lines of graph paper.
2. Pattern pieces are drawn without seam allowance.
3. Eighteen $\frac{3}{4}$ -inch thread-covered buttons border the overlap of a double-breasted front closure in two rows of nine. The proper-left front edge has nine $\frac{1}{4}$ -inch-long buttonholes. There are no interior buttons or buttonholes to fasten the underlap.
4. Two $9\frac{1}{2}$ -inch openings along the side-seams access built-in pockets. Each upper pocket is attached to the banyan front, while each under pocket is not attached to the banyan back, creating a side slit that provides access to breeches worn underneath.
5. The banyan is lined with linen plain weave; the collar is lined with silk damassé.
6. The banyan is fully padded with a loosely-woven wool plain-weave interlining.

Man's At-home Robe (Banyan), textile: China, 1700–50; robe: the Netherlands, 1750–60, silk satin and silk plain weave (damassé), center-back length: 50 $\frac{1}{4}$ in. (127.64 cm), 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, M.2007.211.797, photo © 2010 Museum Associates/LACMA

European men wore an at-home garment called a *banyan*, influenced by East Asian and Persian robes. This hand-sewn example was made of green silk damassé woven in China. Tailored in the Netherlands to mimic Persian robes, the cut and construction of this banyan, particularly its button closure, is characteristically European. It is fully interlined for warmth.

Man's At-home Robe (*Banyan*)

Textile: China, 1700–50; robe: the Netherlands, 1750–60



1:1 Inch

CF = Center front

CB = Center back

----- = Pieced fabric

----- = Fold line

Woman's Coat

UNDERTAKING THE MAKING
LACMA Costume and Textiles Pattern Project

Woman's Coat (Dolman)

England, c. 1885

Wool twill

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
M.2007.211.780

The dolman, characterized by long cape-like sleeves sewn into side-back seams, was a popular style for women's day and formal outerwear during the 1880s. This overcoat illustrates a masculine influence in feminine garb, a common feature perpetuated by growing interests in mobility and physical activity for women. The wool twill textile woven into a windowpane design was similar to fabrics used in contemporary men's suits; the linear patterning matches at vertical seams in this hand-sewn and machine-stitched example, which required a highly skilled

cutter and tailor. Despite the masculine aesthetic, the dolman adhered to the favorable bustle silhouette of fashionable women. Wide, layered box pleats at the center back below the waist accommodate the volume of the upper-back skirt. The stepped cutouts in the center-back pleats reduced bulk within the seams, a technique that maintains a smooth transition from the fitted back to the full bustle.

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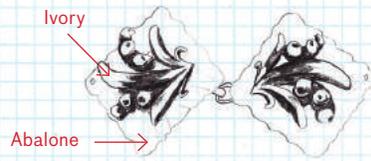
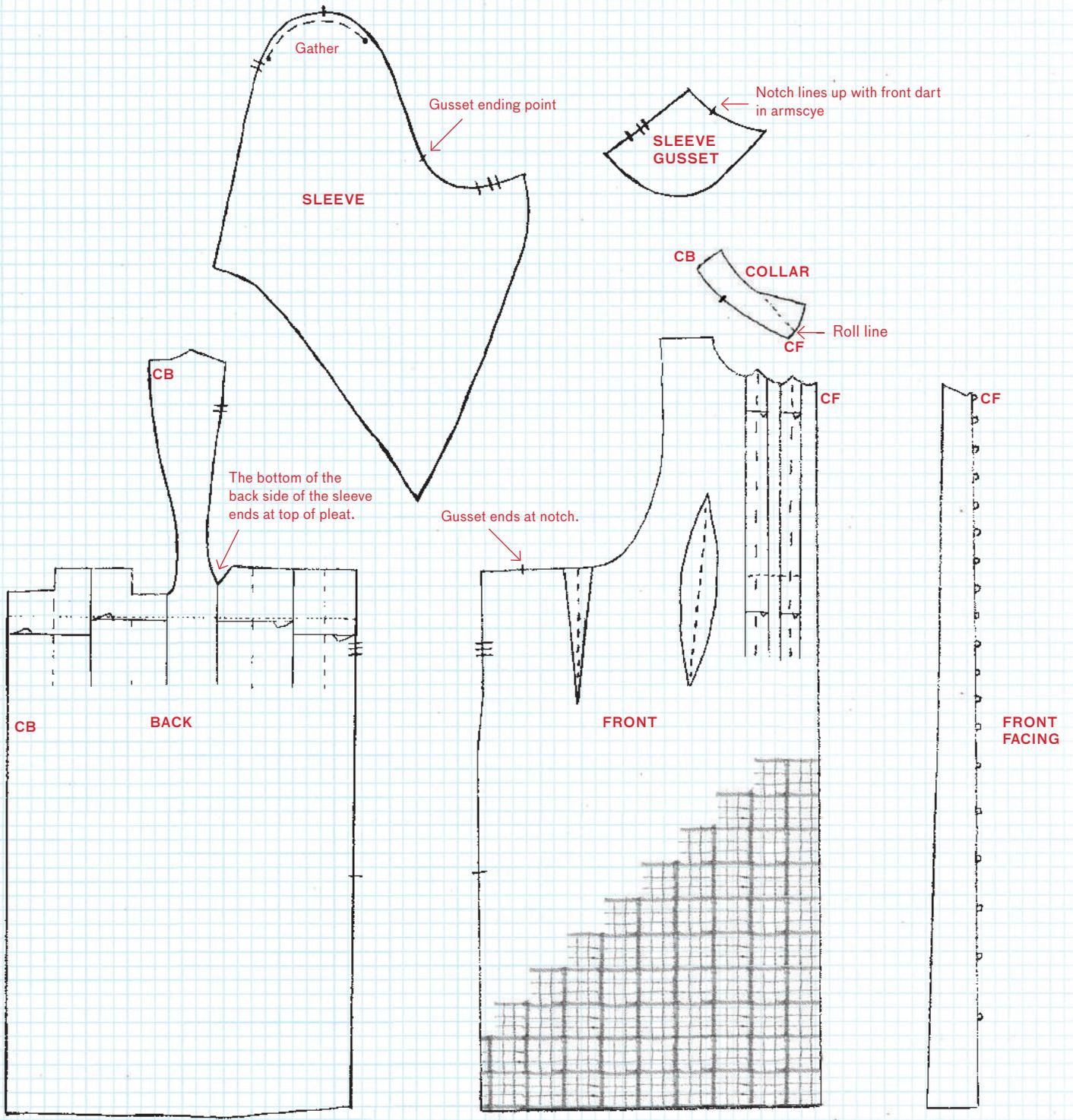
1. Fabric grain follows vertical lines of the graph paper.
2. Pattern pieces are drawn without seam allowance.
3. Nineteen sets of concealed hook and eyes close the center front. The spacing of the closures vary: the top eleven hook and eyes are spaced 2 inches apart; the spaces between the remaining hook and eyes gradually widen from 2½ inches to 3¾ inches at the bottom. Two sets of diamond-shaped decorative abalone and

ivory hook and eyes, measuring 1¼ inches long and wide, are located at the collar and waistline.

4. Dolman sleeves are set into side-front seams and side-back seams with an underarm gusset.
5. A 2¼-inch-wide and 72-inch-long interior stay tape of brown silk grosgrain ribbon is sewn to the top of the pleats at the center back and side back. The stay tape clasps at the center-front waist with two pairs of hook and eyes.
6. A center-front facing of brown silk twill is two inches wide at the collar line and graduates in width to four inches at the hem.
7. The winged collar and sleeves are lined with brown silk twill. The dolman's front and back are unlined; center-back seams are bound with ¾-inch-wide strips of brown silk twill and all other seam edges are pinked.



Woman's Coat



Key:

□ = 1:1 inch

CF = Center Front

CB = Center Back

••••• = Gather between points

Woman's Dress (Redingote)

UNDERTAKING THE MAKING
LACMA Costume and Textiles Pattern Project

Woman's Dress (Redingote)

Europe, c. 1790

Silk and cotton satin
and plain weave

Purchased with funds provided
by Robert and Mary M. Looker
M.2009.120

This hand-sewn woman's redingote of striped silk and cotton satin and plain weave is an exceptional example of women's fashionable dress informed by menswear in the 18th century. The dress features exaggerated *revers* (lapels), a large falling collar, and a cutaway skirt in imitation of the tail coats worn by male counterparts. At the center back of the skirt are *side edges*, decorative scalloped flaps that often adorned the center-back vent in men's coats.

