

## Tally Motifs as a contemporary fashion in designing upholstery fabrics

*Rania Elsayed and Sahar Ahmed*

Textile Printing, Dyeing and Finishing Department, Helwan University, College of Applied Arts,  
Cairo, Egypt

Copyright © 2015 ISSR Journals. This is an open access article distributed under the ***Creative Commons Attribution License***, which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

**ABSTRACT:** Tally is an art practiced by traditional women in Upper Egypt. The art is known as a special kind of embroidery, which uses metal threads on solid fabric or net material. It dates back to the 18th century. It has been used for occasion dresses and shawls. Special Pharaonic, Coptic and Islamic motifs identify this art, in addition to motifs derived from the Egyptian folk heritage such as camel, palm tree, doll and the jockey, which has been formulated in various forms along with abstract geometric motifs, due to the global fashion trend towards the use of luxury fabrics, like studded and embroidered with golden and silver threads.

Therefore, the current research will focus on the use of Egyptian Tally motifs to innovate suitable designs for modern fashion of printed upholstery fabrics using metallic printing on organza fabric, It is a special printing process that produces a shiny design .It can be easily transferred on the fabric, with Foil stamping which is a print process applied of metallic foil, often gold or silver.

**KEYWORDS:** Egyptian Tally art, Tally Motifs, Fashion in Upholstery Fabrics Trend, Metallic foil printing.

### 1 INTRODUCTION

#### 1.1 RESEARCH PROBLEM

- 1- Despite of the aesthetic diversity for motifs of Egyptian Tally art which used in embroidery of folk Egyptian fashions, it has not received a sufficient study and search in printing textile field.
- 2- Take advantages of Egyptian Tally motifs in the innovation of designs to keep pace with modern fashion in the printing upholstery fabrics.

#### 1.2 RESEARCH OBJECTIVES

The research aims to create contemporary designs suitable for printing upholstery fabrics inspired from Egyptian Tally motifs by using metallic printing on fabrics to keep pace with modern fashion designs in printing upholstery fabrics. At the same time foil stamping offers economic upholstery fabrics with high quality competing with the designs which is implementing with high cost raw materials.

#### 1.3 RESEARCH HYPOTHESES

The research assumes the study and analysis of Egyptian tally motifs in Egyptian folk fashions in Assuit and Sohag including aesthetic and plastic values. This may be a source for creating unique designs suitable for printing contemporary upholstery fabrics.

#### 1.4 RESEARCH LIMITATIONS

**The temporal limit:** the eighteenth century until the early twenty-first century.

**The spatial limit:** Sohag and Assuit governate in Egypt.

**The objective limits:**

- Analytical and artistic study for motifs of Egyptian tally art on folk fashions ( human elements, geometric elements, plant elements, animal elements, and still life elements).
- A study for contemporary fashion and modern trends in the designs of printed upholstery fabrics.
- Inspire designs from various aesthetic and plastic values for motifs of Egyptian tally art to suit contemporary printed upholstery fabrics.

#### 1.5 RESEARCH METHODOLOGY

**Descriptive and analytical method:**

In the analytical study for motifs of Egyptian tally art on Egyptian folk fashions (human elements, geometric elements, plant elements, animal elements, and still life elements)

**Experimental method:**

It based on the innovation in the experiments of the designs which inspired from the analytical and artistic study for motifs of Egyptian tally art which cope with modern fashion of printed upholstery fabrics.

## 2 EGYPTIAN TALLY ART

Tally is a kind of embroidery by using thin metal strips on silk, cotton or tulle fabrics. Tally is the name of the metal strips which used in embroidery. It also called on the products of these strips. Figure(1), Figure (2) This name is come back either from the French name for retina fabric (Tulle) which used in embroidery, or to the king (Attalus) from Minor Asia, who invented the art of embroidery by gold (Elmesery,2004,13).



**Fig.1. A dress of black tulle embroidered with gold metallic strips (www. nadim.org,2013).**



**Fig.2. A dress of brown tulle embroidered with silver metallic strips(www. nadim.org,2013).**

Tally strips' width does not exceed 3 mm. It is usually silver and rarely gold. These strips are mostly made from copper wires coated with nickel or silver. There are cheap metal and plastic strips. There are many old collections decorated with pure silver. Figure (3). The merchant gives tally makers tally strips by scale. The products also received by scale.

Tally strips imported from some European countries. They differ from one to other. Tally which slash to redness imported from Germany. Tally which slash to yellowing imported from France and it is one of the finest quality. It is coated with a thick layer of silver or gold. It characterized with flexibility which helps in embroidery as well as its shiny look. Tally which imported from Czechoslovakia is wide and it is not frequently used.

