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ARTYSTYCZNE ASPEKTY MATERIAŁÓW I FORMY W PROJEKTOWANIU ODZIEŻY MĘSKIEJ

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Adnotacja. W pracy zbadano współzależność materiałów i kształtu odzieży męskiej, zasady wizualizacji formowania i estetykę dekoracji powierzchni. Właściwości różnych materiałów są scharakteryzowane pod względem ich wpływu na konstrukcję i ergonomię odzieży męskiej. Przeanalizowano etapy (okresy) powstawania najbardziej odpowiednich plastycznych form odzieży męskiej. Opisano kombinacje różnych faktur materiałów i metod ich dekoracji przy projektowaniu odzieży dla mężczyzn w XIII–XIX wieku, przedstawiono kolorowe obrazy opatrunków historycznych, które charakteryzują cechy formowania i dekoracji w zależności od rodzaju materiału, przeprowadzono analizę struktury konstrukcyjnej garniturów męskich w XX wieku oraz określono podstawowe zasady eklektyzmu materiałów i formy odzieży męskiej na początku XXI wieku.

Słowa kluczowe: projektowanie odzieży męskiej, formowanie, materiały do odzieży męskiej, faktura materiałów, estetyka formy.

IMPACT OF ARTS ON MATERIALS AND FORMS IN MENSWEAR DESIGN

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Abstract. Symbiosis of materials and forms of men's clothing, visualization principles of form-building and esthetics of surface decoration have been studied in this paper. Properties of various materials from the perspective of their influence on menswear design and ergonomic have been characterized. Stages (periods) of formation of the most relevant adaptive forms of men's clothes have been analyzed. Combination of different textures of materials and decoration methods when designing outfits for men throughout the XIII–XIX centuries have been described, annotated color images of historical wear which characterizes peculiarities of formation and decoration depending on a kind of material have been presented, design of men's suits in the XX century has been analyzed and main principles of the eclecticism of materials and forms of men's clothing in the early XXI century have been defined.

Key words: design of menswear, formation, materials for men's clothes, texture of materials, form esthetics.

МИСТЕЦТВОЗНАВЧІ АСПЕКТИ МАТЕРІАЛІВ ТА ФОРМИ В ДИЗАЙНІ ЧОЛОВІЧОГО ОДЯГУ

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Анотація. В роботі досліджено взаємозалежність матеріалів і форми чоловічого одягу, принципи візуалізації формотворення та естетику декорування поверхонь. Охарактеризовано властивості різноманітних матеріалів з точки зору їх впливу на конструкцію та ергономічність чоловічого одягу. Проаналізовано етапи становлення (періоди) найбільш актуальних пластичних форм чоловічого одягу. Описано поєднання різноманітних фактур матеріалів та методів їх декорування при проектуванні одягу для чоловіків у XIII–XIX столітті, представлено ановані кольорові зображення історичного одягу, який характеризує особливості формоутворення та оздоблення залежно від виду матеріалу, проведено аналіз конструктивного устрою чоловічих костюмів у XX столітті та визначено основні принципи еklekтики матеріалів і форми чоловічого одягу на початку XXI століття.

Ключові слова: дизайн чоловічого одягу, формоутворення, матеріали для чоловічого одягу, фактура матеріалів, естетика форми.

Introduction. Fabrics and diverse materials are a crucial part of historiography of men's wardrobe design since they reflect stages of development and formation of mankind, write fashion history of the past and provide insight

into the fashion of the future. A modern suit is a quintessence of form and material, style and precision of construction and decoration lines which visually make a single whole, united by the idea of customer's personality.

At present theoretical debates over men's fashion mostly concern the design, constructive and technological formation of clothing, issues of the design of different types of clothes have been considered by T. Nikolaieva, K. Pashkevych, N. Chuprina, O. Kolosnichenko, T. Krotova, N. Ostapenko, fashion historians L. Edwards, K. Breward, E. Hollander, L. Welters and E. Lillethun. However, when thoroughly analyzing processes and methods of creation of textile materials, and purpose of these materials, it is advisable to study in detail impact of materials on the design and principles of form-building of menswear.

Material and research methods. This research is based on a systematic approach in order to detect particular features of form and decor of materials, their interdependence while creating a new design-form of men's clothes. It was most expedient to study forms, types of textile materials, construction and decoration of men's clothing basing on works of arts, illustrations from books and fashion magazines, photo-samples of clothes. That is why the following research methods have been applied in this work: a historical and logical method which demonstrates concrete development of material form and decor, also logical and subsequent changes of such a symbiosis; a statistical method which allows to identify common patterns in men's clothing design; systematic analysis and synthesis provide an opportunity to analyze in detail all the elements of men's suit as a single whole and in an ensemble variably synthesize the aspects detected; predicting – allows to rise a hypothesis regarding development of menswear design-form and surface decoration in the future.

