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## THE BYZANTINE MOTIFS IN MODERN CLOTHING

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The Byzantine culture has its original and unique style. Its underlined statics and hieraticism were intended to show their inner spiritual concentration, sacral significance and sublimity. Many artists turned to its origins in search of inspiration for their creations.

The aim is to investigate the influence of Byzantine culture on the design of modern clothing. The task is to highlight the features of the design of Byzantine clothing; to find analogues among the works of modern well-known designers; to compare features, to find common and distinctive features; to analyze the influence of Byzantine culture on the design of modern clothing.

Closely related to the prevailing Christian religious ideology, the Byzantine costume had to conceal the natural forms of the "sinful" human body. Hanging, not fitted, dense dull coat. It wasn't supposed any baldness of the body; the whole figure was covered with cloth from head to toe, and even the hands were covered till the wrists. The typical features of Byzantine art are easy cut, static, monumental. Along with the stiffness, it is also extremely magnificent, luxurious, lush and colorful.

From the beginning of the Byzantine Empire a Roman toga was still used as a dress for formal and for official occasions. In Justinian time dress was changed into the tunica or long chitons, which were worn by both sexes. Tunics were worn as undergarments by every class. Another main forms of Byzantine outfit were dalmatik, cloak-hlamida, pepula, paludamentum, the stem (the crown), colobium. Women covered their heads by a variety of head-cloths and veils.

The main colors of fabrics are gold, dark-red, blue, purple, green, cream, and white. Purple, for example, is the most important color in Byzantine culture; the color of divine and imperial dignity. One fabric, silk, was especially beloved by the Byzantines. The Byzantines wove their silk into a strong fabric called samite, which sometimes had gold thread woven into the material. Silk was highly treasured by wealthy Byzantines to make a variety of garments as well as for embroidery. Except this, Byzantine tailors used such materials as tapestry, brocade, damask fabric, wool, flax, cotton, altabas, and fine translucent fabric. The clothes were decorated with embroidery, tablion, iconography, inlay with pearls and precious stones.

It was usual to use the animal and floral motifs in ornamentation. The animal motifs include lions, elephants, eagles, and fantasy hybrids such as the senmurv and griffin, often incorporating a tree-of-life, and nearly always framed by the ubiquitous decorated roundel, a long-lived style that only waned by the thirteenth century. Small floral and geometric motifs, also based on Sassanian models, include heart- and spade-shaped foliate motifs in horizontal or offset registers.

The Byzantine Empire proved as fertile territory for the designer. For instance, the pre-fall season's theme "Paris-Byzance" by Chanel were inspired by the Empress Theodora and the lost culture of Byzantium. Meenal Mistry, senior director of luxury fashion brand Bottega Veneta, reviewed: "There was some truly beautiful suiting meticulously decked out in more gold chains, braiding, jeweled buttons, feathers, and fringe. And for evening: either heavy jewel-tone satin with even heavier swaths of mosaic embroidery as if you were wearing a chunk of a church, and we mean that in the best possible sense".

Domenico Dolce and Stefano Gabbana used the golden mosaics of Sicily's Cathedral of Monreale as a starting point for their Fall 2013 collection. The designers were back at the icon worship, cutting lace dresses with the wide sleeves of altar boys' garments, crafting a bustier from altar-chalice gold, and, in a task that might prove as labor-intensive as those twelfth-century hand-



beading mosaics. Saints, kings, and angels appeared in a mosaic style print on dresses, tops, and skirts. They were often gilded or surrounded by appliquéd jewels.

Excellent Byzantine motives were represented in Alexander McQueen's last work Fall/Winter 2011-2012. Sarah Burton, McQueen's right hand, admitted, "He was looking at the art of the Dark Ages, but finding light and beauty in it. He was coming in every day, draping and cutting pieces on the stand." McQueen was preparing had a poetic, medieval beauty that dealt with religious iconography while recapturing memories of his own past collections.

Every piece was exquisite. Crocodile skin ankle boots were laced above ornate metallic gold floral lattice platforms, the heels of which were golden cherubs entwined with ivy and broken skulls. Some had angel wings of gold leather reaching up the ankle. The paintings of Heironymus Bosch, Botticelli and Hugo van der Goes could be glimpsed as digitally printed silk bodices that were wound around the body in religious references, which made this experience all the more emotive.

In 2012 Elie Saab gave his collection named "Constantinople's Wake". According to Nicole Phelps (Vogue) meaning, this was one of his prettiest shows to date, focused almost entirely on cocktail dresses and evening gowns, and remarkably light despite the resplendence of all its thousands of beads, sequins, and crystals. It helped that he used such soft shades of pink and blue and chose such delicate fabrics, Chantilly lace, silk jacquards that looked gold leafed, and a mosaic-print georgette.

Everything new is long forgotten old. Nevertheless, modern problems require modern solutions. So, the antique base, which has proven itself well for centuries, is successfully reformed to meet the needs of a man of the 21st century.

Modern designers are increasingly adopting materials and decoration items Byzantine clothes. However, the forms became freer, the silhouettes fitted, and the clothes more open. Fashionable pastel shades are introduced in addition to traditional colors. Furthermore, a light, seductive lace has become an original addition to the Byzantine monumental costume. Massive accessories have become incredibly fashionable recently, especially heavy gold chains, solid multi-layer bracelets, hoops and imposing earrings.

**Key words:** *culture, Byzantine, fashion, contemporary design.*

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