

## **Enriching aesthetic of formatted evening dresses on manican using merge of drawing techniques and embroidery**

**Prof. Ola Youssef Abd-Ellah**

**Professor of design and composition at the manikan Faculty of Home Economics -  
Menoufia University**

**[Olaaly67@yahoo.com](mailto:Olaaly67@yahoo.com)**

**Prof. Aya Fawzi Lebashtin**

**Professor of clothing and textile and head of the home economics department Faculty of  
Specific Education - Tanta University**

**[Dr.ayafawzy7@gmail.com](mailto:Dr.ayafawzy7@gmail.com)**

**Dr. Rana Abbas Nafea**

**Lecturer at clothing and textiles, Department of Home Economics - Faculty of Specific  
Education - Tanta University**

**[rananafea11@gmail.com](mailto:rananafea11@gmail.com)**

**Researcher. Gehad Ebrahim Abd-El Salam**

**Department of Home Economics - Tanta University - Faculty of Specific Education**

**[gehade341@gmail.com](mailto:gehade341@gmail.com)**

### **Introduction:**

The art of printing depends on surface decoration, as it grants the designer the freedom to express using shape and color to produce beautiful designs. Methods of textile printing are variable and numerous, including the method of decoration by drawing on the canvas, which is a method that is not used much, and it may sometimes be called kinetic (Mustafa Muhammad Hussein et al. – 1993 ), also the method of drawing on woven fabrics has great potentials as it can make use of its tools and materials, and through it a special artistic sense can be obtained, and this printing method allows absolute freedom in woven decoration away from the craft complications found in the rest of the textile decoration techniques, which allows it to give automatic vibrant results (Amany Abdel-Hamid-2002).

Fields of design and embroidery require by its nature to be formed in a new and innovative image in which the design and embroidery process is based on creative thinking and hand embroidery.

Drafting on the mannequin is a modern method that began in the ninth century (Mee, Jpurdy, M-1987), which is a science and art that has its scientific origins in addition to the skill required to be acquired for mastery and it depends on the individual's ability to innovate, his analytical ability and his skills in a work characterized by quality and beauty and mastery to produce designs that perform their utilitarian and aesthetic function, and it is also a high-end knitting method that is characterized by the production of high-level artistic fashion and allows the implementation of complex designs that are difficult to implement with flat patterns (Iman Abdel Salam et al. 2003).

The importance of evening clothes is due to the fact that they make women feel that they are special and bring joy to their souls more than other clothes. Its designs are based on fun, temptation and admiration, so it must be sparkling. Choice of clothes is based on its cut and bold colors that are not worn during the day, as it gives a sense of confidence and attractiveness

to the wearer (Hiyam Demerdash 1998). One of the most important features of evening wear is the abundance of evening cloth trimmings with embroidery, ribbons, lace, or feathers, and others (Rehab Adel - 2010). The type of fabric must be taken into account because of its paramount importance in the shape of the final design (Connie Amaden, 1996).

Although the good formation of the pattern and its suitability to body measurements, cutting, fitting and finishing are important considerations for the success of design, the integration of embroidery with printing works to attract attention and add value and aesthetic form, so the integration of embroidery with printing contributes mainly and effectively to the fashion industry and works to deliver it to the pinnacle of art, beauty and creativity, which enriches the local market with innovative designs.

### **Research problem:**

The research problem can be formulated in the following questions:

1. What is the possibility of employing direct drawing on different fabrics with embroidery to achieve aesthetic value for evening wear?
2. What is the possibility of using embroidery of all kinds in hand embroidery?
3. What is the possibility of using the combination of painting techniques on cloth with embroidery in evening clothes using mannequin pattern?
4. What considerations should be taken into account when combining drawing on canvas with embroidery?

### **Research aims:**

1. Employing direct drawing on evening fabrics to enrich the local market with innovative designs.
2. The combination of drawing on cloth as a type of printing and embroidery in evening clothes using a mannequin pattern.
3. Take advantage of the possibility of embroidery to enrich the aesthetic values of evening clothes executed on the mannequin.
4. Preparing a group of innovative designs suitable for evening clothes using the technique of forming on the mannequin and using the combination of drawing on fabric and embroidery.
5. Producing a group of proposed models that won the admiration of the judges and consumers.