Tally needed by a special metal needle with length of 4 cm with two sides one is tapered and the other has two holes. The craftsmen made it. Sometimes the woman made her own needle. She uses an iron pin and knocks on it and make hole in it then cools it to give it the desired shape. In the past the needle sometimes made from silver and gold and made by goldsmith. Tally stitch is unprecedented in sewing and embroidery. It is a single stitch stand alone (Elmesery,2004,13-14). Figure (4)



**Fig.3. A part of bride scarf embroidered with pure silver. It is from Folk Arts Museum in Cairo.**



**Fig.4. Tally stitch (www. nadim.org,2013).**

Tally's industry flourished among the people of Assiut in the nineteenth century to the extent that it produces in the most houses. It was used to decorate female villagers' clothes and the foreign passers by Assuit. Assuit was one of the Nile stations for tourist boats. This is explains the existence of models with European style (Figure5). Many of these clothes with props and without sleeves and its style are suitable for "waltz dancing" and non-traditional at all. At the beginning of the twentieth century, tally was widespread in aristocratic clothes as evening dresses (Figure 6). Despite the entry of foreign models on Tally products, they retained the inherited traditional motifs.



**Fig.5. European style model.**



**Fig.6. A part of modern model embroidered with tally.**

*Collections of Folk Arts Museum in Cairo under the no. 319*

*Collections of Folk Arts Museum in Cairo under the no. 299*

## 2.1 SYMBOL IN FOLK ART

Folk arts have its symbols which identify and express them through time and history. These symbols have its importance and scientific significance in the identification of these arts. Symbol from the technical side is an original plastic language which used by the folk artist to express his feelings and his environment's people feelings and their emotions about everything that touches their senses of events, beliefs or ideas.

Symbol in folk arts means artistic union which chosen by the artist from his environment to beautify his artistic product and gives it special and unique character. The symbol has cultural and social values for its environment and summarizes its

beliefs and doctrine. Symbol here summarizes through shapes thought and doctrine of the artist and express its feelings towards his environments.

Symbol may be derived from the surrounding environment of the artist. It may be an innovative shape which summarizes his point of view which usually represents the group's view to an accident in the environment and they affected by it. Symbol may be a form of thing that commonly used in the environment and usually represent a tradition or custom of their traditions and customs. These forms do not rise to the symbol level except if it carries the social and cultural values of the environment (Sherif ,1965,96-97).

### 2.2 SYMBOL ARTISTIC CHARACTERISTICS IN TALLY ART

Artistic symbol is created by folk artist. It gives it its soul and emotions. Folk artist is a simple man and not necessarily has a good education. No doubt he is far away from artistic academic study. So he has no borders in his artistic expression and has not any constrictions. His artistic expression is a reflection for his released nature from academic study's constrictions. So his innovative artistic symbols are far away from the real nature of things (Sherif ,1965,99).

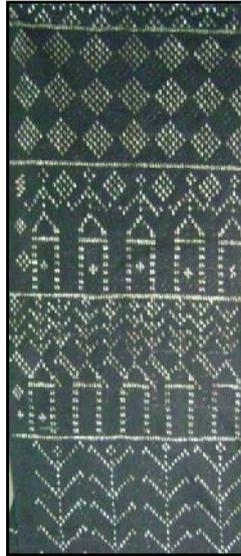
So we find that Tally artist records her symbols in a pure geometric way and perhaps the implementation processes have its impact. Pigeon, camel, flower ..., all these shapes turns to be plastic relations and geometric lines. By this she summarizes and abstracts her artistic symbols with keeping the characteristics and properties of the symbols.

When we study the symbols of tally art, we find that each symbol has its deep root in people's lives. Each symbol is related to the surrounding area of tally artist and these symbols are related to her life, traditions and beliefs. The best example of the relation in tally art between symbols and environment , custom , traditions is bride's scarf, figure (7), which consider as one of the most important components of a bride in Assuit and Sohag. Mother and girl embroidered this scarf from young age. This scarf is like movie that tells the story of this happy occasion. It refers to the journey undertaken by the bride from her parent's house to her groom's house in another village.

