



Taking Advantage of the Plastic and Technical Capabilities of the Remains of Pre-Designed Fabrics to Create Contemporary Designs to Enrich Printed Artistic Hangings.

1Nashwa Mohamed Esam abd el aziz, 2Naglaa Muhammad Farouk Ahmed, 3Rasha Hassan Hosni

1Associate Professorat at the College of Culture and Performing Arts- King Khalid
University
namohmed@kku.edu.sa

2Associate Professor at the College of Culture and Arts, Department of Home Economics - College of
Culture and Arts- Abha - King Khalid University, P.O. Box 3236. Abha,

3College of Culture and Arts- Abha - King Khalid University, P.O. Box 3236. Abha
rhhosni@kku.edu.sa

Abstract :

The research revealed the possibility of benefiting from the remains of previously designed and printed fabrics to enrich the field of contemporary artistic hangings. The research presented a conceptual framework that included synthesis according to materials in the formation of artistic hangings with leftover fabric. The research relied on the descriptive, analytical and experimental method. And using the descriptive analytical method in describing the art of patchwork, analyzing its aesthetics and technology, identifying the reasons for its emergence, and trying to define its characteristics and describing and analyzing these works. The research tools were types of leftover fabric of different colors and designs, and they were applied to a sample of different contemporary designs. The research relied on three axes. The basic aspects are (the aesthetic aspect - the innovative aspect - the foundations of design to reach results , The results of the research confirmed the possibility of employing the remains of previously designed and printed fabrics in creating contemporary artistic hangings using various techniques that are compatible with the material, by investing in the artistic and plastic potential of the remains of previously designed and printed fabrics to enrich the field of artistic works. The research recommended the direction of studying the aesthetics of formation with leftover materials, especially fabrics, related to the field of utilizing leftover fabric materials to work on creating distinct designs of a creative nature related to contemporary trends, and analyzing these works of art, which leads to providing innovative economic works of art. Therefore, the researcher produced a group of printed works of art.

key words : Remnants of fabrics - creating contemporary designs - artistic and printed pendants

Received: 26 May 2024 **Revised:** 21 June 2024 **Accepted:** 23 July 2024

Introduction to research:

The "fabric scraps" method began a very long time ago, due to economic necessity that forced housewives in various parts of the world, such as Italy, America, Egypt, India, and Palestine, to exploit fabric scraps to make covers and pillows when materials became scarce and the need for them increased. Therefore, the origin of this ancient and modern style was mainly limited to covers and carpets. With the development of art and women's reliance on their skills in producing unique works and fabrics that express their taste and heritage, this art became a combination that was passed down through generations and was

developed by interior designers to be a rich material covering furniture pieces. Precious. Perhaps the most prominent of these designs that we see today are the unique designs of sofas and salon chairs, and the work of artistic hangings, which constitute an addition of vitality that breaks the rigidity of single colors and gives the place a spectrum of colors. This is what British interior designer Lisa Whatmough, owner of Squint Limited, worked on, using fabric scraps to produce a set of salon furniture, in bright colors that suit any home and can be placed in any corner.

The art of patchwork is the art of sewing pieces of different types and sizes of fabric and attaching them to each other using a hand needle and thread, or using various sewing machines, to ultimately form aesthetic or utilitarian pieces at the same time. The history of this art goes back to ancient times, when the need of man, especially women, was to benefit from the remains of fabrics, leather, etc., to make towels, sheets, quilts, bed covers, tablecloths, etc. When man began to become aware of life, he began to manage his affairs by using leather in the manufacture of clothes to protect them from the vagaries of nature, and when their clothes wore out. He began to patch them, and from here came the word patchwork art, until patchwork became the art of recycling leftover fabrics and turning them into attractive antiques. The art of patchwork is one of the fine arts that has appeared in recent vessels, although it is not a new art because its roots go back to the days of the Pharaohs, where archaeological excavations have shown that the ancient Egyptians relied on this technique to make covers by sewing different patches of fabric and animal skins and combining them together. In order to invent a cover that would protect them from the cold, and over time, this art moved across the oceans to America, and because of poverty, they resorted to the technique of restoring their possessions over and over again, and covers woven from pieces of old clothing emerged, actually proving at that time that necessity is the mother of innovation. The art of patchwork developed at the end of the century. The eighteenth and was raised to a very advanced position to take on the status of a free artistic producer who occupied a high position in the American national heritage. After it was made from pieces of old fabrics, it became made from new fabrics. At first, the cycle was limited to furniture through woven cloth or leather pieces or as a cover that one could turn to when feeling cold. Then it developed into an independent technique in its own right that took shape and became an important element of high furniture upholstery. The price.

