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COMPOSITION PRINCIPLES OF ORGANIZATIONAL DECORATION OF UKRAINIAN WOMEN'S SHIRT: FROM TRADITION TO NOWDAYS

Abstract

The main issue of the presented research is the study and creative processing of traditional ornamental schemes of folk art, which contributes to the enrichment and renewal of modern forms of costume, gives it a special color. The article analyzes the compositional principles of the arrangement of ornamental decoration in women's shirts and blouses of the second half of XX – beginning of XXI centuries on the examples of the masters' works of the specified period. The main focus of the study is the selection of techniques that allow you to consider that a shirt or blouse is modern clothing. Among them: varying the location of ornamental structures, the transformation of traditional ornaments and motifs to modern means of generalization, transformation, as well as the replacement of traditional embroidery with other techniques of decoration. Attention is focused on the interconnection of the decorative solution with other interrelated aspects: updating the structure of the shirt with modern techniques of shape and cut, the use of materials that are not typical for traditional products. The works of Ukrainian craftsman G. Vintonyak, works of designers of the Kiev models house of the 1970-1980s V. Grigorieva, L. Palienko, L. Gayeva, N. Kryvenko, as well as samples of women's shirts and blouses of the last years of authorship of the companies SVITLO, 2KOLYORY, ORNAMENT are involved in the analysis. The literary source database includes works that reveal the peculiarities of folk structures of different regions of Ukraine.

It is proved that the most rational principles of decorative solution, tried by the people for centuries, have not lost their significance today. In the process of creating of single models and collections, designers are oriented both to samples of the national system, works of its research, and the practical aspects of the development of modern clothing. Based on the analysis of the techniques of the decor arrangement, it is emphasized on the basic requirements for finding modern compositional solutions: moderation and conciseness of the decor of everyday products; adherence to the principle of combination of the main and minor in the arrangement of the decor on an elegant blouse or shirt; sufficient background plane to ensure the perception of all components of the decor; conformity of the technique of embroidery of the quality of the fabric from which the garment is made; the location of the embroidered decor as the composite center of the product.

Keywords: compositional principles, women's shirt, embroidery, decor, ornament, tradition, modern approaches.

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КОМПОЗИЦІЙНІ ПРИНЦИПИ РОЗТАШУВАННЯ ОРНАМЕНТАЛЬНОГО ДЕКОРА УКРАЇНСЬКОЇ ЖІНОЧОЇ СОРОЧКИ: ВІД ТРАДИЦІЇ ДО СУЧАСНОСТІ

Анотація

Головна проблематика представленого дослідження - вивчення і творча переробка традиційних орнаментальних схем народного мистецтва, що сприяє збагаченню і оновленню сучасних форм костюма, надає йому особливого колориту. У статті проаналізовано композиційні принципи розташування орнаментального декору в жіночих сорочках і блузах другої половини XX – початку XXI ст. на прикладах розробок майстрів зазначеного періоду. Основна увага дослідження – виділення прийомів, що дозволяють вважати сорочку або блузу сучасним одягом. Серед них: варіювання місцем розташування орнаментальних структур, перетворення традиційних орнаментів і мотивів на сучасні засобами узагальнення, трансформації, а також заміна традиційної вишивки іншими техніками декорування. Увагу акцентовано на взаємозв'язку декоративного вирішення з іншими взаємопов'язаними аспектами: оновлення структури сорочки сучасними прийомами форми і крою, використання нетипових для традиційних виробів матеріалів. До аналізу залучені вироби української майстрині Г. Вінтоняк, вироби художників-модельєрів Київського будинку моделей 1970-1980-х років В. Григор'євої, Л. Палієнко, Л. Гаєвої, Н.Кривенко, а також зразки жіночих сорочок і блуз останніх років авторства компаній SVITLO, 2KOLYORY, ORNAMENT. До літературної джерельної бази залучено праці, що розкривають особливості народних стрій різних регіонів України.