The bride's scarf is divided into several horizontal lines from bottom to top. On each line she draws a repeated shape with a relation to this occasion. The artist draws triangles in order to protect her daughter from envy. In the second line she draws a number of brides which represent the bride and her friends around her. In the following line, she draws the camel which is the method of transportation of the bride and her family to the groom's house. Then the lines follow each other. During the journey she passes through wheat fields as evidence to good that waiting her. Then she passes through corn stalks as significance to the diversity of agriculture fields. Then she draws trees and palms to give the sense of long distance between bride's house and groom's house. Then she draws water jugs as indication to the drink of the convoy when they are thirsty. Then she draws a line of stars scattered in the sky to guard the convoy through night as indication to the end of a full day. Then she draws a mosque to indicate the arrival to the groom's village and passing near the mosque. Then she draws a house as significance of the arrival of the convoy to groom's house (the marital home). Sometimes she draws ladder to indicate that the house is composed of two floors. These drawings include some of the bride's collections such as come and headscarf (Elmesery,2004,21).

In tally art the symbols are not limited to the folk heritage. There are new modern symbols derived from the elements that surrounded the folk artist or when she faces a new topic which affected on her and not dealt with it before. This appeared in a motif called "kahareb "which symbolizes the light column. The folk artist created it when electricity enters villages. Figure (8).

This symbol is accepted and settled and repeated by tally artists. Changes and innovations are available but they need repetition to settle in the mind of folk group. This is not owned by one person but to entire group. The story of the scarf in Assuit and Suhag expresses this idea clearly (Elmesery,2004,20).



**Fig.7. bride's scarf**

*Collections of Folk Arts Museum in Cairo under the no. 941*



**Fig.8. kahareb' electricity' motif.**

*Collections of Folk Arts Museum in Cairo under the no. 299*

### 2.3 INHERITED MOTIFS OF FOLK EGYPTIAN TALLY

There are many and multiple inherited motifs in tally art. Most of them are derived from the surrounding environment of the folk artist. Nature is the main inspiring for her (Elmesery,2004,19). Tally artist using different element. This will be clear through the analytical study to the inherited motifs of Egyptian folk tally ((human elements, geometric elements, plant elements, animal elements, and still life elements). The following is a presentation for these motifs:

#### 2.3.1 HUMAN ELEMENTS

Human elements were one of the important elements on tally as it seen in several subjects such as in table no.(1). We see the bride, the bride and her friends, school girl, guards and soldiers.

Plastic artist abstract human elements into two figures:

- 1- Through using rhombus, triangle and straight lines (vertical and diagonal) such as shape (1-A), (1-B).
- 2- Through using square, triangle and straight lines (vertical and diagonal) such as shape (1-C).

We notice that the artist using alternating regularity repetition method when she repeats the bride element. She separates between human elements by using rhombus and abstract plant. shape (1-A).

#### 2.3.2 ANIMAL ELEMENTS

Camel is one of the most important animals in tally art. This may be due to the nature of Assuit and Suhag city. We see camel in the scene that reflects the Prophet carrying. shape (2-C). Camels also appear on the bride's scarf in the scenes that indicate the convoy that carrying the bride to the marital home. The folk artist handles this element in two different ways through using triangles and straight lines (vertical and diagonal) such as table no.(2). Camel may be appears alone such as shape (2-A). It may appears in a group surrounding by plant branches, shape (2-B). Camel may appears carrying a triangle on his back, shape (2-C), or a square with two cross diameter such as in table, shape (2-D)

### 2.3.3 PLANT ELEMENTS

Plant elements appear a lot in tally art as a result to the agricultural nature that surrounding the folk artist. She express them as in table no.(3), flower motifs shape (3-A), trees shape (3-B), palms shape (3-C), palm leaves, wheat and corn stalks shape (3-D), plant baskets shape (3-E). The folk artist abstract these elements through using a group of straight lines (vertical and diagonal), rhombus and stars shape.

### 2.3.4 GEOMETRIC ELEMENTS

Geometric elements in tally art appear as motifs that linked between natural environment elements and some folk beliefs. For example, using triangle as abstract shape reflects the mountains which are near the region. Triangle used like "hijab" to protect from envy and risks.

Due to the importance of " hijab " in the folk artist life, it appears in different shapes. She draw it large or small or coordinate a group of triangles to create a new shape combine between the function and the aesthetic shape as in shape (4-A) and table no.(4). Folk artist also uses rhombus as " hijab ", shape (4-B). She added it to the decoration around the neck which is like necklaces and end with a knot hanging from it a big rhombus which is called by tally artists "hijab", figure(9).