### **Research importance:**

1. Linking the arts by combining the art of canvas painting and embroidery with the technique of forming on mannequin.
2. Highlighting the role of direct drawing on fabrics to add aesthetic value to evening clothes executed in the mannequin style.
3. The possibility of combining drawing on canvas as a technique and embroidery as an element in shaping on mannequin.

### **Search Range:**

Thematic boundaries: ladies' evening wear - painting on fabric - hand embroidery - embroidery appliques.

Time limits: The research was carried out in the period between (2018-2020).

Spatial boundaries: Faculty of Specific Education - Tanta University.

### Research hypotheses:

1. There are statistically significant differences between the averages of the arbitrators' opinions on the proposed designs regarding the success of the combination of printing and embroidery in highlighting the design.
2. There are statistically significant differences between the averages of the arbitrators' opinions on the proposed designs in achieving the design principles.
3. There are statistically significant differences between the averages of the arbitrators' opinions on the proposed designs in employing the design elements.

### Research Methodology:

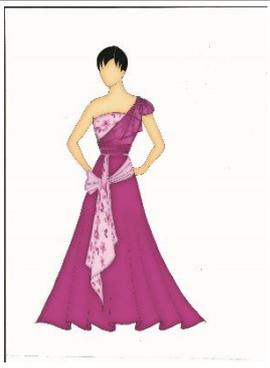
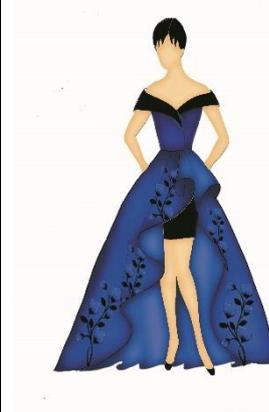
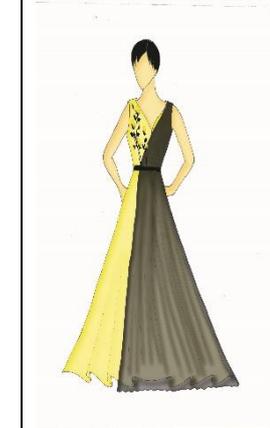
This research follows an experimental method.

### The applied study

1. 28 designs were prepared by combining the art of printing and the art of embroidery on evening dresses executed in the mannequin technique, using the technique of hand drawing and embroidery appliques with the use of Photoshop CS6 in order to obtain a wider variety of colors and materials.
2. Preparing a questionnaire form (Appendix 2) intended for professionals in the field of fashion design and shaping on mannequins, clothes and textiles, and preparing another questionnaire form directed to consumers (Appendix 3).
3. The designs were judged by specialists, represented by (11) specialists, and by consumers, represented by (45) selected samples of women aged between (40:20) years, in order to measure the "quality of design."
4. After implementing three designs, namely the sixth, seventeenth, and twenty-eight designs, the models were described.

**Table (1) design sketches**

4	3	2	1
			

<p>8</p> 	<p>7</p> 	<p>6</p> 	<p>5</p> 
<p>12</p> 	<p>11</p> 	<p>10</p> 	<p>9</p> 
<p>16</p> 	<p>15</p> 	<p>14</p> 	<p>13</p> 
<p>20</p> 	<p>19</p> 	<p>18</p> 	<p>17</p> 

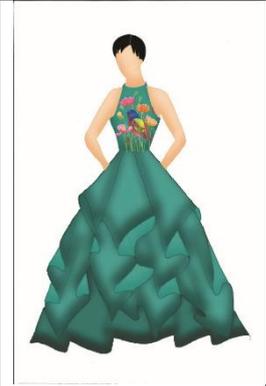
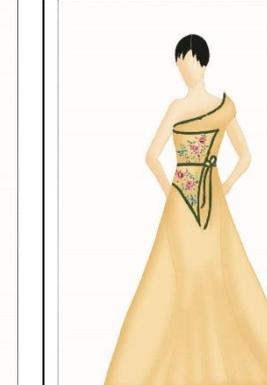
24	23	22	21
			
28	27	26	25
			

Table (2) implemented designs

Design No. 8	Design No. 7	Design No. 6
		
A cup dress from the top - mounted on the cup part - an outer piece formed on the mannequin - the lower part of the dress is short from the front and long from the back	The upper part of the dress is a cup and the upper part of the outer piece formed in the form of a tree leaf and another piece on one shoulder - the lower part of the dress is a basic skirt on	The upper part of the dress is a cup, and an external strap is attached to it from the center of the front to the middle of the back, and a formation with pleats on both sides of the strap and in the middle.