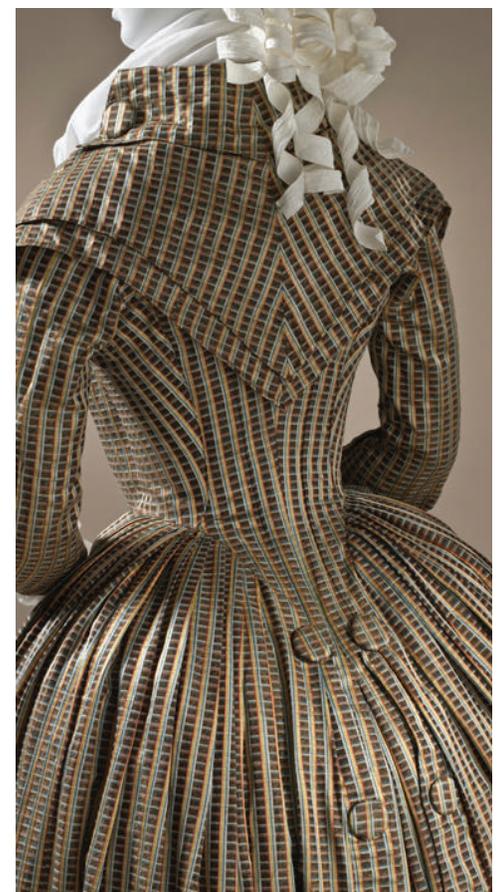
The outer bodice was constructed larger than the inner bodice; although the outer bodice has fabric-covered buttons sewn at the center front, the absence of buttonholes suggests that the buttons were merely decorative. The center front was most likely closed with pins like most silk dresses of the time; the inner bodice of linen plain weave was secured around the torso with laces at the center front. When the dress was worn with a fine cotton *fichu* (kerchief) around the neck and over the wearer's *décolletage*, the ends of the fichu could be tucked between the outer and inner bodices. This volume at the chest and torso enhanced a prominent pouter pigeon silhouette, similarly en vogue with fashionable French men.

Although largely influenced by menswear, this redingote features a back bodice constructed *en fourreau*, a dressmaking technique distinctive to women's *robes à l'anglaise* (closed-bodied gowns) of the late 1700s. *En fourreau* is characterized by a narrow length of fabric along the center back that runs undisrupted from the top of the neckline to the bottom skirt hem with no waist seam. At either side of this center-back length is a finely pleated skirt into the waist, which creates the deep V-shaped volume at the back.

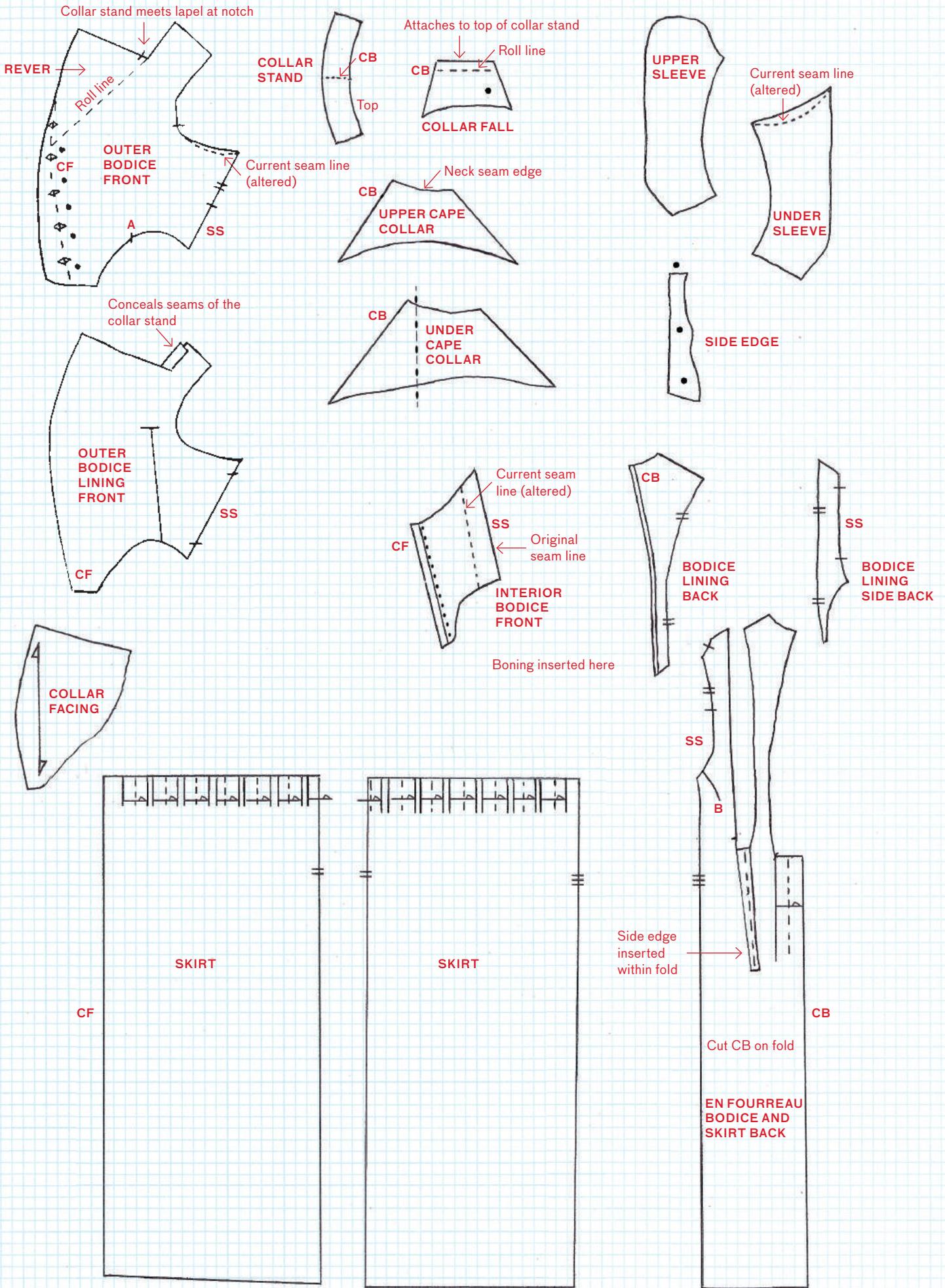
NOTES:

1. Fabric grain follows vertical lines of the graph paper.
2. Pattern pieces are drawn without seam allowance.
3. Five 1¼ inch-diameter self-covered buttons adorn the proper-left center-front opening of the outer bodice. The center-front edge is finished with a fold.
4. The inner bodice of linen plain weave is boned with a ¼-inch-wide strip of baleen at the center-front opening; 12 sets of eyelet holes close the center front with laces.
5. The large revers are faced with silk and cotton plain weave; the grain lines of both layers do not match. The collar stand and fall are of the same fabric. A medium-weight interfacing stiffens the collar stand. A small piece of silk and cotton plain weave sewn at the front-side neckline conceals the seams of the collar stand to the neckline. One 1¼ inch-diameter self-covered button stitched through the collar stand and fall decorates the front-side corner of the collar fall.
6. Two layers of cape collars are attached to the center back and side neckline under the collar fall; edges are finished with ⅛-inch-wide fold, whipstitched.

7. The sleeves are set into the armhole with small gathers at the top; the under sleeve and side-front bodice armhole show signs of alteration.
8. One 1½-inch long and ¼-inch wide strip of baleen boning on both sides of the center back stiffen the *en fourreau* bodice from the neckline to lower back. The boning was inserted in folded casings at the center-back bodice lining of linen plain weave. The center-back skirt below the boning is box pleated.
9. The skirt is made with full widths of 19-inch-wide fabric sewn selvege-to-selvege; the skirt is attached to the waist with small knife pleats from point **A** at the hem of the outer bodice front to point **B** at the end of a side-back slash in the *en fourreau* bodice and skirt back. The center-front skirt opening is finished with ¼-inch-wide folded edges, whipstitched. The skirt hem is finished with ½-inch-wide twill tape.
10. Side-edge details are stitched within a fold at the lower side-back *en fourreau* skirt. Three 1¼-inch-diameter self-covered buttons adorn the side edges; one is placed just above the side edge, and two are placed at each scallop point of the side edge flap.
11. The redingote bodice is lined in linen plain weave; the cape collar, sleeves, and skirt are unlined.



Woman's Dress (Redingote)



Key:

□ = 1:1 inch

CF = Center Front

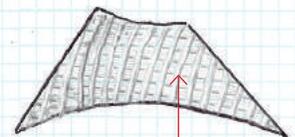
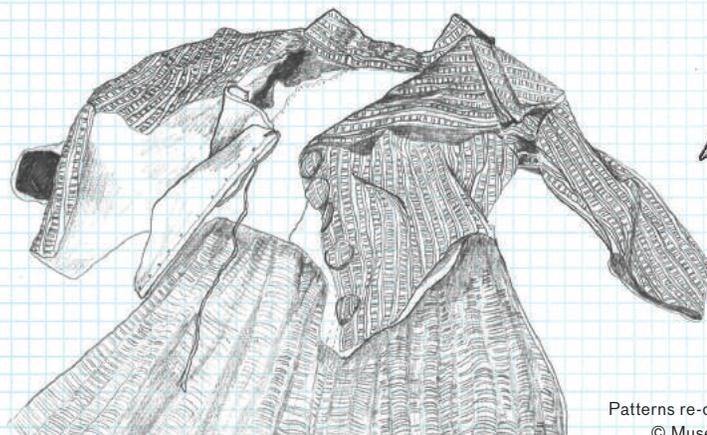
CB = Center Back

SS = Side Seam

--- = Pieced Fabric

• = Decorative Button Placement

⋄ - ⋄ - ⋄ = Fold line



Top cape with sample fabric pattern to scale

Woman's Lounging Pajamas

UNDERTAKING THE MAKING
LACMA Costume and Textiles Pattern Project

Callot Sœurs

Paris, active 1895–1937

Woman's Lounging Pajamas, c. 1913

Silk net (tulle) and silk satin

(charmeuse) with metallic-thread
passementerie and silk tassels

Gift of Alexander J. and Anthony D.
Cassatt

54.97.17a–b

The spectacular productions of the Ballets Russes in Paris, inspired by the brilliant hues, motifs, and styles of Asia, significantly influenced fashion in the second decade of the 20th century. Couturiers such as Paul Poiret and the Callot sisters introduced glittering ornamentation, exotic feathers, turbans, and “harem” pants into the mode that engendered an entirely new silhouette for women.