Findings and discussions. In L. Welter's and E. Lillethun's opinion "Fashion, as applied to dress, is commonly described as changing forms of dress that are adopted by a group of people at a certain time and place" (Welters and Lillethun, 2018: 24).

There are four elements of clothing design: a form and a silhouette which make up the most obvious visual element; a line, as the simplest design element, color and texture of material, and five main principles: proportion and scale, balance, unity (harmony), rhythm, accent. (CONCEPT OF FASHION, 2018: 105).

It is well-known that all the peculiarities of forms of clothing and its construction are closely connected with the material through which they are visually revealed. Different materials, as a rule, have different forms and constructions because the material shapes clothing. Square, box-like form is for hard materials; complicated, sculptural, spacious forms are for flexible materials (Ніколаєва, 2008: 74). If we take into consideration the fact that all main forms of men's clothes have already been historically defined, then the study of the form-material interaction in men's clothing becomes particularly up-to-date.

Material evolution and design-form development of menswear in the XII–XIX century. History of textile and other materials for making men's clothes of various purposes has run a difficult path of development since each epoch presented its own style, clothing esthetic culture, systems and codes of symbols. For instance, in the Middle Ages "striped" textile was considered low grade, but during the Renaissance period such a material became the embodiment of festivals and a symbol of freedom.

Artistic and literary sources say that starting with the XII century, due to significant political, economic, technological changes in social life of the society clothing was modifying, too. Long-term Crusades "brought" new kinds of fabrics, designs, styles onto the European territory. Active trade with the Middle East, borrowed technologies and raw materials contributed to the development, furthermore, growth of textile industry in Europe. In its turn, it led to growing consumer needs of different walks of life in clothing. Wear formation changed too – draped clothes and baggy tunics transformed into cutout garments in men's wardrobe. Bright silk fabrics and brocade from the Byzantine Empire significantly varied the design of European clothes from home-made wool fabric of grey, brown and ochre colors.

For men's fashion the XIV century became the beginning of experiments on different forms. According to dress historians James Laver, Fernand Braudel the XIV century launched the recognizable fashion since clothes have acquired smooth lines and forms close to human body due to seams curved in and out, lacing and buttons (to make it more fitted). Moreover, this period is fascinating because of a huge variety of materials which were used for making and decorating men's clothing – velvet, satin, brocade. In the early XVI century European men's style was characterized by the use of textured velvet, when puffs of contrasting colors ran through the holes on the main fabric, thus quite complicated and interesting decoration elements were created. Due to such technique the form of men's clothes was becoming more and more volume.

In addition, the form of men's dress in the Middle Ages and the Renaissance epoch was greatly affected by weapons and armors which were usually of high quality and creative in design. Armor made from metal plates imitating textile materials with textured images on it was considered one of the most modern and high-priced costumes (Pic. 1) (The Wallace Collection, Three-quarter armour). Such protective clothes were usually made from low-carbon steel, gold, silver, copper alloy, leather, decorated with gold braid and velvet (Pic. 2) (The Wallace Collection, Partial armour). Armor decorating was complicated, effective, metal decoration method combined thermotoning, embossing, engraving, incrustation. Vivid decoration patterns usually reflected in detail real events and war battles, architectural, animalistic and floral elements of landscape. If we look at military armors, which were made for the emperor Maximilian II in 1557 (Pic. 3) (Kunsthistorisches Museum Wien, Equestrian harness), combination of symmetrical decorative stripes and clear form lines of armor, contrasting textures and colors of the materials applied – iron, brass, gold, leather and silk velvet – is original.


Generally speaking, every historical epoch is exciting due to their interpretations of forms and materials, original combination of seams, interlacing, patterns, textures. Up to the XVIII century men's costumes were quite bright, expressive and much decorated since at that time such clothes were mostly made from expensive velvet, thin silk

decorated with embroidery and thin lace. In the XVII i XVIII centuries connoisseurs of embroidery often adopted decoration patterns from the East – tender flower ornaments, curved decor with lacing. At the end of XVIII century men refused from excessively puffy and massive form in clothes, fitted costumes became popular (Pic. 4) (Metropolitan Museum of Art, Suit, 1774–92). At that very time a prototype of modern men’s three-piece costume was formed, at that time it was a coat, a camisole and culottes, at present – a jacket, a vest and trousers. Everyday costumes were made from wool and cloth, and festive – from velvet, brocade, silk and satin. Almost all the elements of camisole and coat were decorated with embroidery, gold and silver braids, also cuffs and a collar with lace.