**Fig.9. "Hijab" necklace**

*Collections of Folk Arts Museum in Cairo under the no. 926*

Circle shape is used to express "millimes"- penny- motifs, millimes is the currency which used in that time. , shape (4-C). Zigzag line which consist of several ascending and descending lines symbolize the water of Nile (Elmesery,2004,19), shape (4-D). The five lines decoration, three in front and two at the side of the dress. The number five has a magic significance. The people use this number to protect them, as they said:" five and five in the eye of the enemy" (Elmesery,2004,20) .

### 2.3.5 STILL LIFE ELEMENTS

Still Life elements vary in tally art. In table no.(5) the mosque, shape no.(5-A), different shapes of crosses, shape (5-B), water jugs and vases, shape (5-C), electricity things, shape (5-D), comb , shape (5-E), drum, shape (5-F), hearts , shape (5-G). There is a new abstract motif expresses the knock on the hands, shape (5-H). The artist inspires these symbols from her surrounding environment. Tally artist abstract these elements through using dots and straight lines (vertical and diagonal) and geometric shapes such as square, rectangle, rhombus, triangle and circle.

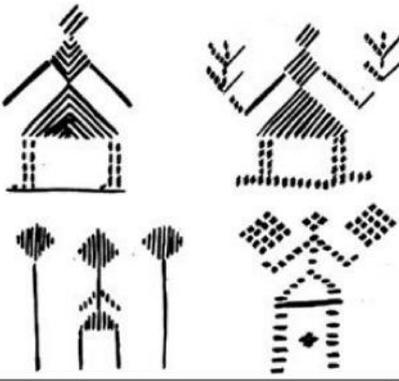
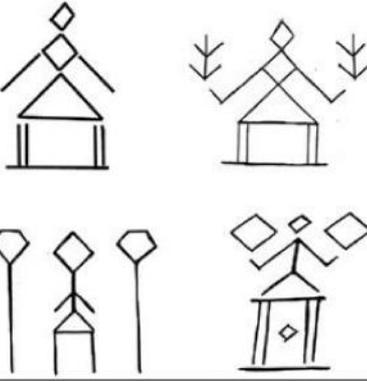
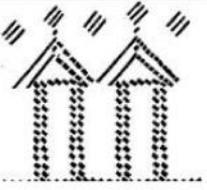
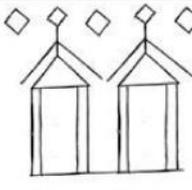
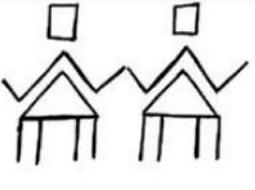
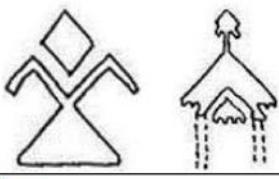
	Motifs		Geometrical analysis	
<b>Human elements</b>				
	Shape (1-A) Bride.			
				
	Shape (1-B) Bride and her friends.	Shape (1-C) School girl.	Shape (1-B)	Shape (1-C)
				
Shape (1-D) Guards and soldiers.				

Table no.(1)

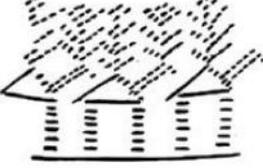
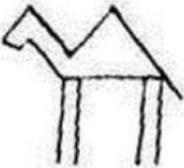
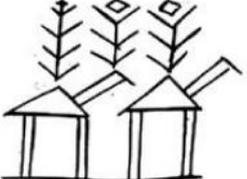
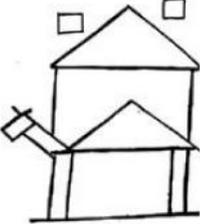
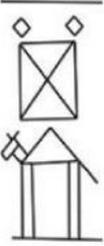
	Motifs		Geometrical analysis	
<b>Animal elements</b>				
	Shape (2-A) Camel.	Shape (2-B) Camel surrounding by plant branches.	Shape (2-A)	Shape (2-B)
				
	Shape (2-C) Prophet carrying.	Shape (2-D) Prophet carrying.	Shape (2-C)	Shape (2-D)

Table no.(2)