This thoughtfully crafted hand-sewn and machine-stitched lounging pajama was made bifurcated by the attachment of the skirt length from the center front of the waist to the center back through the legs. Vertical side-front seams of the skirt were sewn with openings for the feet to create a stylized harem pant. The silk charmeuse skirt draped and outlined each leg while silk tassels at the foot openings would have drawn attention to the wearer's ankles as she walked. A bifurcated garment of any style during the early 1900s was a provocative

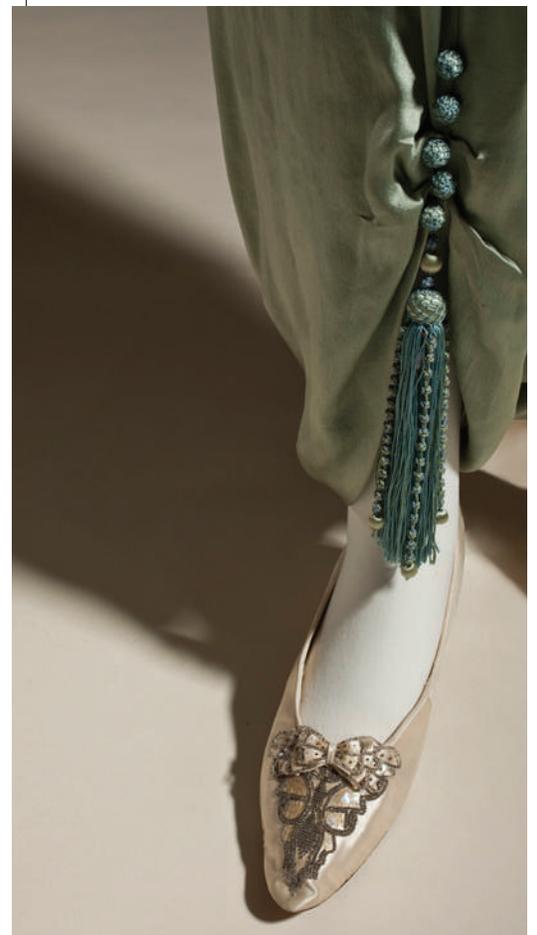
fashion that challenged ideas about established gender-appropriate dress.

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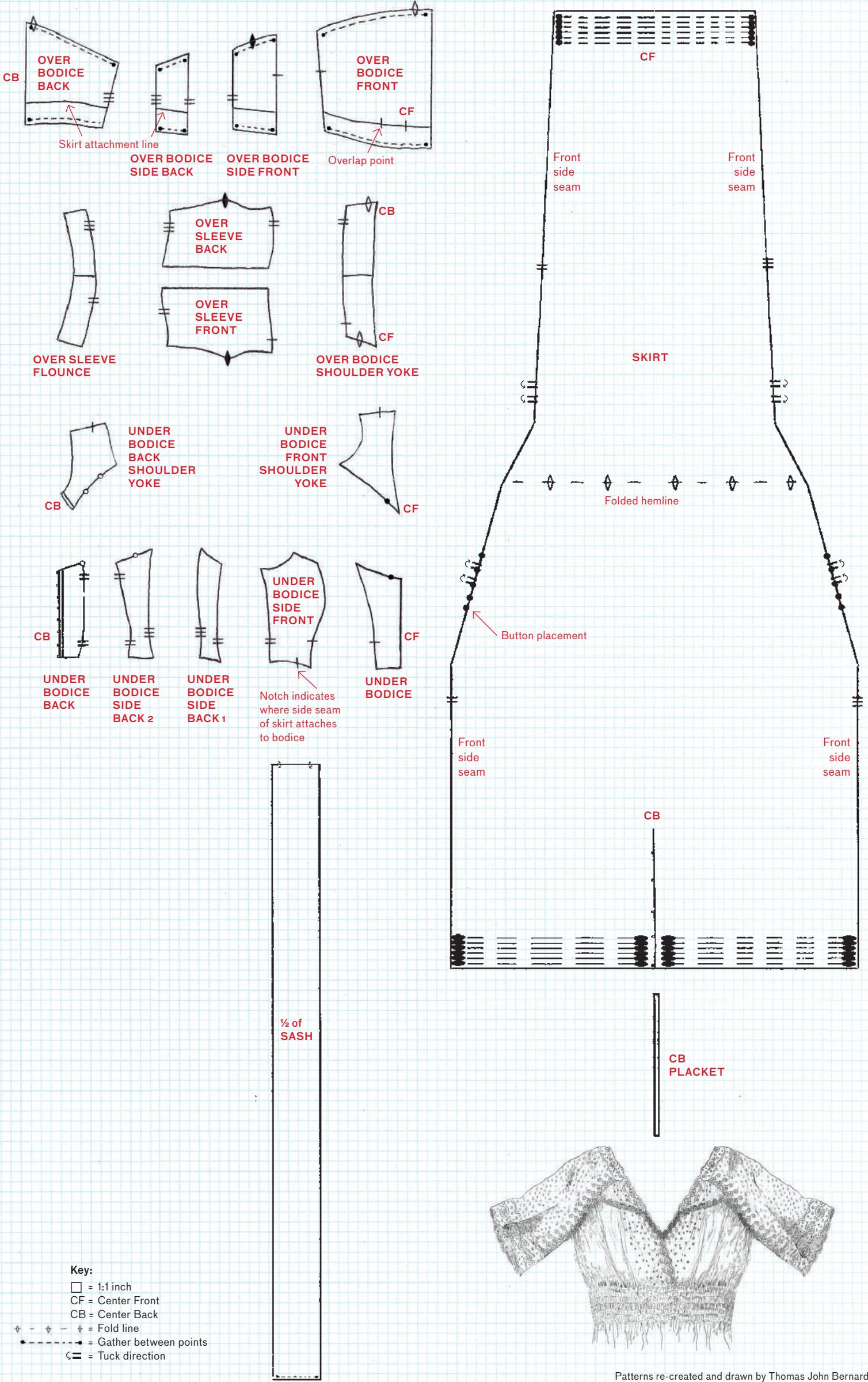
1. Fabric grain follows vertical lines of the graph paper.
2. Pattern pieces are drawn without seam allowance.
3. The over bodice of net tulle was cut with a decorative edge that finishes the center front, neck, and sleeve hems. Each bodice piece is slightly gathered at the top edge. The center-front pieces overlap to create a low v-neckline.
4. The under bodice of silk plain weave is trimmed with $\frac{3}{4}$ -inch-wide metallic-thread passementerie at the top edge.
5. The skirt of silk charmeuse is attached to the bodice $3\frac{1}{2}$ inches above the waist hem. There is evidence that the skirt was previously attached 3 inches below the current bodice seam. The bodice seams are bound with a $\frac{1}{2}$ -inch-wide bias tape of silk satin.
6. Six horizontal rows of gathers (smocking), $\frac{3}{4}$ inches apart, decorate the top of the skirt.
7. The skirt is made bifurcated with a continuous length of silk charmeuse that is sewn from

the center front of the waist to the center back of the waist through the legs. The side seams, oriented at each side front, are sewn 34 inches from the waist to the notch with openings for each foot.

8. Two $\frac{1}{2}$ -inch-deep tucks $\frac{3}{4}$ inches apart decorate the front leg openings $7\frac{3}{4}$ inches from the lower folded hemline. Five matching thread-covered spherical buttons adorn the openings $\frac{3}{4}$ inches below the top tuck; each button is spaced $\frac{3}{4}$ inches apart. A 5-inch-long matching silk tassel finishes the leg opening below the buttons, suspended from a 2-inch-long rope.
9. The center-back under bodice closes with eight hook and eyes placed 1 inch apart along a $\frac{5}{8}$ -inch-wide and $8\frac{3}{4}$ -inch-long placket. A center-back skirt closure of five sets of hook and eyes is placed about $2\frac{3}{4}$ inches apart along a $\frac{1}{2}$ -inch-wide and 11-inch-long placket of ribbon that is set into a slash opening.
10. A 122-inch-long and $4\frac{3}{4}$ -inch-wide waist sash of silk charmeuse is wrapped around the waist. The sash is seamed along the length of one edge, gathered at each end, and finished with a 5-inch-long silk tassel, suspended from a 2-inch-long silk cord.



Woman's Lounging Pajamas



Boy's Frock

India for the Western market, c. 1855
Goat-fleece underdown (cashmere)
twill with silk embroidery and silk
tassels

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
M.2007.211.88

This English boy's frock is made of soft, lightweight cashmere twill woven in Kashmir, India. Prior to being cut and sewn, professional Indian embroiderers used silk embroidery thread (probably imported from China) to embellish the fabric with traditional stylized floral motifs with curved tips (*buta*) often seen on Kashmir shawls.