. In recent times, the world is moving to exploit all waste in order to increase the economic return and reduce the amount of waste of raw materials in order to benefit from the waste of spent fabrics and tissues and achieve the ability for artistic production and innovative ability through various methods of exploiting the remains and waste, including patchwork. Therefore, the research aims to try to reach a contemporary design method based on the patchwork method by recycling the remains of previously used fabrics, designs, and old clothes to create a new printing press.

Exhibition problem:

1- How can we benefit from the plastic and technical capabilities of the remains of pre-designed fabrics to create contemporary designs to enrich printed artistic hangings?

research aims :

The current research seeks to achieve the following goals:

Enriching the aesthetic aspect of artistic hangings by using previously designed fabric remnants.

2- Creating new artistic designs from leftover fabrics as an experimental approach to enriching contemporary artistic works.

3- Taking advantage of the plastic and technical capabilities of the remnants of pre-designed fabrics and their plurality of plastic approaches and drafting methods, which directly contributes to working with the remnants of fabric to reach an innovative product of an aesthetic nature.

Research hypotheses:

1- Remnants of fabric using the patchwork method add a distinctive richness to print designs

2- Due to the availability of leftover fabrics in factories and the market, they are compatible with building different and innovative designs.

3- It is possible to take advantage of the plastic and technical capabilities of the remains of previously designed fabrics to create contemporary designs to enrich printed artistic hangings.

search limits :

1- Remnants of previously designed industrial fabrics, such as (satin fabrics, chiffon fabrics, cotton fabrics).

2- Tools used: such as (rulers, circular cutters, glue, printing colors, stencil paper, brushes, templates, threads and needles, the design that needs to be implemented).

Research Methodology :

The research uses the experimental approach in creating several contemporary artistic paintings based on the remains of previously designed fabrics, and the descriptive analytical approach in describing and analyzing these works.

Previous studies :

1- A study (Hanan Hosni Bashar Ahmed, 1995 AD) entitled (Utilizing leftover fabrics to create decorations derived from the Pharaonic era to decorate clothes and furnishings).

The study focused on: creating decorative designs for clothing and furnishings using leftover fabrics.

The study aims to: reduce the time and effort used in implementing the Khayamiya style manually while taking advantage of the decorations of the Pharaonic era to decorate some types of clothing and furnishings using leftover fabrics in implementing some modern applications of the Khayamiya art and using it in the fields of home economics.

The study concluded: creating clothing designs derived from the Pharaonic era using leftover fabrics.

2- A study (Afaf Kamal Ali Mahmoud, 2000 AD) entitled (The possibility of obtaining new aesthetic and functional effects from modern arts by using leftover fabrics for children's products).

The study dealt with: creating new designs for children's clothing using modern arts using leftover fabrics for children's products.

The study dealt with: creating new designs for children's clothing using modern arts using leftover fabrics.

The study aims to:

- Studying the artistic method and how to employ it in producing products for children that are appropriate for the age group, from the cradle stage to the age of 5 years.
- Suggest some designs that are appropriate to the type of product and the changes that accompany each stage of the child's development.
- How to benefit from the remaining raw materials resulting from mass production.

The study concluded: making different designs for each stage of the child's development using leftover fabrics.

3- A study (Doaa Fathi Mustafa, 2008) entitled (Experimental approaches to combining different types of fabrics to enrich woven appliqués aesthetically and functionally).

The study dealt with: a description and analysis of some models in which the synthesis of raw materials using the applicator method was used throughout different eras.