Table 1

Relationship between menswear form and material texture


Picture	Form		Material, decoration
	volume	surface	
	medium	hard	Medium-carbon steel, hardened by thermal treatment, gold- and copper-containing alloy, embossed, perforated, etched out, cross-shaped and gilded, armor plates imitate fabric folds
Pic. 1. Three quarter armor, South Germany, 1520–1525			
	medium	hard	Low-carbon steel, gold, silver, copper-containing alloy, main surface is embossed, etched out to imitate patterned silk, armor decorated with velvet and gold
Pic. 2. Partial armor, Lucio Marliani, 1570–1590			
	medium	hard	iron, partial bluing, partially etched out, decorative brass accessories, partly cast, partly embossed, gilded, partly perforated, engraved, cast brass rivets, gilded, in the form of a lion's head, buckles, eyelets and end tips made from gilded brass, material – velvet, leather
Pic. 3. Horseman's armor, Germany, late XVI century			

	medium	medium hard	<p>Black velvet with brown silk embroidery, satin vest, a set is decorated with silk thread (floral ornament, fantasy flowers created by individual order), embroidery-decorated buttons</p>
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Pic. 4. Men's costume, France, 1774–1792

	medium	soft	<p>Men's costume in Empire style – high waist, volume shoulder part of a coat – sleeve with gathering along the sleeve cap and a broad collar and lapels, long trousers with gathering along the waist, costume is made from silk and velvet, coat and vest are decorated with delicate embroidery matching to the material of outerwear</p>
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Pic. 5. Men's suit, England, 1820–1830

	medium	soft	<p>Three piece suit made from wool and cotton, silk satin edge-piping of the collar, lapels and coat-breasts, pockets, cuffs and the bottom of the vest, a loose-fitting coat with high single-breasted fastening – gilded buttons Pers Habana</p>
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Pic. 6. Men's suit, England, 1865–1870

The beginning of XIX century is characterized by active changes in menswear, since, regardless of the fact that previous epochs were mostly focused on the shape of legs and width of the shoulder girdle, in this period thin and high waist were trendy (Pic. 5) (Metropolitan Museum of Art, Coat).

Starting with the middle of the XIX century excessively festive and colorful fabrics completely vanished from the assorted materials for making men's clothing, three-piece costume was mostly made from one kind of material. Practical and democratic fabrics of dark colors prevailed in men's wardrobe, and loose-fitting suits were in fashion at the time of industrialization providing freedom of movement when travelling around the city and working in an office (Pic. 6) (Metropolitan Museum of Art, Suit, 1865–70).

Since then men's wardrobe has not varied much, universal classic was comfort-oriented and appropriate, and its form and cutout emphasized masculinity of men's figure.

Establishment of principles of constructive formation of menswear based on features of textile materials in the XX century. Evolution of formation of men's clothing is characterized by specific fashion changes which were sometimes slowly integrated into the society, and sometimes changed consumer preferences quickly for a specific period. Reasons for such modifications are controversial and essential in the study of clothing formation principles. Technological progress, new kinds of materials and manufacturing technologies, lifestyle and professional activity had a huge impact on the design of men's clothing. Modern trends of the early XX century gained popularity thanks to photo- and visual resources as a means of spreading information.

In the past clothes were traditionally made from fabrics and materials of animal and plant origin. However, at the beginning of the XX century artificial fabrics and materials became a driving force for many of the modern trends and designer ideas – nylon, polyester, elastin and others. Trying to strike the balance between the form and material peculiarities, provide a required ergonomic and esthetic decorative effect as successfully as possible, designers began to apply combined materials and new principles for men's clothes design more often.

Formation of menswear can be best traced via the analysis of men's costume design. One of the greatest mods of the XX century was English king Edward VII and it was he who set the clear dress-code according to which all the men at the court were supposed to wear costumes consisting of a coat and trousers or a jacket, a vest and trousers. Coat silhouette form was trapezoidal emphasizing athletic men's figure due to shoulder pads and shoulder line elongating, those sets became a prototype of classic men's suit.

A symbol of men's everyday elegance in the 1920s was a three-piece suit made from tweed, cheviot or flannel: a straight cut jacket with a single-breasted fastening of three or four buttons and broad lapels, a 6–8-buttoned vest and two pockets for watches, wide high-waist trousers, deep pockets and cuffs at the bottom. Such dense materials of grey, green, blue and brown colors visually monumentalized man's figure silhouette.