The frock was constructed with many pattern pieces that were cut and sewn slightly off-grain and in irregular sizes. The heavy piecing of this garment suggests that it was remade from existing attire, possibly a woman's unfitted jacket called a *paletôt*. For example, pattern piece 1, which comprises the center-front panel of the upper skirt, is of a similar shape to a typical sleeve-head pattern.

This boy's frock not only illustrates the great care of the maker to reuse the fine cashmere fabric, but also the skillfulness and aesthetic in piecing the frock together to maximize the embroidery at the bodice and sleeves and along the skirt hems.

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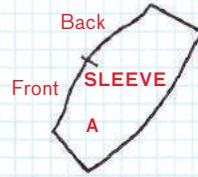
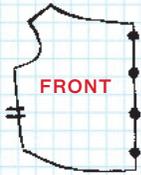
1. Fabric grain follows vertical lines of the graph paper.
2. Pattern pieces are drawn without seam allowance, with the exception of upper skirt pattern piece 1.
3. Ten thread-covered ½-inch-diameter buttons with attached 1¾-inch-long silk tassels adorn the center front from neckline to bottom hem; four buttons and tassels are placed at the center-front bodice, four at the center-front upper skirt, and two at the center-front under skirt.
4. The neckline and waist seam are finished with piping.
5. The sleeves are pieced (**A, B, C**); sleeve seams do not line up with the bodice side seams. Each short sleeve has a mancheron oversleeve (**D, E**) with a decorative ½-inch-diameter button with three 1¾-inch-tassels attached at each point.
6. The center-back bodice closes with eight hook and loops; closures are equally spaced from the neckline

to the waistline. An 8¼-inch-long and ¾-inch-wide placket from the center back neckline to notch **AA** at the upper and lower center-back skirts conceals the closure. The hooks are of metal and the loops are of thread.

7. Pattern pieces 1–8 comprise the upper skirt. The center-front panel of the upper skirt (1) is attached to the waistline at the fold; the rounded upper portion of the pattern piece (possibly a sleeve head from a reused pattern) is folded under. Center-back pattern piece 4 is slashed to the notch (**AA**) for the center-back placket. Pattern piece 8 is covered in embroidery and trims the skirt edge.
8. Pattern pieces **a–h** comprise the underskirt; the pieces are cut and sewn so that the existing embroidery trims the skirt edge. The center-back seam of pattern pieces **d–e** is sewn below the notch (**AA**); above the notch (**AA**) is open and unsewn to accommodate the center-back closure.
9. The upper and under skirts are knife pleated and attached to the bodice at the waist.
10. The frock is unlined.

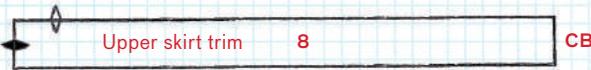
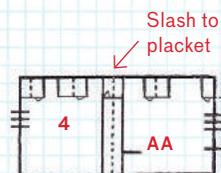
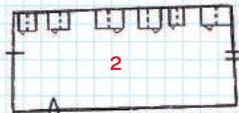
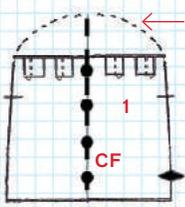


Boy's Frock

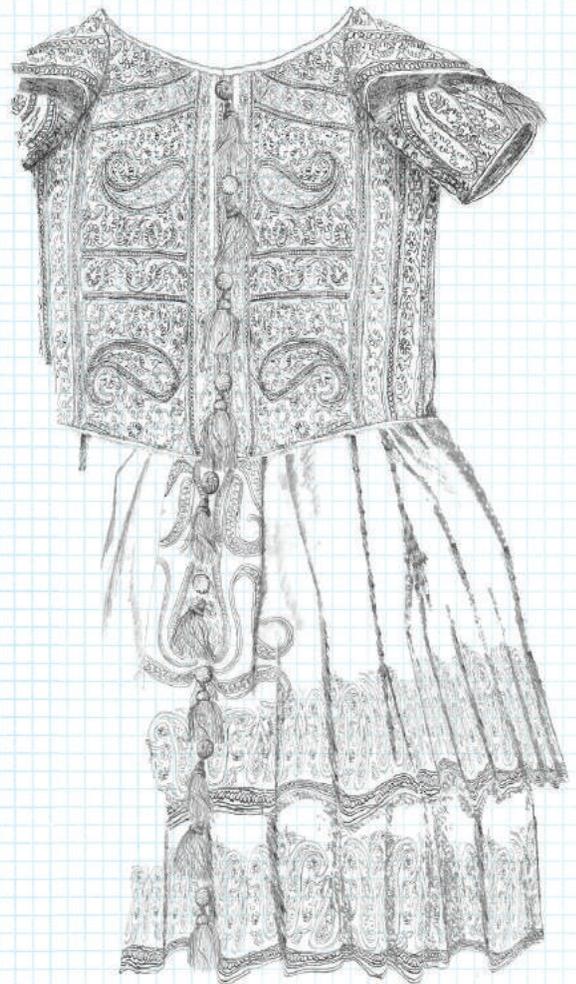
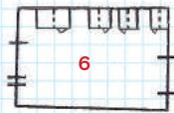
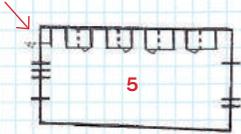


SLEEVE TRIM (attaches to A)

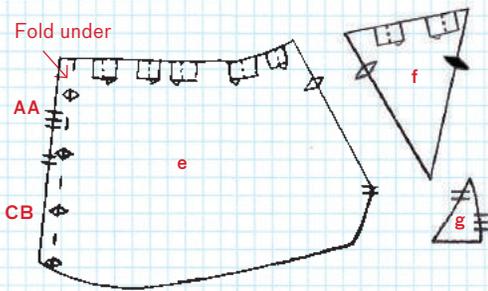
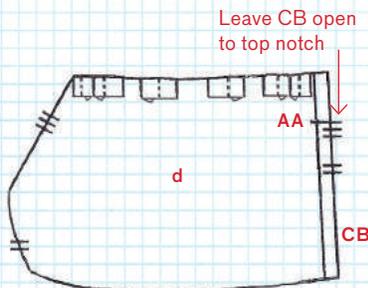
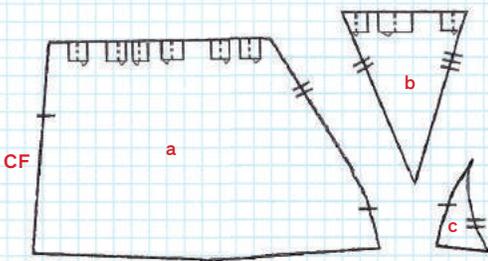
UPPER SKIRT PIECES (1-8)



Pleat jumps the seam



UNDER SKIRT PIECES (a-h)



Key:

□ = 1:1 inch

CF = Center Front

CB = Center Back

▭ = Pleat knife

● = Decorative Button Placement

— — — — — = Fold line

Man's Vest with Removable Chest Pads

UNDERTAKING THE MAKING
LACMA Costume and Textiles Pattern Project

Man's Vest with Removable Chest Pads

England, c. 1840

Vest: silk satin with supplementary weft-float patterning; **pads:** cotton twill with cotton wadding

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
M.2007.211.823

By design, the beige, white, and blue stripes in this vest point diagonally from the shoulder to the center front, fostering an illusion of a broad chest narrowing into a tapered waist. In reality, removable padding created the fashionable "barrel" chest. To achieve the silhouette, the vest fronts were constructed with open spaces between the outer silk satin with weft-float patterned striped fabric and the cotton twill lining. Variable thicknesses of padding, made of cotton-fiber wadding that was hand-stitched onto a cotton twill backing, could be inserted into the chest area through an opening at the lower front armhole. The padding was secured in place with a small button on the padding

backing, which attached to a button hole in the lining. This machine-sewn vest exemplified the popular hourglass silhouette popular for both men and women of the 1840s.