The study aims to: use various artistic and technical methods, such as inverted and hollow out appliqué, with an innovative artistic character. It also attempts to use various techniques, such as inverted and openwork appliqué, to enrich the aesthetic and functional value of the appliqué.

The study concluded: Different methods for using appliqué with different types of fabrics and combining them.

4- A study (Iman Muhammad Al-Sayyid Musa, 2003) entitled (A contemporary plastic vision through the art of Khayyamiya and its influence on some modern doctrines)

The study dealt with: the aesthetics of Khayyamiya art used and its impact on modern art.

The study aims to: - Attempt to find an artistic vision specific to the researcher linked to a study of the aesthetics of Khayyamiya art and the method of addition, as well as its influence on some modern and contemporary Western doctrines.

- Emphasizing the ability of Islamic art to reshape the creative and artistic formation in the contemporary West.

The study found:

The plastic values created by Islamic art as a result of its distinct idea and philosophy are the best that modern Western photographers have ever been given.

- Paying attention to the West's experience in benefiting from our Islamic arts without being led by these incoming Western trends, so that we have an independent identity stemming from our original civilization.

5- A study (Shaima Abdel Rahman Muhammad, 2011 AD) entitled "The Art of Patchwork, an Innovative Pattern in Designing Ready-to-Wear Clothes for Women."

The study dealt with: a presentation of what the art of patchwork is, mentioning its definitions, addressing its historical origins, and presenting examples of some contemporary artworks that prove that the art of patchwork is a unit that can be considered one of the distinctive means of creating many decorative effects by connecting small pieces of different multi-colored materials, which It leads to the production of designs of large sizes and distinctive shapes.

The study aims:

-Exposure to studying the different types and styles of patchwork art in academic research for the ready-to-wear department.

-The trend towards making use of leftover fabrics and reusing them in women's clothing designs.

-Designing coordinated collections of women's clothing, special complements for each collection, using different styles of patchwork art.

The study concluded: The similarities and differences between these arts and the art of patchwork were clarified. Then the study selected the most important and famous units of patchwork art, which are assembled together to form a large-sized piece that carries the entire design, and presented them with an explanation of the methods of implementing each of those units. Units.

6- A study (Basma Muhammad Ahmed, 2008 AD) entitled (The Art of Khayyamiya in Egypt in the Islamic Era).

The study dealt with an original, analytical, historical study of the art of making tents from its beginning, tracing its historical origin, origin, and development during the Islamic historical eras in Egypt until the first century, as well as the history of the textile industry.

The study aims to: clarify the importance of the art of Khayyamiya in the Islamic era.

The study concluded: A narration of the history of the textile industry, including the art of Khayyamiya in the Islamic era.

research importance :

- 1- Shedding light on the importance of using leftover fabric in new artistic designs.
- 2- Experimenting with design methods stemming from modern art and applying them in a patchwork style in order to be an experimental indicator of the possibility of solving the research problem, and reaching a link between the theoretical aspects and the practical implementation of designs for artistic hangings in a way that is compatible with contemporary requirements in the field of arts.

Search terms:

The art of synthesis (collage art):

The art of synthesis means the juxtaposition of materials, adding a group of materials with multiple plastic possibilities, and trying to assemble and organize them into a harmonious framework that achieves unity of form through two methods:

The first method: juxtaposition of woven and non-woven materials to form a flat floor and patchworks.

The second method: Adding a material or a group of woven and non-woven materials to the surface of the floor. Addition method.

Patchwork art:

There are many definitions of the art of patchwork in various references and dictionaries. The American heritage definition defines it as an art of sewing that involves joining small pieces of different, multi-colored materials. It is also known as a form of embroidery that includes stitching pieces of fabric together to make a design. Large. This large design is usually based on repeating complex patterns made of different materials, which can be of different colors.

It is the collection of a group of materials - textiles, non-wovens, or both - and placed on the floor surface in perfect balance and harmony, then installed.