Доведено, що найбільш раціональні принципи декоративного вирішення, апробовані народом впродовж віків, не втратили свого значення і сьогодні. При створенні одиничних моделей і колекцій дизайнери орієнтуються як на зразки національного строю, праці з його дослідження, так і на практичні аспекти розробки сучасного одягу. На основі проведеного аналізу прийомів розташування декору наголошується на основних вимогах щодо пошуку сучасних композиційних рішень: помірність і лаконічність декору повсякденних виробів; дотримання принципу сполучення головного і другорядного у розташуванні декору на ошатній блузі чи сорочці; достатня площина фону з метою забезпечення сприйняття всіх складових декору; відповідність техніки вишивання якості тканини, з якої виготовлений одяг; розташування вишитого декору у якості композиційного центру виробу.

Ключові слова: композиційні принципи, жіноча сорочка, вишивка, декор, орнамент, традиція, сучасні підходи.

1. Statement of the problem.

The study of the features of the Ukrainian traditional costume has always been the focus of designers. The new millennium was marked by a new understanding of people's values. This is due to the fact that the designers, costume designers felt the negativity of the mechanical repetition of the fragments of fine folklore. The tendency to the deep and more attentive study of the basics of folk art in costume has become more intensified. Without deep penetration into the aesthetic sphere of folk costume, without mastering the main principles of its compositional construction, it is impossible to reach that level of design that will reveal innovative design solutions, stylistic and figurative unity of modern developments using the folk motifs.

The object of this study is a Ukrainian women's shirt; the subject of the study - the principles of the arrangement of ornamental decoration on the variants of shirts and blouses of the second half of XX – beginning of XXI century.

The shirt is one of the oldest elements of dress, it is, according to researchers [3; 9; 11] being almost to the beginning of XX century, the only type of underwear in the whole territory of Ukraine. Historical samples of shirts in complexes with other components of Ukrainian traditional clothes constitute the most valuable collections of museums in Ukraine. Embroidered shirts, so-called embroideries, have gained high popularity not only in Ukraine, but far beyond: they are part of the clothes of residents of Canada, USA, Poland, Czech Republic, United Kingdom, France. Such popularity became possible because thanks to the efforts of fashion designers, traditional Ukrainian shirts has become modern and really fashionable clothes. «As for modern fashion, the Ukrainian folk embroidered shirt is now reviving. Such a revival of embroidery is very good, but one part of it should be kept in private collections, museums, and the other should be developed in modern clothes, headgear», – says the researcher of the Ukrainian national dress and headwear Galina Stelmashchuk [1]. She, thus outlining the two main varieties of lifestyle for this unique type of clothing - they are museum, rare exhibits, and contemporary, creatively designed patterns that are suitable for everyday wear. Answering the question why Brazilian, Spanish wear embroidered shirt clothes, G. Stelmashchuk replied: «Obviously, this is the way to show their solidarity with Ukraine».

Among the important tasks in the search for modern techniques for creating a women's shirt are the compositional principles of arrangement of the decor. Studying and creative processing of traditional ornamental patterns contributes to the enrichment and renewal of modern forms of costume, gives it a special color. However, national features should not be emphasized, but only guessed. Therefore, the purpose of the presented study is to analyze the compositional principles of the arrangement of ornamental decoration in women's shirts and blouses of the second half of XX – beginning of XXI centuries. on the examples of development of masters of the specified period.

2. Outline of the main research material.

The traditional Ukrainian shirt, which by its main features was formed in the second half of the XIX century, had a large number of variations of cut and ornamentation and corresponded to several purposes: for the holiday, everyday, for work. The backdrop for the placement of the embroidered décor was mostly made of homemade white fabrics, which is a kind of aesthetic standard of the traditional Ukrainian shirt. Material, motifs, coloring, ornamentation were elaborated by the craftsmen in close connection with other elements of clothing and the suit as a whole, and its functional purpose. We learn about the characteristic features of the components of the Ukrainian costume from T. Nikolaev's research. According to the variants of the cut, the author identifies four main types – tunics, with shoulder inserts, with a whole sleeve, on a coquette. A means of ornamentation as an important manifestation of the outlook, history and psychology of people of the second half of the XIXth c. were mainly embroidery. It was embroidered with linen and hemp yarns of home production, later with factory cotton yarns, wool or silk. Throughout the history of folk clothing, the principles of placing ornamentation on shirts have evolved and improved. «Given the antiquity of this type of clothing, the location of its decor is often associated with the early stages, when the ornament played not so much aesthetic as a protective role. According to the imagination the decoration was placed on those elements of clothing that gave view to the body: the neck, chest, hem, bottom of the sleeves » [9, p. 66]. Also, the placement of embroidery on the shoulder and forearms of traditional shirts took into account the fact that the on the long-sleeved lower shirt, in antiquity, sleeveless or tossed coat was worn.