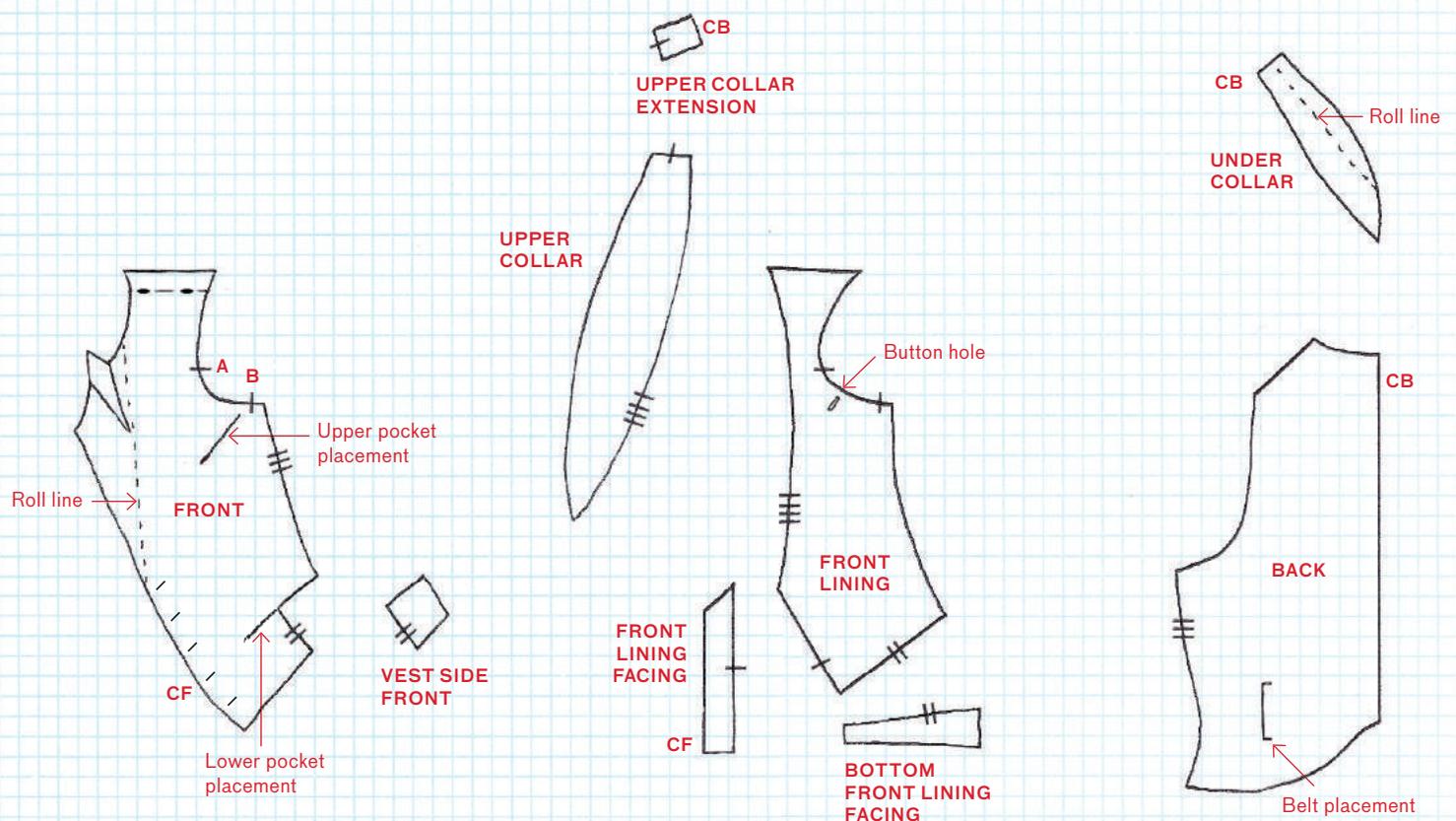
NOTES:

1. Fabric grain follows vertical lines of the graph paper.
2. Pattern pieces are drawn without seam allowance.
3. The center front closes with five $\frac{3}{8}$ -inch-diameter self-covered buttons with five $\frac{5}{8}$ -inch-long buttonholes.
4. One $4\frac{1}{4}$ -inch-long opening at each lower front armhole between points **A** and **B** access removable chest padding between the silk satin with weft-float patterned striped fabric and the cotton twill lining. The padding is made with a backing of cotton twill onto which three layers of cotton-fiber wadding are basted together; each layer of wadding is stacked and progressively cut a $\frac{1}{2}$ inch smaller around, with the largest layer closest to the backing and the smallest layer on top. A button at the top of the chest padding attaches it to the lining with a button hole.

5. The vest has one pocket at the upper-proper-left chest and two lower pockets are at each side of the waist. All three pockets are finished with a single-welt pocket opening. All pocket linings are of cotton twill.
6. The vest has been pieced together at each lower side front, center-back collar, and bottom front lining.
7. The back of the vest is composed of cotton twill with a belt attached at each lower side back for fit.



Man's Vest with Removable Chest Pads



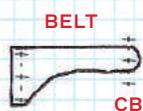
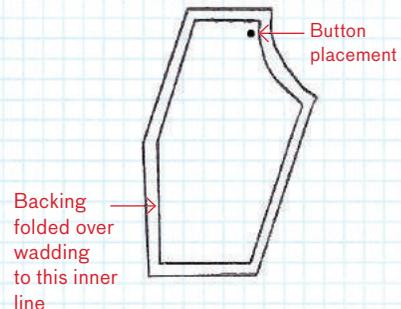
UPPER POCKET WELT

UPPER POCKET LINING

PADDING BACKING

LOWER POCKET WELT

LOWER POCKET LINING



Key:

- = 1:1 inch
- CF = Center Front
- CB = Center Back



Man's Frock Coat

UNDERTAKING THE MAKING
LACMA Costume and Textiles Pattern Project

Man's Frock Coat

France, c. 1815

Silk and wool twill

Purchased with funds provided
by Michael and Ellen Michelson
M.2010.33-7

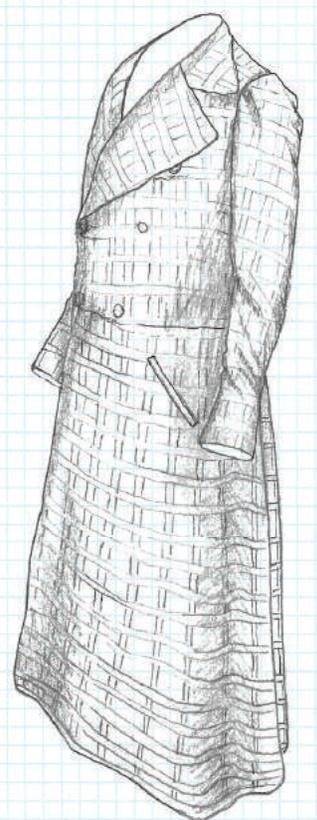
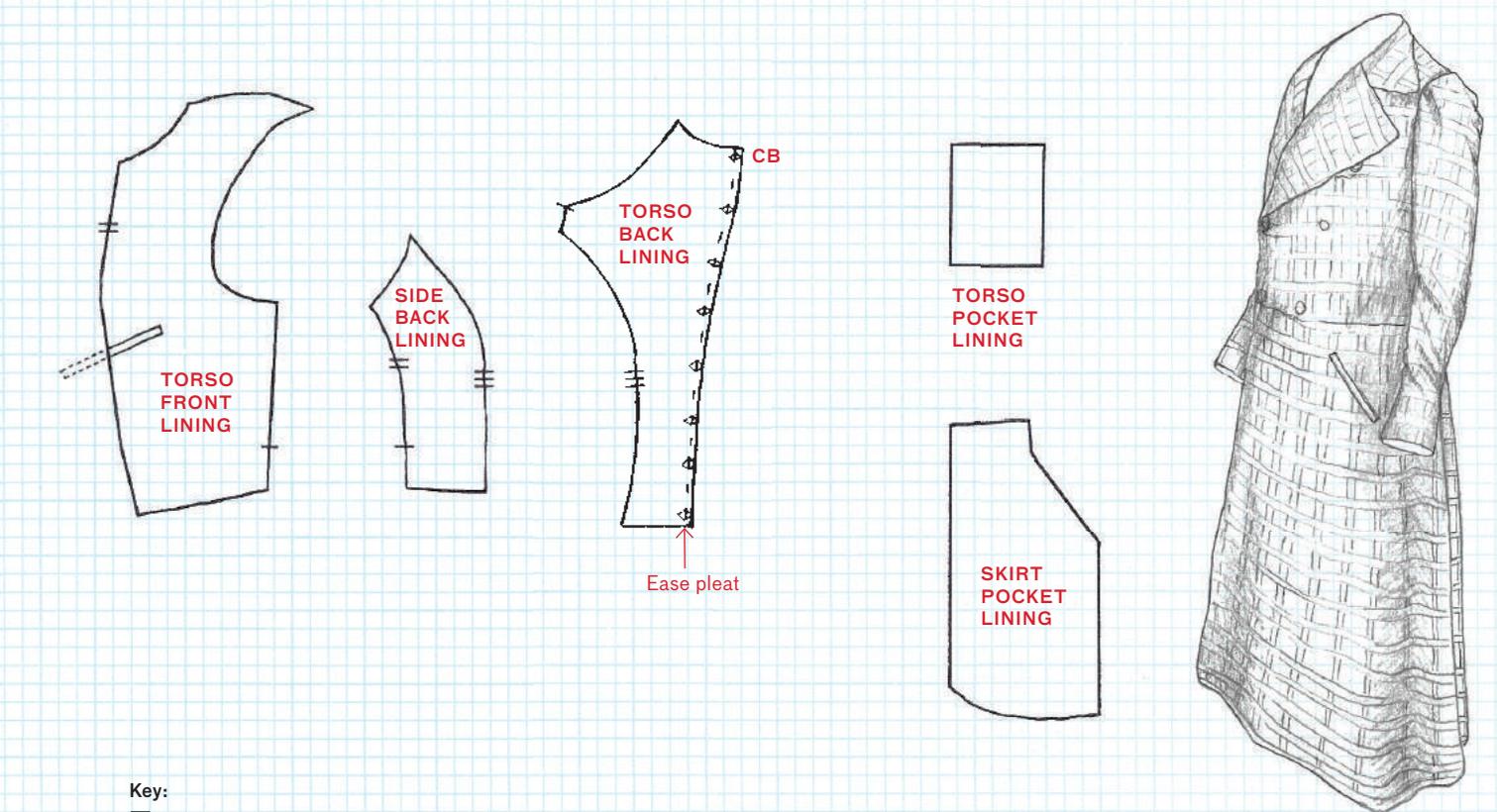
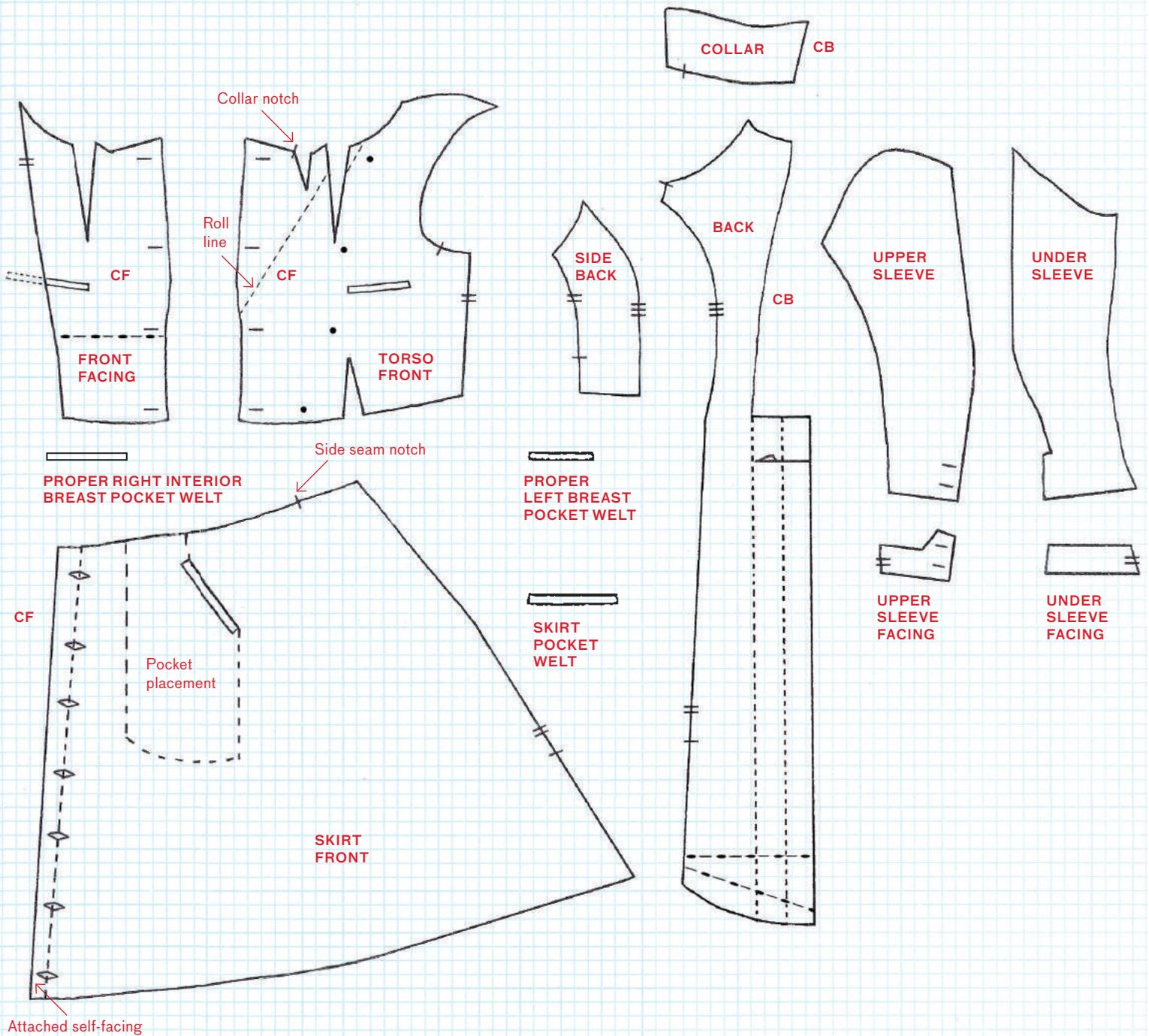
This rare frock coat, characterized by a fitted torso buttoned to the waist, straight-cut front edges, and a full skirt attached by a waist seam, is hand-constructed with silk and wool twill plaid. The long length of the skirt suggests that this coat is from the early 19th century and probably inspired by the great coats worn by soldiers during the Napoleonic Wars. The silk and wool textile also illustrates a gradual shift in menswear from the use of ornate silks favored in the 18th century, to tailored wools in the 19th century. Wool frock coats continued to be fashionable in menswear through the end of the 1800s, albeit shorter, plainer, and more formal in contrast to this patterned version.