In the 1930s men's fashion was characterized by inexpensive, mixed and synthetic materials of brown, blue and grey colors, printed, "striped", "goose foot" printed, emphasizing esthetic of costumes in the epoch of the so called Hollywood glamor. Design of jackets and trousers was focused on the reduction in volume and fabric consumption for tailoring, and vests were most often made from knitted fabric.

In the 1940s men's fashion was still elegant eliminating the comfort. Design-form and construction of the men's suit became the result of necessity to save fabrics in WW2, they got rid of pocket valves, width of trousers and lapels got reduced. After the war military style for men gained popularity – successful mix of a military uniform and a classic suit, synthetic and wool-viscose fabrics.

Conservatism in the 1950s did not shrink the suit fitting to men's figure much, the construction did not change a lot. Visual slimness of men's figure and clearness of the silhouette are based on the use of denim specifics, textured materials and genuine leather. Throughout the 1950s and in the early 1960s there appeared such sub-cultures as elegant Teddy Boys who wore elongated jackets with wide lapels and narrow trousers, and trendy Mods – those who appreciated fitted Italian suits and pricey branded T-shirts.

In the 1960s form and color in men's clothing transformed greatly – fitted silhouette and colorful textile materials got popular. Such freedom in style led to appearance of low-waist and bell-bottomed ("flared") trousers, bright shirts with big collars and belts with huge buckles.

Mix of materials, colors, ethnorhythms in the 1970s and affordable synthetic fabrics along with unlimited preferences made unisex modern – universal clothes which got quite popular with both men and women. Male mods' wardrobe was full of fitted shirts with bright prints – Hawaiian, Indian, African. The bottom of trousers got even wider imitating the shape of the bell starting from the hip line. Slightly heightened and thin waist line, due to wide belts, drew even more attention to consumer's figure as if intentionally demonstrating men's attractiveness.

In the 1980s excessive epatage in clothes started vanishing, men blended different styles and colors in a more reserved manner, mostly preferring eternal classic. Polyester and nylon coats were in fashion, sometimes of bright neon colors with elastic cuffs down the sleeves and the whole product, sets of light pastel suits with plain or printed T-shirts, cargo trousers with oversize shirts, straight trousers with piping and fitted shirts.

In the 1990s men's fashion was characterized by mix of already existing styles and construction-decoration forms with some inclusions of seasonal ultrafashionable novelties. The so called "street style" was born, when comfort prevails esthetics – wear became more volume, straight jackets with double-breasted fastening and wide lapels gained popularity, straight wide trousers with a low seat adjustment, loose shirts and bright ties, baggy sweatshirts, T-shirts and denim overalls became trendy. Generally speaking, men's clothing design did not change much, except for the degree of fit making outfits stricter and more casual.

Having thoroughly analyzed men's suit design of the XX century and designer search for a compromise regarding form and materials, three main cutouts can be distinguished – English, Italian and American (Table 2).

Table 2

Construction features of men's suits

Cutout	Features	
English	silhouette	fitted, accent on the shoulder line, waist
	jacket	single-breasted, double-breasted fastening, collar and lapels are not wide, but straight or pointed, slotted pockets with valves, sometimes there is a pocket for tickets on the right breast, two back vents
	trousers	Usually narrow, with folds along the waist line, cuffs at the bottom
	material	Plain dyed, "checked" fabrics
	consumer	Well-built, slim men
Italian	silhouette	Semi-fitted, straight
	jacket	Slightly elongated shoulder line, low shoulder pads, or no shoulder pads, medium wide collar and lapels, a single vent back, or no vents, partial back undercloth
	trousers	straight, no folds, high waist
	material	Light costume fabrics, linen, cotton, mixed
American	consumer	Men of any body type
	silhouette	Straight
	jacket	Loose-fitting, some shortened, soft shoulder girdle, clear figure is not visualized, mostly single-breasted fastening, slotted or patch pockets, middle seam and back vent
	trousers	straight, wide, with folds at the bottom
	material	Natural and synthetic, textured fabrics
	consumer	Men of any body type

Eclectic of materials and forms of menswear in the XXI century. Fashion history of the XXI century is closely connected with technologies of the future since the exchange of tendencies via social nets and e-commerce facilitates spreading of novelties in design. Present men's fashion is focused on presentation of consumer's personality, his cultural and esthetic preferences. Endless classic, moderation in constructive clothing form allow daring blend of various materials, textures and accessories in one look. Glamor in men's clothes design is coming back to some extent, classic is gradually updating, men start liking vests and trenches again, fitted and straight jackets are combined with ankle-length trousers, bright colors with fascinating decor of material surfaces and accessories. Peculiar revolution in the development of men's fashion is taking place, individuality and image are the most important for modern men who, by mixing styles, wear knitted polo-shirts with classical trousers, jackets with denim and printed T-shirts. As Alexander MacQueen said: "It's a new era in fashion – there are no rules. It's all about the individual and personal style, wearing high-end, low-end, classic labels, and up-and-coming designers all together" (The CUT, 2009).