<p>and has two pleats in the front with good work, and the bottom of that piece is a piece connected to the front only and a little longer - mounted on the lower part is an outer piece that is not connected.</p> <p>Installation of embroidered appliqués on the outer piece of the chest of the dress with fabrication stitches - and drawing on the fabric with acrylic brushes at the bottom of the dress.</p>	<p>which an outer piece is formed by the judyat and fixed to one of the legs of the trousers.</p> <p>Drawing a decorative design on the high piece on the shoulder and on the lower part of the dress with acrylic colors, using it by drawing with a brush on the fabric with the entry of some embroidery stitches into the design as a chain stitch.</p>	<p>Executing the decorative design by drawing on the fabric in acrylic colors with bronze powder with an overlap of embroidered appliqués.</p>
--	---	--

### Research results:

- It was found that there are statistically significant differences at the level of significance (0.01) between the responses of the specialists to the proposed designs regarding the success of the combination of printing and embroidery in highlighting the design, where the value of (P) was 3,318 and the level of significance was less than the level of significance (0.01). This indicates that there are differences among the designs on this axis, which confirms the fulfillment of the first hypothesis.
- It was found that there are statistically significant differences at the level of significance (0.01) between the responses of the specialists to the proposed designs in achieving the principles of design, where the value of (P) was 3,625 and the level of significance was less than the level of significance (0.01), which indicates the existence of differences among the designs in this axis, which confirms the fulfillment of the second hypothesis.
- There were statistically significant differences at the level of significance (0.01) between the responses of the specialists to the proposed designs in employing the design elements, where the value of (P) was 3,731 and the level of significance was less than the level of significance (0.01), which indicates the existence of differences among the designs in this axis, which confirms the fulfillment of the third hypothesis.

### References:

- 1) albureaa 'iislam eisam salih hamdaa (2019): "al'iimkaniaat altashkiliat lifan aldiykubaj w altatriz almujsim li'iithra' mulabis alsuhtrat bi'iislub altashkil ealaa almanikan" - kuliyyat al'iqtasad almanzalaa - jamieat alminawfiat.
- 2) 'abu eyd , 'asma' alsyd eabd almuetaa (2014): "drasat tathir 'asalib alzakhrifat allawniat lilharir alsinaeiyn ealaa taqniat altashkil ealaa almanikan" risalat majstir kuliyyat al'iqtasad almanzalaa , jamieat alminawfiat.
- 3) 'abu eyd , 'asma' alsyd eabd almaeti (2017): "rwiyy tashkiliatan jadidatan lil'aqmishat aljadidat almusanaeat min al'alyaf alzujajiat bi'iistikhdam 'uslub altashkil eali almanikan" --risalat dukkurat - aiqtasad munziliun - jamieat alminawfiat.