Shaima Abdel Rahman (2011) defines it as assembling small pieces of raw materials next to each other in different ways, which leads to the production of designs of large sizes and distinctive shapes. It is an art that was created out of situations of extreme need, where the money needed to buy different fabrics and materials was rarely available, so there was This art is necessary to increase people's ability to accept the basic reality they live in, as it is a piece of art with a large area made of multiple materials from the remnants of old used fabrics and clothes, so this piece is suitable for many different uses in matters of life.

Fabric leftovers:

It means the small pieces and remaining waste of different types of fabrics. These residues are either residues resulting from manufacturing exhausts or marketing exhausts.

These are the fabrics left over from clothing, ready-made and furnishings factories that are not useful and include different types of natural and industrial raw materials (Mohamed Jamal Madi).

Or it is the waste of fabrics sold in stores at cheap prices, or the waste resulting from some used clothes as a result of their consumption.

Added fabric:

It is placing pieces of a certain type of fabric that take shapes with a specific decorative design on a ground of another type of fabric.

First: The theoretical framework

Recycling :

It is a way to recover useful materials from waste, so that these materials are separated, treated if necessary, and then remanufactured. Among the most common things that are recycled are plastic, paper, cloth, iron, and aluminum, in addition to organic materials that can be recycled. Recycling achieves many economic benefits. And the environment by recovering quantities of waste that were previously disposed of and exploiting them economically.

Recycling is also the process of converting a worthless commodity into a useful commodity, thus representing an added value to the national product.

The importance of recycling:

- 1- Make maximum use of raw materials and stop wasting natural resources.
- 2- Ridding the environment of waste in a safe way.
- 3- Placing the country among the ranks of developed countries in order to preserve the environment.

Patchwork:

It is the art of fabric scraps (patchworks) and depends on combining different types of woven or non-woven fabrics in geometric or irregular shapes and connecting them next to each other until the desired design is formed.

It means the method of juxtaposing materials and adding them next to each other by collecting scraps of colored fabrics in different shapes, whether in geometric or irregular shapes, and connecting them next to each other so that they form a specific decorative design (Karama Thabet - 2000).

This art is considered one of the methods used in assembling fabric by knitting by cutting small pieces of fabric within the design, and these pieces are often similar and identical in shape, such as squares, triangles, or geometric shapes (lawther, Gail: 18-1991).

The origins of patchwork art:

The origin of patchwork is lost historically, but there are examples found of patchwork in Egyptian temples, where walls were found in one of the tombs of Thebes, and patchwork appears in bright colors, and there in the Old Kingdom, one of the Egyptian pharaohs was wearing a robe that was made with the art of patchwork in a diamond shape.

In the Egyptian Museum there is a piece of clothing for Queen Tutankhamun, made using the patchwork method, and it dates back to the 18th Dynasty. It consists of three layers and inlaid with gold. During the 21st Dynasty, we find this art clearly in a tent found over the mummy of Queen Abst Umm Moheb, and it contains many pictures. This art, as is clear, contains red and blue squares in the upper strip that tells the story of the queen, and it is made using the deer leather appliqué method. If we look at the method of connecting the squares, we find it similar to the method of connecting patchwork pieces. Now also the patchwork is clearly visible in some parts. In the paintings of Egyptian Coptic mummies that were discovered in 1880 and known as the Fayoum Valley, I found the most important patchwork unit.

Muslims wore a shirt made using the Capetonian upholstery method and patchwork under military armor to give them a feeling of warmth. Merchants in ancient China sold a type of mosaic patchwork made of silk and brocade. The Turks wore fabrics of two or three layers under military armor, regardless of whether the original For patchwork arts in Egypt, Iran, India, or China, the Crusaders found it and brought it to Europe and the British Isle in the eleventh and twelfth centuries. The Crusaders brought the art of patchwork to their homeland in the form of banners and flags, where good samples were made containing models that included both patchwork. Work, appliqué and embroidery.