NOTES:

1. Fabric grain follows vertical lines of the graph paper.
2. Pattern pieces are drawn without seam allowance.
3. Eight 1 $\frac{1}{8}$ -inch-diameter self-covered buttons with eight 1 $\frac{1}{4}$ -inch-long buttonholes create a double-breasted front.
4. Each sleeve cuff is secured with two $\frac{3}{8}$ -inch-diameter self-covered buttons and two $\frac{5}{8}$ -inch-long buttonholes.
5. One 4 $\frac{3}{4}$ -inch-long single-welt pocket is at the proper left breast and one 5 $\frac{3}{4}$ -inch-long double-welt pocket is at the inside proper right breast lining. Two 6 $\frac{1}{4}$ -inch-long single welt pockets are at each side of the skirt.
6. Skirt front hems are bound with $\frac{3}{4}$ -inch-wide bias tape of the silk and wool twill plaid.
7. The box-pleated vent at the center back skirt is reinforced at the top with stitches in the form of an inverted triangle.
8. The coat is lined with black silk twill; the back bodice lining has a $\frac{1}{2}$ -inch ease pleat in the lining fabric.



Man's Frock Coat



Key:
 □ = 1:1 inch
 CF = Center Front
 CB = Center Back
 - - - = Pieced fabric
 ⋄ - ⋄ - ⋄ = Fold line

Man's Zoot Suit

United States, 1940–42

Wool plain weave and twill

Purchased with funds provided

by Ellen A. Michelson

M.2011.94a-b

Flamboyant in style and exaggerated in proportion, zoot suits were born from swing and dance halls frequented by urban youths in the 1930s and early 1940s. The effect was of great movement, extreme dandyism, and cultural expression for jazz enthusiasts and African-American, Latino, Jewish, and immigrant communities. Although a distinctively American fad, the zoot suit had its origins in 1930s-era London, where the silhouette for menswear was the “English drape.” This new cut—heralded by arbiters of menswear as one of the greatest innovations in tailoring—featured a jacket with wide shoulders, large armholes, and trim hips, and was worn with full, lightly draping trousers with front pleats. As the English drape grew popular throughout Europe and America, jazz enthusiasts not only embraced this fresh style of suit, but inflated it.

The jacket of this zoot suit has a strong, overtly broad shoulderline accomplished with three inches of padding at each side, a fitted waist, a long length, and wide, pegged sleeves inset with gores in a contrasting striped fabric to further exaggerate their fullness. The oversized free-hanging bag pockets, stitched only along the top



edges, flew away from the body as the wearer danced. The pegged trousers were worn high on the torso and closed with a 17-inch zipper fly. For maximum fullness at the knee, the fabric at the waist of the trousers was deeply pleated to allow the pant leg to billow out before tapering with curved darts into a narrow cuff. Such ensembles were often accessorized with a wide-brimmed, narrow-crowned hat, a bow tie, or a shortened belly-warmer tie (if a tie was worn at all), and a long watch chain.

NOTES:

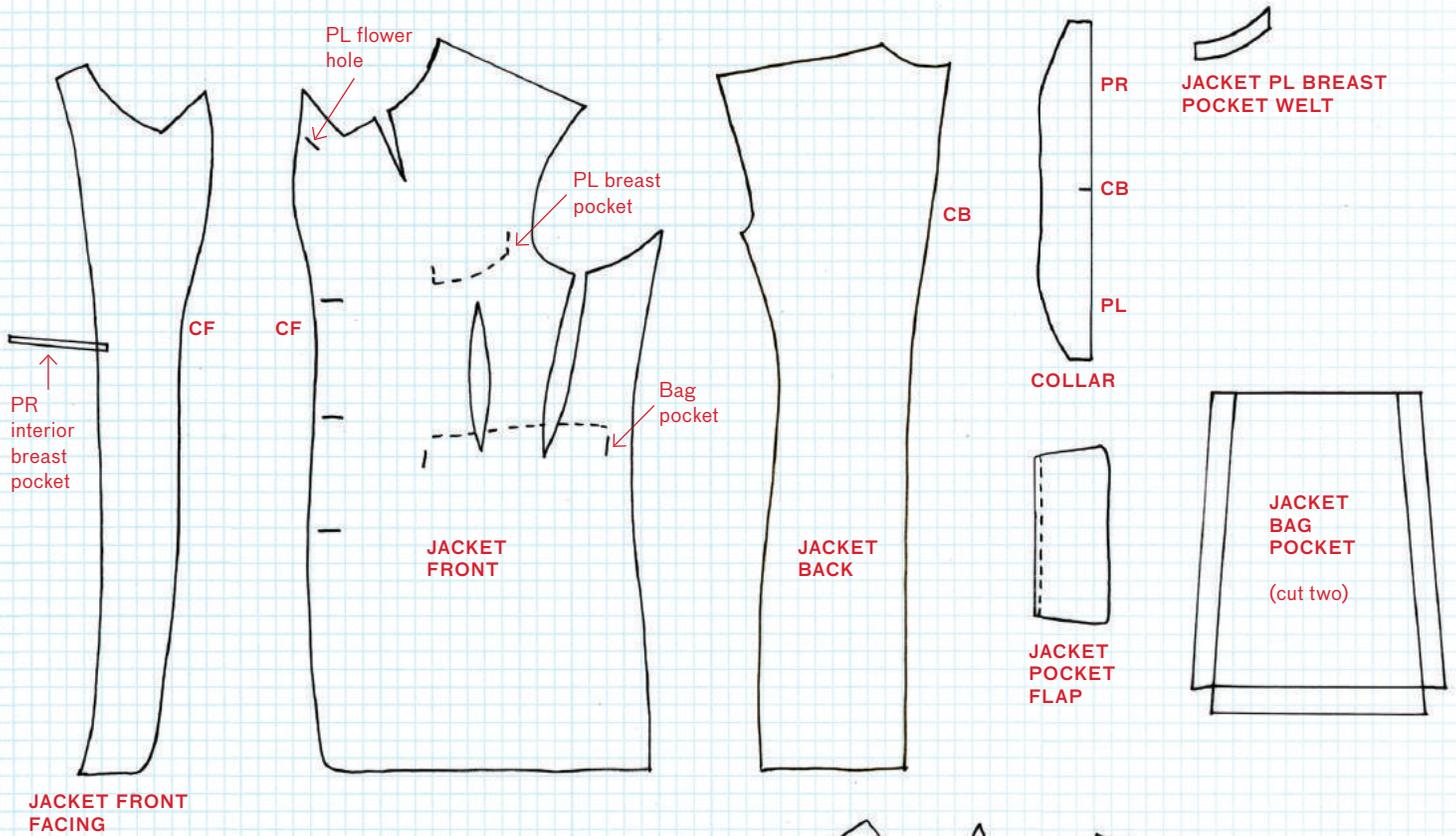
1. Fabric grain follows vertical lines of graph paper.
2. Pattern pieces are drawn without seam allowance.
3. The center-front single-breasted jacket closes with three $\frac{3}{4}$ -inch plastic buttons and three $1\frac{1}{4}$ -inch-long buttonholes; the original buttons are missing.
4. The collar is underlined with grey wool felt, and is secured with a straight stitch along the neckline and fine whip-stitches around the edges. The center-front opening and lapels are faced; a 1-inch-long flower hole is at the proper left lapel.
5. The broad shoulderline is emphasized with an approximately 2-inch thick, 13-inch long, and 3-inch wide (at the widest point) crescent-shaped shoulder pad at each side. The four-piece sleeves are slightly gathered at the sleeve head of the



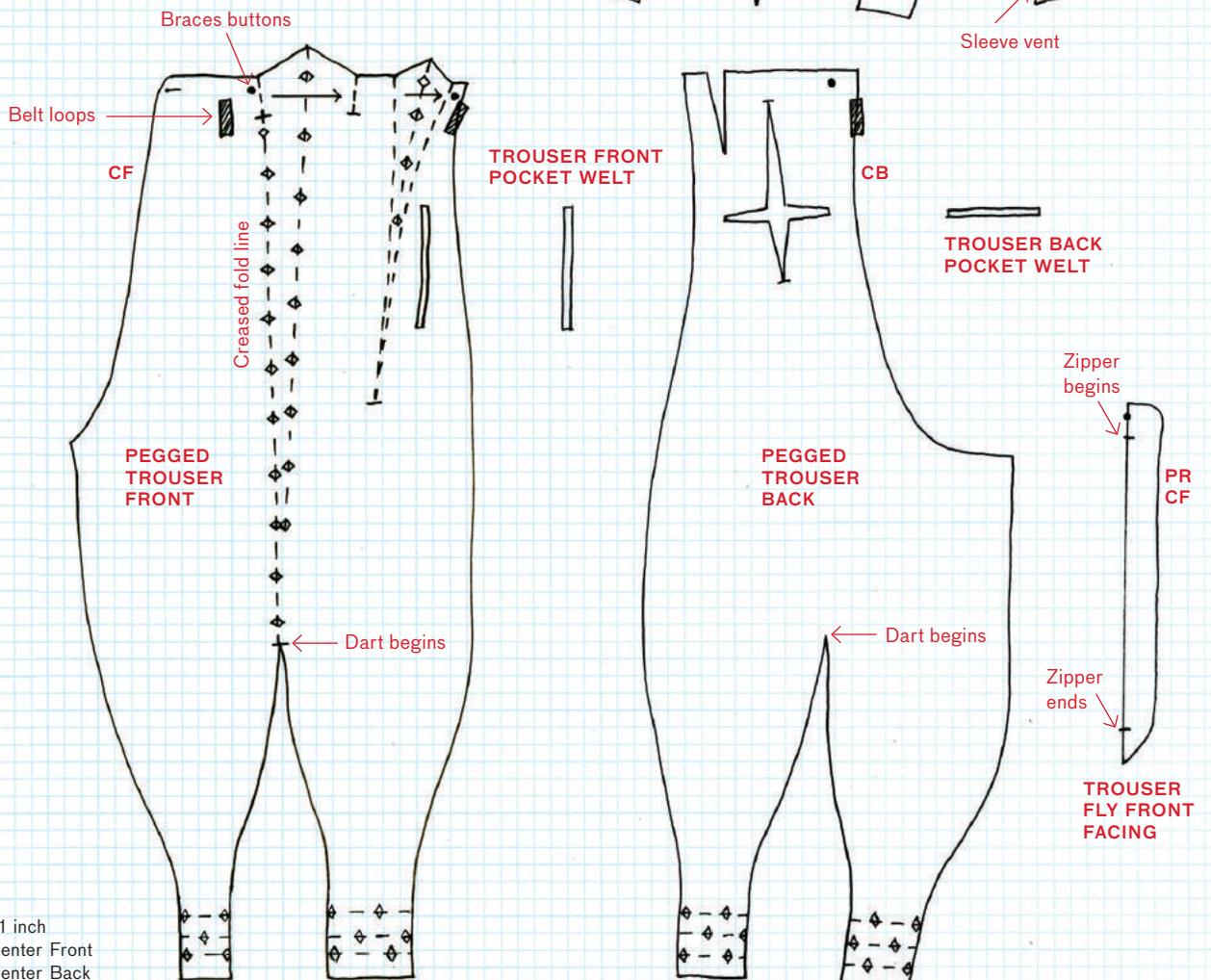
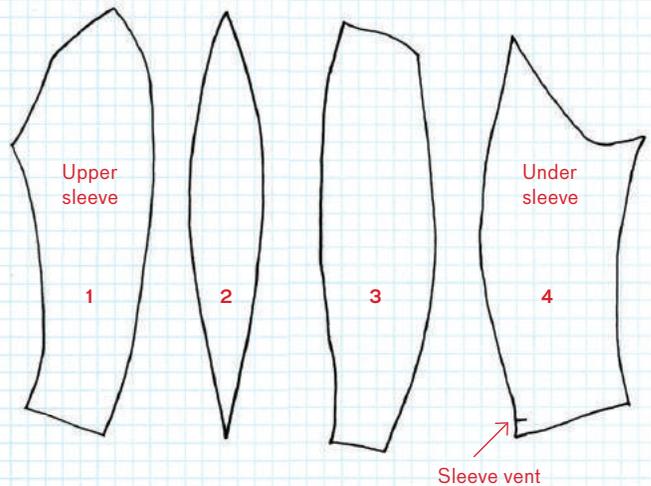
large armholes; the sleeve heads appear to be roped. Sleeve cuffs show signs of alterations to shorten the length; a 1-inch vent at each cuff is adorned with four $\frac{3}{4}$ -inch-diameter buttons; the original buttons are missing.

6. The jacket has one single-welt proper-left breast pocket, an interior single-welt proper-right breast pocket, and bag pockets with flaps at both sides. The bag pockets are secured only along the interior top edge and are unlined; the flaps are lined in dark red rayon plain weave.
7. The body of the jacket, collar, proper left pocket welt, and outer sleeve gore are of beige wool plain weave with red and blue horizontal stripes; the lapel facings, remaining sleeve parts, and bag pockets are of beige wool plain weave with blue vertical stripes. The jacket fronts, sleeves, and upper back from the neckline to 12 inches below are lined in dark red rayon plain weave. All other exposed interior seams are bound with grey ribbon.
8. The center-front trousers of beige wool twill with horizontal blue stripes close with a $\frac{3}{4}$ -inch-diameter plastic button with 1-inch-long buttonhole and a 17-inch-long zipper fly; there is no waistband. Six $\frac{5}{8}$ -inch-diameter suspender buttons and six belt loops allowed the wearer to use either suspenders or a belt to secure the high-waisted trousers.
9. Deep pleats along the side-front waist are creased along the length of each leg into a deep dart at each cuff, creating a deeply pegged pant leg. The waist shows signs of alteration with short hand-whip-stitched darts near the side seams on both the front and back.
10. Slash pockets are at each side-front hip, and single welt pockets are at each upper back. The back pockets are placed over a fish-eye dart.
11. The pant hems are folded under 5 inches from the bottom edge and then folded up halfway to create pant cuffs.