- 4) th , 'asma' eabbas 'abu alfatuh (2013): "drasat faniyyatan tatbiqiyatan li'ass wataqniyat tashkil bed al'aqmishat ealaa almanikan" , risalat majstyr kuliyyat al'iqtasad almanzalaa "jamieat alminawfiat.
- 5) eabd alhamid , 'am'anaa (2002): "'isitakhdam bed aleanasir altabieiat fi alrasm almubashir ealaa bed al'aqmishat litalayim mulabis al'atfal" risalat majstir kuliyyat altarbiyat alnaweiat jamieat almnsurat.
- 6) 'abu alsueud , 'iiman ra'afat farid (2016): "al'iimkaniyat altashkiliyat lafan alkawlaj karamiat jamaliyat fa altashkil ealaa almanikan" --risalat duktuurat - kuliyyat alaiqtisad almanzili - jamieat alminawfiat.
- 7) eabd alsalam , 'iiman wakharun (2003): "altashkil ealaa almanikan bayn alaisalih walhidathiha" ealam alkutb.
- 8) alfish'awaa , rahaab eadil shakir (2010): "drasat libaed al'asalib alzakhrifiyat li'iithra' alqiam aljamaliyat limulabis alsuhrat almusanaeat min al'aqmishat alhaririati" , kuliyyat al'iqtasad almanzalaa , jamieat alminawfiat.
- 9) fawdat , sihr kamal mahmud (2007): "t'athir 'iikhtilaf bed al'asalib altatbiqat fa altashkil ealaa almanikan ealaa maqayis aljawdat libaed 'ajza' mulabis alsahrati" , risalat duktuurat ghyr manshurat jamieat alminawfiat.
- 10) mahir , suead (1977): "alfan alqubtaa" alhayyat aleamat lilkitab - alqahirat.
- 11) fawziun , safinaz muhamad alnabawi muhamad (2016): "'istkhdam fin aljirafiti fi altasmim waltashkil eali almanikan bi'asalib mukhtalifa" - risalatan duktuurat - aiqtisad munziliun - jamieat alminawfiat.
- 12) alfaqaa , eabayr muhamad eabd almuneim (2017): "faeliyat 'iistikhdam almawdilal altaelimiyaat fi 'iistikhdam fan al'uwrijamaa bi'iislab altashkil ealaa almanikan" \_ risalatan duktuurat - aiqtisad munziliun - jamieat alminawfiat.
- 13) eabd aleaziz , ghusun msed (2017): "'isatakhdam fan alkurushiih li'iithra' jamaliyat mulabis alsuhrat alty sabaq tashkiluha eali almanykan" - risalat majstir - aiqtisad munziliun - jamieat alminawfiat.
- 15) almaghrabaa , laylaa eabd alrahim (2013): "al'aqmishat almatbueat kamusadar lil'abdae wal'iilham fi altasmim" risalat aldukturat ghyr manshurat kuliyyat al'iqtsadalmanzila jamieat alminawfiat.
- 16) husayn , mustafaa muhamad hujaj , husayn husayn jawdat , eabd aleaziz (1993): "itsimim tibaeat almansujat alydwi" altabeat al'uwlaa
- 17) 'ahmad , hibat eubdallah 'abu almaeataa (2011): "altatriz almujaasim kamadkhal li'iithra' almuealajat altashkiliyat lilmashghulat alfaniyata" - risalat majstir - kuliyyat altarbiyat alfaniyat - jamieat hulu'an.
- 18) alghz'ila , hiam damrudash hasan (1998): "al'iistafadat min alturath alshuebaa fa 'aemal al'ashghal alfaniyat liqim jimaliyat limuntajat almalabis aljahizat lilsayidati" risalat majsatayr ghyr manshurat , kuliyyat al'iqtasad almanzalaa , jamieat alminawfiat.
- 19) eabd alhalim , wafih muhamad wajih (2009): "faeliyat 'iistikhdam alwasayit alfaiyyat fy taelam alsumi walbukm altashkil ealaa almanykan" risalat duktuurat ghyr manshuri kuliyyat alaiqtisad almanzalaa jamieat alminawfiat.
- 20) madyan , fatimat alsyd (2018): "astikhdam altabaeat fa 'iibras jimaliaat alfan al'uwrijamaa tasmim watanfidh mulabis alsuhrat , aistikhdamat altasmim ealaa almaniakan" kuliyyat al'iqtasad almanzalaa jamieat alminawfiat.

21) 'iibrahim , safa' muhamad jamal (2020): dirasatan m qarnt bayn aistikhdam jamaliyat alkharz waltatrayz alydwy li'iithra' tasmymat aleaba'at alnasayayy "kليات altarbiat jamieat alzaqaziq. ford , Connic amaden crow(1996) : "the art of fashion draping- capital cities media-Inc second, U.S.A.

fwrdr , kunik amadayn kuru (1996): "fn almawdat allaf - easimat almudun maydia - 'iinak thani , alwilayat almutahidat al'amrikiat.

Mee, J.&Purdy .M(1987): "Modeling on the dress stand – Bsp professional Books osry Mead oxford ox, oel – Britan.

Mee ,J. & Purdy .M (1987): "alnamdhijat ealaa hamil almalabis - Bsp professional Books osry Mead oxford ox , oel - Britan.