Today's designers more and more often find inspiration in decoration peculiarities of menswear of the XVII–XVIII centuries, also novelty in preferences and men's lifestyle at the moment. Men are offered a perfect combination of conservative English style, attractive glamorous Italian style and practical American one. Men's clothes are made from extremely huge variety of materials, though in every single case their properties have a great impact on the construction, manufacture method and the design. Variety of textures and decorations of menswear of the Medieval epoch in combination with classic cutouts of men's suits of the XX century is often demonstrated in collections of such well-known fashion designers as Gianni Versace, Stefano Gabbana i Domenico Dolce, Thierry Mugler, Valentino Garavani, Alexander McQueen, successfully mixing elements of Baroque, Rococo, classicism with glam-rock and pop-art, balancing on the edge of kitsch and restrained classic. Their collections are based on the elegance of texture and decorative effect of materials, natural silhouette of men's figure and modern cutout. Designers successfully combine different materials, jacquard or patterned materials with self-colored plain dyed ones with glossy or matte surface. For example, Brioni creates a clear silhouette but quite flexible forms of menswear thanks to such materials as cashmere, wool, silk, leather, velvet and velveteen (Pic. 7) (Vogue, 2014), and Ralph Lauren to make a men's suit often uses denim which is not typical for classic (Pic. 8) (Vogue, 2015). The abovementioned materials have good tactile characteristics and are well combined in different variations reflecting esthetics of the modern consumer.

Classic of modernism in combination with multifunctionality for Fall/Winter 2021/2022 season was presented by such brands as Zegna, Fendi that traditionally pay attention to the material quality and their practical combination. For instance, Zegna designers created an ultra-thin, high-quality, semi-woolen material 12MILMIL12, implementing the idea of luxury in fabric and knitwear, drawing consumers' attention to universal style and form (Pic. 9) (L'OFFICIEL, Zegna 2021).

And Silvia Venturini-Fendi brightly demonstrates men's passion for freedom applying loose silhouettes, universality – due to double-sided clothing: cashmere flannel coats, shirt-jackets and Bermuda silk jacquard shorts, remodelling typical forms and mixing materials to get calzone trousers, cardigan scarves and knitted transformable sweaters (Pic. 10) (L'OFFICIEL, FENDI, 2021).

Having analyzed combination of diverse materials in menswear design it becomes clear that quintessence of materials and forms is often based on the contrast or similarity of the material specifics, thus the following three principles can be distinguished:

- mix of no more than 2–3 different material textures and a simple construction form of wear;
- combination of self-colored materials with bright accents, textures, accessories;
- contrast of color and material texture and form as a whole;
- decorative effect of form surface and material plasticity;
- material-form symbiosis as a whole (this principle is particularly relevant for an individual consumer).



Pic. 7. Brioni, 2014



Pic. 8. Ralph Lauren, 2015



Pic. 9. Fall/Winter 2021/2022 Zegna Luxury Leisurewear Collection



Pic. 10. Fall/Winter 2021/2022 FENDI Menswear Collection

Such designer aspects embody harmony of different styles, constructions, materials and help with creation of original models, holistic images. They give freedom of choice in the design of menswear, draw attention to extraordinary combination and new views of clothing esthetics, significantly varying men's wardrobe in the XXI century.

Conclusions. In general men's fashion is quite conservative, many things have not been improved much over the decades or even centuries, although fashion designers often look back at history, traditions of temporary

domination of certain preferences. What is especially relevant for perception of a suit is its integrity, unity of form, materials and texture decorative elements which successfully emphasize modern tendencies of the specific time. Respectively, menswear formation principles and textile materials used for manufacturing garments are interdependent and oriented on satisfaction of consumers' needs. Historical discourse regarding various materials for manufacturing clothing and their interconnection with the form as a whole discloses for present designers new ways to reconsider principles of formation, offers plenty of creative solutions when designing menswear. Art aspects defined in the research can be subsequently used when predicting men's fashion design and creating new fashion collections both for individual and commercial manufacturing.

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