Man's Zoot Suit



FOUR-PIECE SLEEVE



Key:

- = 1:1 inch
- CF = Center Front
- CB = Center Back
- PL = Proper Left
- PR = Proper Right
- = Button placement
- — — — — = Fold line
- - - - - = Stitches

Man's Suit

Italy, c. 1770

Silk plain weave with silk supplementary warp- and weft-float patterning

Costume Council Fund

M.83.200.1a, c

Influenced by continental styles, the *macaroni*—named after the Italian pasta dish enjoyed by well-to-do young Englishmen on Grand Tour—dressed to assert his cosmopolitan outlook. At a time when the British wore looser silhouettes with a long, full-skirted coat and deeply cuffed sleeves, the macaroni wore a much more form-fitting and conspicuous suit, immortalized in numerous caricatures and accounts from the period. Consistent in many of these visual representations are slender silhouettes with coats that feature fold-down collars and truncated tails.

This macaroni-style ensemble from the 1770s comprises a shorter, tight-fitting green coat with high fold-down collar and matching tight-fitting breeches. Although the provenance of the suit is not English, its Italian history is compelling, as men on Grand Tour were known to have suits made for them abroad to bring back home. The coat is tailored with extremely truncated tails; evidence of previous folds in the tails suggests that they were re-pleated to be less ample and more streamlined. Interestingly, the collar fall similarly shows evidence of a previous fold. This suggests that the coat was formally longer and that extra fabric cut from the tails was used to make the collar to update its fashionability; the previous fold was most likely from a pleat in the removed tails. Furthermore, the collar stand and fall are oriented on the grain, unusual because collars are typically oriented on the cross-grain. An orange waistcoat with exaggerated wig and accessories completes this macaronian ensemble.

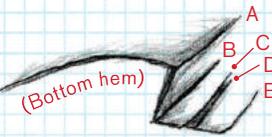
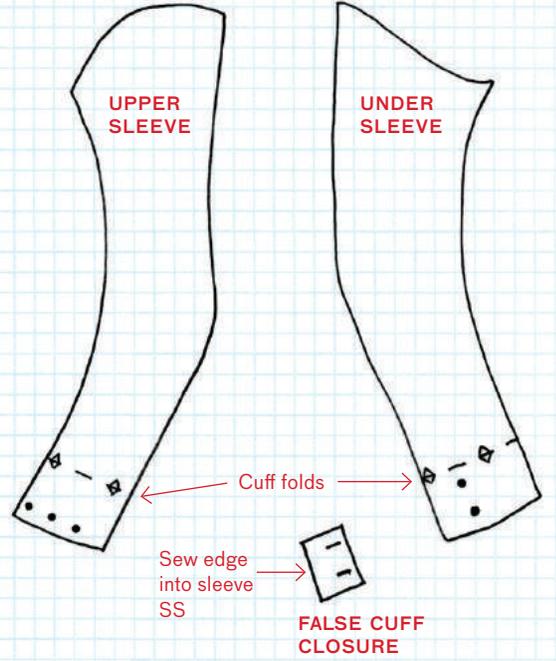
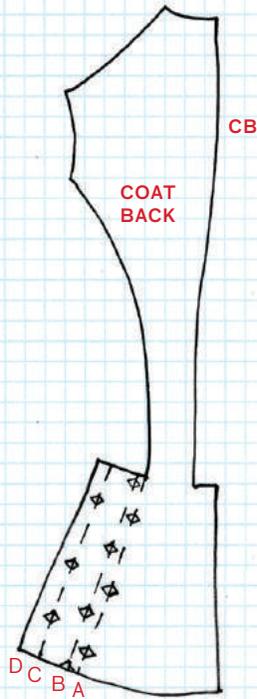
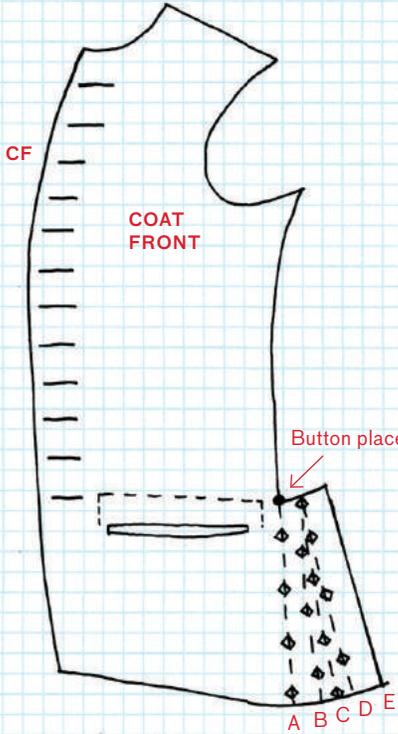
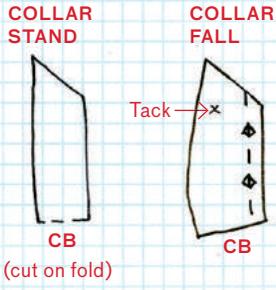
NOTES:

1. Fabric grain follows vertical lines of graph paper.
2. Pattern pieces are drawn without seam allowance.
3. The center-front coat closes with twelve $\frac{9}{8}$ -inch-diameter self-covered buttons; the third through fifth buttons from the top are functional (with three $1\frac{3}{4}$ -inch-long buttonholes) while all others are decorative (with $1\frac{1}{2}$ -inch-long non-functioning, uncut buttonholes).
4. The collar stand is cut on the center-back fold while the collar fall has a seam at the center back. Previous fold lines suggest that the collar fall was remade from the lower portion of the tails, now made short. The collar fall is tacked down at each side front.
5. The two-piece sleeve shows signs of alteration along the back where the seam was previously let out. A narrow decorative cuff is folded up and adorned with three $\frac{1}{2}$ -inch-diameter self-covered buttons along the upper top cuff and two matching buttons along the under cuff seam at a false cuff closure.

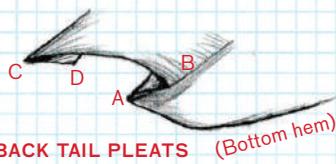
6. The back of the coat has short tails that show signs of being cut and re-pleated. One $\frac{1}{2}$ -inch-diameter self-covered decorative button is sewn to the top of each of the tail pleats. The tail pleats are tacked in place.
7. The center front breeches close with three $\frac{3}{4}$ -inch-diameter self-covered buttons and 1-inch-long buttonholes at the waistband and a series of folds at the center front. Two pairs of lacing holes are along the center back waistband above a center back vent.
8. A small welt pocket is sewn into the proper left breeches waistband; two larger slit pockets are at each side and secured at the top with a $\frac{3}{4}$ -inch-diameter self-covered button and 1-inch-long buttonhole.
9. The breeches close at each knee with five $\frac{3}{4}$ -inch-diameter self-covered buttons and five $1\frac{1}{2}$ -inch-long buttonholes along the lower outer seam; a knee band closes with a hook-and-loop.



Man's Suit



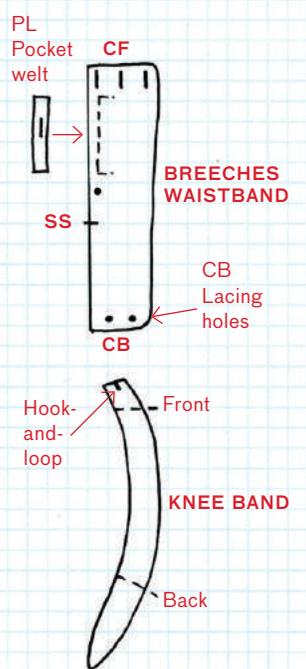
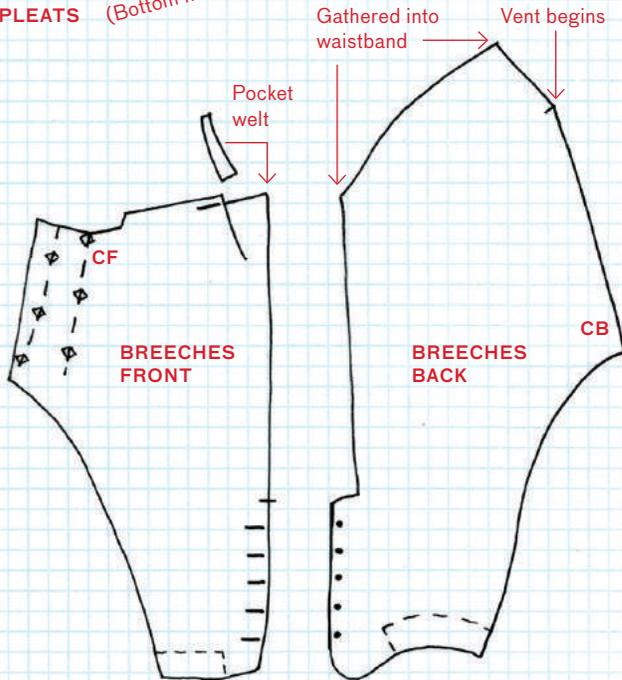
FRONT TAIL PLEATS



BACK TAIL PLEATS



FRONT POCKET FLAP



Key:

- = 1:1 inch
- CF = Center Front
- CB = Center Back
- SS = Side Seam
- = Button placement
- - - = Fold line
- - - - - = Stitches