Technical methods of patchwork:

1-Block method:

It consists of units of woven materials that are similar or different from each other. The materials are often different colors from each other, or some units are fastened to others at their edges. Visible or invisible stitches are used for fastening according to the decorative design. Usually the fastening thread is of a different material and color. To create a harmonious contrast between more than one material and more than one color in a single decorative design (Katharine Guerrier: 59-2001))

2- Random patch method:

It was given this name due to its randomness in colour, shape, design and materials. It is a collection of a number of woven materials in cheerful colors with a combination of other added materials such as (beads, wood, metal units). Manual or machine embroidery can also be used (Enas Ismat (225-2003).

3- Geometric patches style:

The cut pieces are geometric and regular in shape, so they are either in the form of squares, rhombuses, hexagonal shapes, or triangles that are fixed to the floor with hand stitches or by machine. (Katharine Guerrier-66-2001)

4- Single space style:

In this method, the decorative design relies on repeating a single shape from fabrics of different colors, types, and textures, then woven together either manually or by machine. This type relies on complete coverage, so that these fabrics are ground. (Mulari Mary: 30-1995)

5- The cathedral style of reality:

This name was given to it because of its widespread use in churches. Church workers used to do this type of method a lot in their spare time, and they excelled at it. (Katharine Guerrier -68-2001).

6-Small space style (mosaic):

The size of the pieces of cloth is completely different from each other in area and color, so that they are many in number and look like a mosaic when assembled on a flat floor. This method is often used to transform any natural shape into a geometric shape and is filled with small pieces of cloth next to each other and sewn by machine or manually(29)

7-Folded stars style:

This method gives a three-dimensional effect, as rectangles or circles of fabric can be folded, transformed into triangles, and fixed on a back fabric to obtain various models of star shapes. It is best for this method to use thin fabrics, since the folding processes create multiple layers that may lead to the fabric becoming too full. It is preferable to use contrasting colors to obtain better results (Katharine Guerrier-75-2001).

8- Cinminole style:

This method was given this name after the Seminole Indians in the state of Florida in America, where they used to decorate their clothes with brightly colored ribbons. Plain fabrics or combinations of plain patterned fabrics are used for this method. However, to obtain excellent results, it is preferable for the plain fabric to be brightly colored because this The technique depends on the occurrence of contrast in colors. (Jonne Hammond: 1994-22)

9-Fixed strips method:

The fabric is cut into longitudinal strips that are fastened on top of each other, and these strips can be woven into squares according to the decorative design. (Nevin Youssef - 141-2007)

Uses of patchwork art:

Patchwork has many uses, and has appeared especially in bedspreads and tables in an attractive way. This is because the trend is to use fabric patchwork such as these bedspreads with interesting prints, which will look beautiful whether used on the wall, on the bed, or anywhere else in the room. It will give a feeling of comfort and warmth and goes with it. Perfectly with the wooden or metal details in the room and the curtains. Patching can also be about adding small pieces of fabric to a large area that are different in color and material (cotton, leather, crochet).(30)

The art of patchwork was not limited to the field of fabric scraps. It also entered the field of crochet work and was of great importance in making crocheted bedspreads and tables. Its uses do not stop at any type or limit of uses, such as women's purses, shoes, hats, children's toys, and decorative pieces. With time, the trend of this art changed to using patchwork with fabric to decorate, as if it was a distinctive idea, whether it was used on the wall or anywhere else in the decor. Patching could also be done using tiles instead of fabric, as well as carpets, as the art of patchwork had a distinctive method, even with coloring. On the glass in a way that completely imitates stained glass(31)

It is drawn by hand or with computers and special machines. In the current research, we made use of leftover fabrics with different decorations and colors to create designs suitable as contemporary artistic pendants using the patchwork or patchwork style.

Second: Practical framework:

This is done by conducting experimental work to benefit from the results of the study within the theoretical framework, where several contemporary artistic works are created through the aesthetics, capabilities and techniques of patchwork art.

1- Raw materials used:

- Remnants of used fabric - transparent paper (butter), ruler - pencil - needle pins - scissors - carbon - roulette wheel - marker - white glue - nail file - cork - scalpel - various brushes - printing colors - stencils - previously prepared templates.