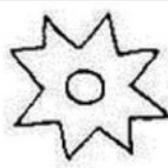
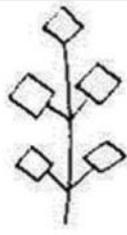
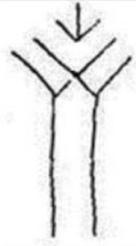
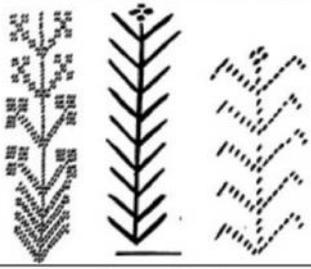
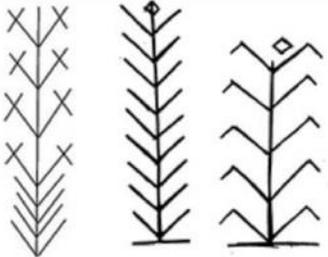
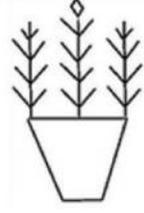
	Motifs			Geometrical analysis		
<b>Plant elements</b>						
	Shape (3-A) Flower.	Shape (3-B) Tree.	Shape (3-C) Palm tree.	Shape (3-A)	Shape (3-B)	Shape (3-C)
						
	Shape (3-D) wheat and corn stalks.	Shape (3-E) plant basket.		Shape (3-D)		Shape (3-E)

Table no.(3)

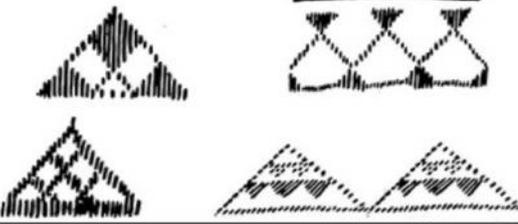
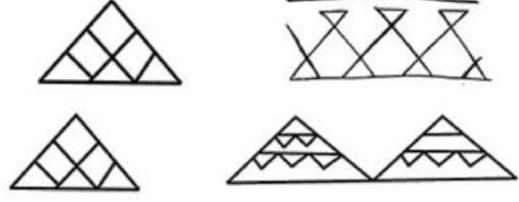
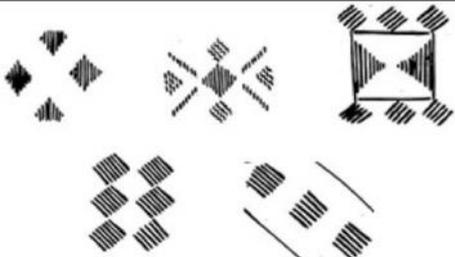
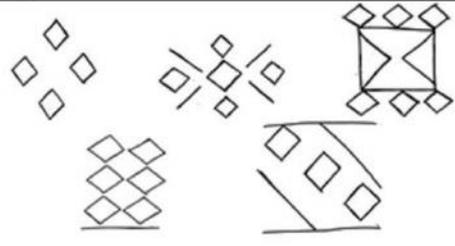
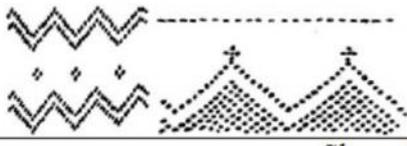
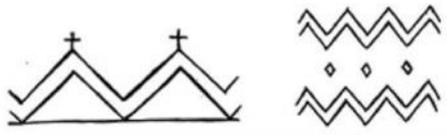
	Motifs	Geometrical analysis
<b>Geometric elements</b>		
	Shape (4-A) Triangles.	
		
	Shape (4-B) Rhombus " hijab ".	
		
Shape (4-C) Circles "millimes".		
		
Shape (4-D) Zigzag line.		

Table no.(4)