Keeping ancient traditions, the principles of placing an ornament on shirts in the late XIXth – early XXth centuries reduced mainly to the solution of practical and aesthetic problems. The design took into account the purpose of the shirt, the age and wealth of its wearer, as well as the cut. The embroidery was decorated with those parts that were not covered by other components of the complex, thereby achieving compositional integrity. In a large area, the ornament was placed on a magyar or insert, on the sleeve near the insert, on the shoulder insert and at the bottom of the sleeve, on festive shirts embroidery filled the entire sleeve. In the middle Dnieper region, the insert and forearms were decorated in the form of two broad, consonant bands; filled with embroidery sleeves, placing it in a staggered manner, or in vertical compositions. The embroidery was also placed on the hem of the shirt, collar and cuff; the upper part of the torso was ornamented depending on the presence of the breastplate. The northern and central districts of Kyiv region were not characterized by sleeveless breastplate, and therefore the decor had the appearance of a wide vertical strip on the chest.

The work of the modern researcher T. Kutsir is devoted to the study of the folk attire of western Ukraine (Galicia and the Carpathian region). Analyzing the plane decor of the shirts, the author pays special attention to the sleeves decor. By the method of placement of friezal stripes or individual motifs on the sleeves of an Opilia women's shirt of the 20-30's of the XX century she distinguishes: cross-frieze (horizontal) placement of the ornament (one or more

strips, located at a certain distance from each other; the strips could be supplemented by separate motifs on a pure background between them); vertical arrangement of the frieze ornament (placement of the pattern along the sleeve in its central part or only in its central part); diagonal type of ornamentation (stripes of equal width or wider with narrower, or ornamental stripes with separately arranged motifs between them could alternate); continuous filling of the sleeve evenly with a repeating pattern; sleeve decoration using individual motifs (one large motif in the central or lower part of the sleeve, or the central motif was complemented by others) [7, p. 142-144].

The artist's quests in the design of the national style clothes had sprouted already in the 1930s. Subsequently, in the 1950-1980's in the development of festive and casual women's dresses, suits, coats, ensembles of children's clothes the significant results were achieved by masters from Kiev – Galyna Zabashta, from Kosovo – Roman and Olga Horbovys, from Lviv – Marta Tokar and Mykhaylo Bilas and others.

Let's analyze the approaches to the place of ornamental patterns of embroidery on several samples of the 1970s-1980s. The blouse of authorship of V. Grigorieva (model) and L. Palienko (embroidery) was put on the cover of the magazine «Beauty and Fashion» in 1970 (Fig. 1). It is decorated with embroidery based on Podil's ornaments, which focuses on the sleeves - the shoulder insert - with a horizontal embroidery arrangement, the main surface of the sleeve – with a diagonal arrangement, and cuffs. The main motif of the decor is rhombus. Among the features that immediately indicate a redesign of the traditional approach to dressing are embroidery on shoulder pieces placed on strips of fabric of another color, with only one strip being filled and three others without embroidery; in addition, the diagonal ornamental pattern distinguishes the generality, a breakaway from the traditional filing of diamond ornaments. This blouse distinguishes from the traditional by the shape of the sleeve, the width of which reaches the waistline. Together with other components – a wool skirt, a wide belt with metallic décor, a contemporary hairstyle – this ensemble is a creative rethinking of folk motifs in combination with contemporary costume designs of the 1970s.

It should be noted that in the modern names of products for the 1970s-1980s, we can often find not the traditional «shirt», but «blouse». This is due, first of all, to the expansion of the functional purpose of the shirt: it is no longer just an underwear, which, according to the traditions of folk dress, requires wearing with outerwear, but acts as an independent unit, worn without outerwear, because the blouse (from French Blouson) - jacket. In the European tradition, the blouse is sometimes a medieval «blio» – an element of outerwear. Well-known researcher of Ukrainian embroidery T. Kara-Vasilyev rightly notes that the nature of the embroidery for this element of the wardrobe has been influenced by the use of new materials: ornamental motifs [3, p. 386].