2- Techniques used:

- Patchwork technology
- Stencil printing method.
- Direct drawing printing method

-3- Group of implemented designs:

A group of different designs were implemented, and different types of patchwork were used in implementing these designs, along with the use of various types of used clothing fabrics. Some tools were used in implementing the designs using patchwork, including special rulers, scissors, cutters, cutting boards, irons, templates, and a stapler holder. And different coloring brushes, cork, nail file, white glue and yellow glue. These designs were evaluated and artistically analyzed. Block printing method

Analysis and description of the executed artistic works

First artistic work:



Raw materials used:

Stencil pieces - straight line templates - compressed cork - leftover patterned fabric and pillowcases of various colors

Technology:

Stencil printing - templates - direct drawing

Implementation steps:

Choosing the appropriate executed design - implementing the design - downloading the design on the cork - taping the design on the cork - choosing the appropriate fabric pieces for each unit of the design - gluing the fabric pieces to the unit with wood glue - printing the appropriate parts of the design - finishing the artwork

the description :

The design is a group of geometric shapes of different sizes, executed using the patchwork technique with the use of stencil printing technology and templates. The researcher inspired her design from the geometric abstract school, which is characterized by the use of geometric shapes. The remnants of the used fabric with compatible colors were chosen and they were glued to the cork well. After that, the appropriate stencil units were chosen with the basic design and the parts were printed, which achieved unity of composition through the relationship between the design elements.

The second artistic work:



Raw materials used:

Stencil pieces - straight line templates - compressed cork - leftover patterned fabric and pillowcases of various colors

Technology:

Stencil printing - templates - direct drawing

Implementation steps:

- Choosing the appropriate design to be implemented
- Implementing the design - Downloading the design onto the cork - Taping the design onto the cork - Choosing the appropriate pieces of fabric for each unit of the design - Pasting the pieces of fabric on the unit with white wood glue - Printing the appropriate parts of the design - Finishing the artwork

the description :

The design is a group of free shapes continuous with each other, as if they were mountains superimposed on top of each other, and we notice the color matching between the lines with each other. It was implemented using the patchwork technique and using stencil printing technology.

The third artistic work:**Raw materials used:**

Stencil pieces - straight line templates - compressed cork - leftover patterned fabric and pillowcases of various colors

Technology

Stencil printing - templates - direct drawing

Implementation steps:

- Choosing the appropriate design to be implemented
- Implementing the design - Downloading the design onto the cork - Taping the design onto the cork - Choosing the appropriate pieces of fabric for each unit of the design - Pasting the pieces of fabric on the unit with white wood glue - Printing the appropriate parts of the design - Finishing the artwork

the description :

The design is a group of triangles interconnected together to form a group of squares and rhombuses interconnected with each other. They were colored in the appropriate colors using leftover fabrics. They were executed using the patchwork technique with the use of stencil and die printing techniques. The work suggests regularity and interconnectedness through the straight lines that connect the shapes with each other. Some.

The fifth artistic work:



Raw materials used:

Stencil pieces - straight line templates - compressed cork - leftover patterned fabric and pillowcases of various colors

Technique: stencil printing - templates - direct drawing

Implementation steps:

- Choosing the appropriate design to be implemented
- Implementing the design - Downloading the design onto the cork - Taping the design onto the cork - Choosing the appropriate pieces of fabric for each unit of the design - Pasting the pieces of fabric on the unit with white wood glue - Printing the appropriate parts of the design - Finishing the artwork

the description :

The design is a group of geometric shapes interconnected with each other. In the middle of the design is a square shape with a certain shape inside it, from which certain shapes branch out. At the ends of the design are triangle shapes of different sizes and overlapping with each other. The whole design was executed with the remains of colored fabrics and in tight interconnection and harmony. It was implemented using the patchwork technique using stencil printing technology.

Sixth artistic work:



Raw materials used:

Stencils - templates for a straight line

- Compressed cork - the remains of a patterned fabric pillow in various colors

Technique: stencil printing - templates - direct drawing

Implementation steps:

- Choosing the appropriate executed design - Implementing the design - Downloading the design onto the cork - Taping the design onto the cork - Choosing the appropriate pieces of fabric for each unit of the design - Pasting the pieces of fabric on the unit with white wood glue - Printing the appropriate parts of the design - Finishing the artwork

the description :

The design is a collection of abstract geometric shapes executed using the patchwork technique using stencil printing technology.