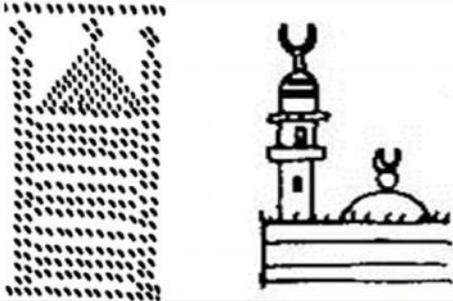
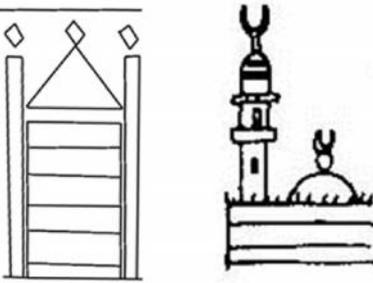
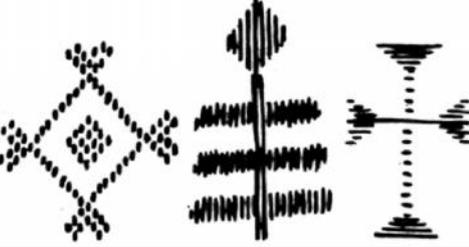
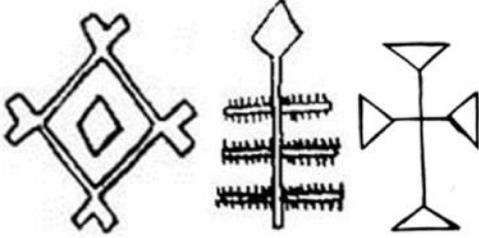
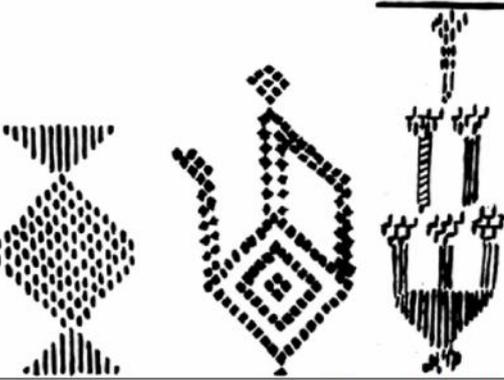
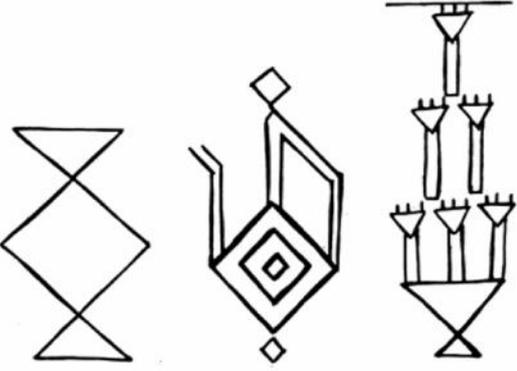
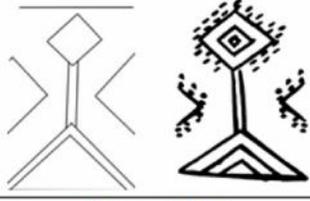
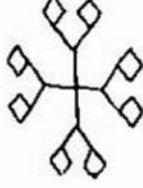
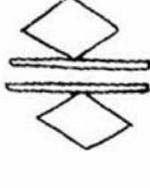
	Motifs		Geometrical analysis		
Still Life elements					
	Shape (5-A) The mosque.				
					
	Shape (5-B) Crosses.				
					
	Shape (5-C) Water jugs and vases.				
					
	Shape (5-D) Electricity things.	Shape (5-E) Comb.	Shape (5-D)	Shape (5-E)	
					
Shape (5-F) Drum.	Shape (5-G) Heart.	Shape (5-H) Knock on the hands.	Shape (5-F)	Shape (5-G)	Shape (5-H)

Table no.(5)

### 3 FASHION IN UPHOLSTERY FABRICS TREND

Following the newest international fashion is considered as one of the most important aims of textile printing designers to help him in the innovation of designs follows international fashions tracks. In this research, the two researchers tend to know the most important features of 2013/2014 and 2014/2015 fashion, for upholstery fabrics, to make the research designs which are derived from motifs of Egyptian tally art keep pace with the international fashion in upholstery fabrics printing field.

As for 2013/2014 fashions, raw materials of upholstery fabrics tend to luxury and bright materials. So world-famous furniture brand "Bretz" created a unique living room furniture collection with inlaid Swarovski crystals. The German brand is known for its splendor and avant-garde style.

The most important thing is that they are studded with Swarovski crystals. The designers chose to highlight the opulence and grandeur with gold and brilliant yellow colors, decorated with sparkles.

They use Swarovski crystals to stud upholstery fabrics in "Bretz". Swarovski crystals are also use in "Sedar" for curtains in a group of designs characterize by tenderness and simplicity, but Swarovski crystals giving it a very sparkling and rich effect (<http://beauty.bgfashion.net>,2013).



*Fig.10. Swivel chair and round stool studded with Swarovski crystals from Bretz*

*(<http://beauty.bgfashion.net>,2013)*



*Fig.11. Jewellerized Curtains Made with Swarovski elements from Sedar*

*([www.sedaremirates.com](http://www.sedaremirates.com),2013)*

As for 2014/2015 fashion, Heimtextil Trend 2014-2015 which is the creative way to discover the most important and international trends at the beginning of every year, and a first-class orientation aid for product developers, furnishing specialists and designers.

The shadows of the night create a dark, mystical and elegant colour series dominated by deep black, which is particularly expressive on lustrous materials. Rounding off the colour world are dark, coloured accents – pepped up by metallic champagne and gold.