To our attention – the album «Kiev – 1500. Designers to Anniversary», released in 1982 to the day of Kiev [4]. It contains the designs of artists-designers of the Republican House of Models of the time «Poeticity of images of Ukrainian folk costume, harmony, simplicity and freedom of cut, beauty inspired artists to create new forms of products enriched with the connection with folk traditions» [4, p. 3], – is indicated in the preface to the catalog. In Figs. 2. we see a completely different interpretation of the women's shirt in both the scheme of the location of the embroidery and the cut. These products are also rightly called blouses, as they are self-contained components of ensembles complemented of skirts of the same tone. Both blouses have the same cut, distinguished by their sleeve shape, and, of course, the compositional arrangement of the embroidered decor. On the blouse on the left are the motifs of the «socket», which are played in a modern way; located on the coquette, hem, edges of the sleeves. On the blouse on the right – four rows of wide strips with geometric ornamentation are centered on the bottom of the jacket and on the bottom of the sleeve. Both products are characterized by a concise decoration, lightness and comfort due to the thin cotton fabric and free silhouette.



Fig. 1. V. Grigorieva, L. Palienko. Blouse with elegant ensemble. Kiev Model House, 1970



Fig. 2. L. Gayeva, N. Kryvenko. Models of women's blouses from the «Khreschatyk» collection. Republican House of Models, 1982

Among the galaxy of the most talented masters of Ukrainian decorative arts and crafts in the late XIXth – early XXth centuries the name of Anna Vintonyak takes the prominent place. Specific features of the shape, cut, silhouette and decoration of folk clothing formed the basis of her creative pursuits, interpretation of the most

characteristic features of the artistic solution of clothing complexes of different historical and ethnographic regions of Ukraine. «The profound study of unique samples of ancient clothes in museum collections of Kolomyia, Ivano-Frankivsk, Lviv, Kiev and the private collections, as well as the field research of many villages and their own experience have become the key to choosing the right path», – said the well-known Ukrainian scientist, author of the project on the album the work of Olena Nikorak [2, p. 17-18]. Significant variability is indicated the silhouettes of straight, semi-fitted, close-fitted and trapeze-shaped models with various shaped sleeves – magyar, sewn-in, with a lowered line, raglan and etc. Forms of neckline are oval, round, rectangular, V-formed, off-shoulder. The prevailing forms of collars are – stand-up collars, shawl collar, hood. As in various variants of clothes, so in the shirts the artist decorates the set, exposed for the view elements and the most important constructive lines – shoulders, neck, sleeves, cuffs, side seams. The elements of the ornament enhance the emotional perception of the models, focus on certain details, and there is the dominate the composition.

The Evening ensemble (Fig. 3) [2], designed as a result of a creative interpretation of the Hutsul, Pokut and Bukovynian «peremitka zabir» can be attributed to the evening dress. It is distinguished by its exquisite elegance. The leading motifs in it are diamonds with inscribed rosettes «roses», which are delimited by cross-shaped figures («cross»). We can see a certain affinity of this blouse with the traditional shirt, but the author finds the opportunity to diversify the silhouette, the location of the main components of the decor and accessories, and she changed the accents, achieving the variability of the color gamut. On a black background, the dominant composition is polychrome planes demanding in the form of geometric ornament, made in the contrasting combinations of warm, tonally harmonized orange, yellow, red, cherry colors with the addition of green. The latter enhances the emotional perception of the ornament, completes the color harmony [2, p. 22].

The influence of Pokut traditional dress can be seen in the women's ensemble «Ancient Pokuttya» (Fig. 4) [2]. In the shirt, the most important stripes of geometric ornament are located on the shoulder details – the so-called «vustavka», and the sleeve surface is filled with narrow, fine-patterned diagonal lines.