Description of the tenth artwork:**Raw materials used:**

Stencil pieces - straight line templates - compressed cork - leftover patterned fabric and pillowcases of various colors

Technology

Stencil printing - templates - direct drawing

Implementation steps:

- Choosing the appropriate executed design - Implementing the design - Downloading the design onto the cork - Taping the design onto the cork - Choosing the appropriate pieces of fabric for each unit of the design - Pasting the pieces of fabric on the unit with white wood glue - Printing the appropriate parts of the design - Finishing the artwork

the description :

The design is a group of free, flexible, abstract geometric shapes connected to each other through different colors of fabric and stencil decoration as if they were rocks in a state of strong harmony. The

researcher adapted this design from the shapes of rocks, and it was executed using the patchwork technique with the use of stencil printing technology.

In cohesion and harmony, a kind of unity was achieved in the composition, and all of these designs were implemented using patchwork technology.

Results :

- 1- The surrounding environment can be used as a source of artistic vision and inspiration.
- 2- Diversity of plastic and aesthetic values in expressing the elements of the natural environment
- 3- Diversity in appearance commensurate with the idea, diversity of fabric remnants and simplicity of style.
- 4- Combining plastic, aesthetic, and expressive values in implementing designs to achieve the goal of the research.
- 5- It is possible to take advantage of the plastic and technical capabilities of the remains of previously designed fabrics to create contemporary designs to enrich printed artistic hangings.

Recommendations:

- 1- Encouraging the use of leftover fabrics at the local level to provide many alternatives at reasonable prices for artistic works.
- 2- Paying attention to this type of design, which essentially relies on recycling fabrics at the industrial level and displaying them in the markets, while clarifying their aesthetic and utilitarian function so that they are popular with consumers.
- 3- Urging civil society to acquire creative design works resulting from the use of the patchwork style in a way that supports these traditional arts, which can represent a distinct tourism commodity.

Acknowledgement:

"The authors extend their appreciation to the Deanship of Research and Graduate Studies at King Khalid University for funding this work through Large Research Project under grant number RGP2/495/45

the reviewer :

- 1- Abeer Muhammad Bayoumi Al-Feki (2013) Using leftover fabrics as an input to enrich the aesthetics of evening wear - Master's thesis - Faculty of Specific Education - Menoufia University.
- 2- Amani Abu Hashem Ahmed Saleh: "The synthesis between raw materials and minerals as a basis for establishing small projects" Master's thesis - Faculty of Art Education - Helwan University 2011 AD
- 3- Shaima Abdel Rahman Muhammad Iraqi. "The art of patchwork is an innovative style in designing ready-to-wear clothing for Egyptian women," unpublished doctoral thesis, Faculty of Applied Arts, Helwan University, 2011 AD.
- 4- Salwa Ezzat Zaki (2010): Taking advantage of the Khayamiya method in implementing innovative designs for decorating women's head coverings - Master's thesis - Faculty of Specific Education - Mansoura University
- 5- Tamer Al-Sayyid Ahmed Mohamed Sharaf: (2000 AD) "The effectiveness of a program based on hypermedia to develop the skills of implementing furniture and clothing for children from fabrics and leftover fabrics," Master's thesis - Faculty of Home Economics - Menoufia University.
- 6- Zainab Ahmed Abdel Aziz: "Recycling of solid textile wastes in the ready-made clothing industry and its impact on the environmental and economic aspects." Doctoral dissertation - Faculty of Home Economics - Menoufia University 2004 AD