Rubberised, liquid looks and glossy surfaces interact with furs and long-haired, smooth hides. Clarity and severity give the sumptuous textiles their modern appearance.



**Fig.12.** *The beauty of the night.*



**Fig.13.** *Dark lux.*

The combination of tradition and handicrafts on the one hand and industrial and mechanical methods on the other dominate the look of 'Craft Industry'. A sunny-warm and lively colour series is oriented towards natural landscapes with sky, mountains, lakes and forests, which contrast with industrial, metallic coal, copper and old gold tones.

'Craft Industry' shows lively surfaces with irregular textures and lots of structured elements. Important are qualities with an authentic image and materials with vintage character, as well as restrained destroyed and used looks (<http://heimtextil.messefrankfurt.com>, 2013).



**Fig.14.** *Craft Industry.*



**Fig.15.** *A sunny-warm.*

#### 4 METALLIC FOIL PRINTING

By using a special adhesive, either through screen-printing or hand – painting, metallic foils can be applied to fabric by heat and pressure to achieve a reflective surface. There is no limitation to the intricacy of design, providing the glue is of a printable consistency. foils are available by the roll in a variety of finishes and widths, it can be overlapped if necessary in order to cover large areas . Spirit-based adhesives like "Metatran" (Sericol), are specifically designed for foil application and can be diluted with white spirit to reach the desired consistency. The drawback of a solvent – based glue is cleaning the screen after printing. A soluble screen wash (i.e. one that mixes with water) is minute, but no longer, otherwise the image will start to break down, the screen is then hosed down in the normal way.

The factors that should be taken into account when using foils include:

- Type of base cloth (foil heat transfer print is widely used in kinds of cotton (Figure 16), blend textile (Figure 17).
- Consistency of the adhesive in relation to the screen mesh size and detail of design.
- Number of pulls.
- Length of time left to dry and in what conditions.
- Temperature of heat press or iron.
- Pressure applied during heat treatment.

#### 4.1 METHOD

- 1- screen - print design onto cloth using chosen adhesive.
- 2- depending on manufacturer 's instructions, leave to dry thoroughly for the required length of time.
- 3- Cut foil a little bigger than the size of the printed design and lay onto the cloth shiny or patterned side up.
- 4- Set the heat press to 165-170 °c (329-338°F) and at the correct pressure, and place cloth and foil ( cloth side down ) between the protective silicone sheets . set for 20 seconds.
- 5- Allow to cool before carefully peeling off the backing paper,

The foil should then have transferred successfully to the glue printed design(Taylor ,2003 ,108).

#### 4.2 FEATURES

- 1) Eco-friendly;
- 2) Easily to be transferred.
- 3) With foil effect, bright colors and be washable ([www.wisegeek.com](http://www.wisegeek.com), 2011).
- 4) high print quality with unparalleled abrasion resistance for a permanent print.
- 5) high-speed printing to match the fastest production line speeds.
- 6) clean and instantly dry printing in all operational environments
- 7) ability to apply a shiny metallic foil print onto a variety of substrates.
- 8) low initial and long-term costs ([www.rotechmachines.com](http://www.rotechmachines.com) ,2013).



**Fig.16. Metallic cotton fabric/foil printed fabric**  
([WWW.factory.dhgate.com](http://WWW.factory.dhgate.com),2013).



**Fig.17. Nylon/cotton/metallic fabric/foil printed fabric**  
([WWW.factory.dhgate.com](http://WWW.factory.dhgate.com),2013).

#### 4.3 FOIL PRINTING ON TULLE FABRIC

Tulle fabric metallic foil printing Figure (18) used in wedding dress, stage cloth, garment decoration, upholstery fabrics. Shining under the light.



**Fig.18. Foil Printing On Tulle Fabric**

## 5 DESIGNS IDEAS

This research focuses on the innovating contemporary designs suitable for printing upholstery fabrics and inspired from motifs of Egyptian tally art using metallic printing on organza fabric to keep pace with modern fashion of upholstery fabrics printing. The following is a presentation for these designs:

### 5.1 DESIGN IDEA NO. (1)

Design idea no. (1-A) depends on the using of various groups of plant and geometric elements and distribute them with varied repetition in the area of the design. At the bottom of the design the geometric element repeated regularly while the plant element repeated as falling repetition. This leads to a kind of regular rhythm in the artwork with taking into consideration the consistency of units and spaces around it. The designer re-distributes the elements of this idea to be compatible to use as furniture fabrics.

In idea (1-B) the plant element is used in a new way. It repeats with a circular shape around a central axis to be like a star shape, and repeats it until the edges touches each other and make semi-geometric spaces varied in size and shape.