Fig. 3. G. Vintonyak. Shirt from the Evening Women's Ensemble 1978



Fig. 4. G. Vintonyak. Shirt from the women's ensemble «Ancient Pokuttya». 2002

The most rational principles of decorative solution, were tried by the people for centuries, and they have not lost their significance today. When creating single models and collections, designers are oriented both to samples of the national system, works of its research, and practical aspects of the development of modern clothing [5; 6; 10; 13]. The teacher and scientist V. Shugaev compared the work on the composition of the textile ornament with the work on the creation of a musical composition. In the ornamental art, in his opinion, there are all sorts of lines, closed forms, elements and details. He calls their construction and combination into a holistic ornament – the method of ornamental counterpoint. «Ornamental counterpoint is a method of constructing of whole from parts, which includes both rational and emotional principles, it is a method of unity of form and content» [14, c.30]. The material for the method is a certain number of primary elements, fragments, and ornamental details, which make up the composition of the pattern. The artist's creativity, according to the author, is expressed in the selection of suitable material for a particular task, in varying degrees of complexity of the ornamental solution.

The latest developments of designers and companies show us complete freedom in the choice of compositional techniques, and on the other hand, in the examples presented, we feel the authors' awareness of traditional methods of decoration. In Figs. 6, we see an embodiment where the ornamental stripes of the V-shaped neckline are provided, the shirt in Fig. 7. decorated with stripes on the upper front; The sleeves of these two shirts are decorated with the principle of using one large motif, which draws more attention to the sleeves than to the other details of the shirt. The shirt in Fig. 5 is made of natural silk and lace. Looking at it, there is only a mention of the Ukrainian shirt thanks to the diagonal mesh decoration of the sleeve. Atypical technique is the use of fabrics that are not typical of traditional shirts, which gives it modernity (Fig. 8). For the design of the sleeve it is used a thin fatin in the tone of

the main linen fabric. Only the sleeves at the bottom of the shoulder pads of the fatin are decorated with a mesh strip. Today, these variants of shirts can be considered as those where the only hint of the image of a traditional shirt is successfully embodied due to the adherence to separate methods of cutting and decoration, and at the same time the introduction of atypical materials for traditional products.



Fig. 5. SVITLO. Shirt from the collection «SPRING». 2019



Fig. 6. 2KOLYORY. Shirt from the collection «With a taste of the East». 2019

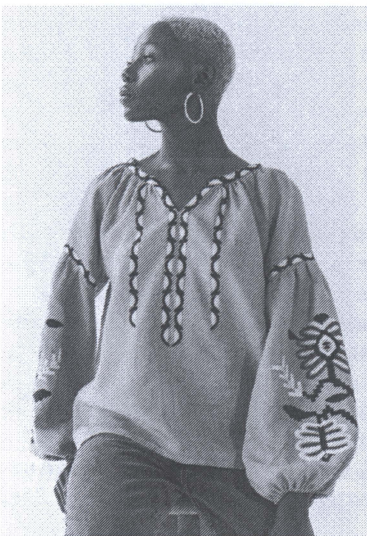


Fig. 7. ORNAMENT. Shirt BUTTERFLY. . 2019



Fig. 8. ORNAMENT. Shirt «Haze». 2019

3. Conclusions

Traditional techniques and techniques of decoration were invented centuries ago, but they have not lost their relevance in modern clothing. Symbiosis of the Ukrainian national embroidery and modern ways of cutting and shaping contributed to the extreme demand for shirts and blouses. Embroidered ornamental compositions are a common way of decorating these types of clothing, as it allows you to turn any canvas into an artistically designed product, to achieve the originality and originality of the model, and sometimes to convey the necessary information. When using one or the other way of arrangement of a decor, it is necessary to consider the basic requirements:

- in a casual shirt, the decor should be moderate and laconic, emphasize the shape and match it;
- the decor of the elegant blouse or shirt should adhere to the principle of combination of the main and minor;
- a sufficient amount of background is required for the ornament of the decor to ensure the perception of all its components;
- the technique of embroidery must match the quality of the fabric from which the garment is made (for example, heavy fabric needs large embroidery, fine – light and sophisticated);
- if the embroidered decor is the compositional center of the product, attracting the main attention, it is not necessary to add activity to other means of expressiveness (cut, shape, etc.).

The great importance is the originality of the modern model solution of blouse or shirt, in which the way of ornamentation placement, color, modern cut would be organically united and reflect the unique specificity of the Ukrainian costume, a harmonious combination of traditional compositional principles and modern fashion trends.

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