- 7- Nadia Mahmoud Khalil, Najwa Hussein Hegazy: The art of combining materials with the Egyptian heritage and benefiting from it in designing contemporary fashions, Anglo-Egyptian Library, Cairo, 2000 AD.
- 8- Afaf Kamal Ali Mahmoud: "The possibility of obtaining new aesthetic and functional effects inspired by modern arts by using leftover fabrics for children's products" - Master's thesis - Faculty of Home Economics - Menoufia University 2000 AD
- 9- Muhammad Gamal Madi: Small industries and their role in solving the unemployment problem - Academy of Scientific Research - 1996 AD.
- 10- Azza Abdel Halim Sarhan, "The economics of manufacturing clothing from factory exhaust and the extent to which university students accept this type of clothing" - Master's thesis - Faculty of Specific Education - Damietta University - 2000 AD
- 11- Hanan Hosni Yashar Ahmed: "An applied technical study to benefit from leftover fabrics to create decorations derived from the Pharaonic era for decorating clothes and furnishings" - Master's thesis - Faculty of Home Economics - Menoufia University 1995.
- 12- Jonnc Hamm and: takc up patch work- published by mere hurst limited- 1994
- 13- webster new international dictionary < 1951 p(829)
- 14- Enas Esmat Abdullah, 2003 AD: "Techniques of different methods for using added fabric," unpublished doctoral thesis, Faculty of Home Economics, Helwan University.
- 15- Karama Thabet Hassan (2000 AD): "An analytical study of the art of combining Egyptian heritage materials and utilizing them in contemporary fashion design," Master's thesis, Faculty of Home Economics, Helwan University.
- 16- Hanan Hosni Bashar Ahmed, 1995 AD, "Utilizing leftover fabrics to create decorations derived from the Pharaonic era for decorating clothes and furnishings," Master's thesis, Faculty of Home Economics, Menoufia University.
- 17- Afaf Kamal Ali Mahmoud, 2000 AD, "The possibility of obtaining new aesthetic and functional effects from modern arts by using leftover fabrics for children's products," Master's thesis, Faculty of Home Economics, Menoufia University.
- 18- Doaa Fathi Mustafa, 2008, "Experimental approaches to combining different types of fabrics to enrich woven appliqué aesthetically and functionally."
- 19- Iman Muhammad Al-Sayyid Musa, 2003, "A contemporary plastic vision through the art of Khayyamiya and its influence on some modern doctrines."
- 20- Shaima Abdel Rahman Muhammad, 2011 AD, "The Art of Patchwork, an Innovative Pattern in Designing Ready-to-Wear Clothes for Women" –
- 21- Basma Mohamed Ahmed, 2008 AD, "The Art of Khayyamiya in Egypt in the Islamic Era"
- 22- Mohamed Gamal Mady, 1996, "Small industries and their role in solving the unemployment problem," Academy of Scientific Research.
- 23- Navin Youssef Naguib, 2007/"Using decorative design in the production of children's clothing made from waste cutting process", unpublished doctoral dissertation, Faculty of Home Economics, Helwan University.
- 24- Naglaa Muhammad Farouk: 2019 AD, "Benefiting from direct-drawing printing technology for the sustainable development of decorations in the Asir region in the Kingdom of Saudi Arabia," Issue (38), Volume (3).

- 25- Naglaa Muhammad Farouk, 2019 AD, "Utilizing the color values of thermal paper remnants by using environmental art to enrich the printed plate," Journal of Social and Educational Sciences, Issue (42), Volume (2)
- 26- Naglaa Mohamed Farouk, Randa Mounir: 2018 AD, "Utilizing the remains of raw materials using environmental art to enrich the artistic painting," The Sixth Arab International Conference on Home Economics, Volume Twenty-Eight, Issue Four
- 27- Jonne Hamm and: Take up patch work – published by Mere hurst limited – 1994.
- 28- Katharine guerrier: quilting and patch work techniaues published by search press LID – 2001.
- 29- Lawther, gail: practical patch work and Applique – 1991.
- 30- Mulari's Mary: Garments with style, Gbitton Book company – 1995.
- 31- Naglaa Muhammad Farouk Qandil ,L. M. Elwakeel : "The Indicative Program for Using Environmental Materials and Synthesizing Them to Create Artistic Works Suitable for Small Projects " ,Kurdish Studies, Volume: 11, No: 3, pp. 58-76, Apr 2023