\*In **color** treatment of this idea the artist uses free color spots that took the reddish purple color with its degrees as a background containing the other art work elements which take the silver color. This assures the relation between the artwork elements and its background, and support the correlation between artwork elements and its unity.

### 5.2 DESIGN IDEA NO.(2)

Design idea (2-A) depends on the triangle unit which consists of a group of broken lines gradients from the space from top to bottom. It repeated in slash direction which caused kinetic rhythm in the design. The repetition of the unit with the gradient of spaces from one side of the design to the other side to contact with each other which assures the correlation of these units and support the unity of the whole design. \*The combination between silver white **color** with metallic luster and black **color** give brightening and high artistic value to the design which give the sense of richness.

Design idea (2-B) inspired from the bottom bar (Kanar) which is the most suitable treatment for curtain fabrics. The bottom bar takes the shape of horizontal bars consisting of triangles which are repeated in a sequential way and in different direction. In the design field the artist repeated the broken line unit which represents water wave. This varied in the area, direction and light which give the sense of ascending power and horizontal extension. It also gives the sense of gravity and balance. \*The use of black **color** assures this balance.

### 5.3 DESIGN IDEA NO.(3)

Design idea no. (3-A) depends on mixing a various group of plant elements with curved lines. The artist organizes the distribution of these plastic elements by repeating them with different sizes and directions on a background of geometric shapes that take the vertical direction in the design. This led to cut the monotony and gives neutral consistent. The merge of the two shapes produce harmony and contrast in the relation which enrich the design value. This treatment is considered as one of the most appropriate aesthetic treatments for curtain fabrics. The curved plant elements formed a bottom bar to the artwork which gives the sense of weight and falling.

Artwork elements are re-distributed in the design idea no. (3-B). Plant elements uses in free repetition overlapping with a group of vertical lines. This creates what is called good-neighborly between each part in the artwork which ensures its unity and gives the sense of continuous relation between each part.

\***Color** in this idea contributes with important part in organizing visual perception for the artwork. The artist uses black as a background includes work elements. It is like the connection that connecting work elements with each other and ensures the unity and balance of these elements.

### 5.4 DESIGN IDEA NO. (4)

Plastic construction of design idea (4-A) depends on rhombus unit which symbolizes the cross. It considers as one of distinctive decoration of Tally art. The artist uses rhombus in horizontal strips in ascending and descending way in each bar. The overlapping of horizontal strips and vertical strips with less transparency degree achieve a kind of harmony rhythm in the design. The distribution of light and dark color's degree between horizontal and vertical strips in rhombus motif achieves

balance. \*White **color** sits on the furniture fashion throne for this year. The designer uses silver **color** with dark blue to give the sense of richness and lavish.

Design treatment (4-B) structure depends on the broken line (Zigzag) which consists of rhombus unit. These lines organized in sequence way in a vertical direction which inspires the sense of strength and hardness of shapes. The wavy lines draw to give tenderness and flexibility. The wavy lines repeat ascending and descending to give rhythmic movement like waves movement. \*The use of light **color** on the dark ground gives a great impact on achieving balance as whole.

### 5.5 DESIGN IDEA NO. (5)

Design idea (5-A) depends on the creation of a principle unit that the design based on it. It consists of a geometric unit that repeated inside it alternately two plant shapes. Regular repetition used as one of the basic aesthetics structures of the design. In the lower part of the design the artist uses across bar. This makes the design suitable for using for curtain fabrics. The unit repeats to give the sense of ascending power and vertical extension. The external geometric shape of the unit repeated at the upper part of the design. This led to the creation of rhythmic harmony based on the consistency of the units and the spaces around them.

The idea (5-B) depends on the repetition of the basic unit of the work in a net shape that covering the artwork ground. This makes harmony and correlation between design units and achieves a kind of rhythm based on using repetition that gives the shape extensions without limits.

\* The repetition of the **color** between the light color of the shape and the dark color of the ground ensures the rhythm of the work which led to a kind of rhythmic harmony based on organizing the perception between the parts of the artwork with each other and link between them.

### 5.6 DESIGN IDEA NO. (6)

Design idea (6-A) depends on a triangle divided into a group of rhombus and triangles from its interior. There is a slash line divided the design into two parts. Each part consist of a group of horizontal strips consisting of a groups from the previous triangles, varied and graduating in area from the bottom to the top in one side of the design and from the top to the bottom on the other side. Triangles directed to the top on the right side and to the bottom on the left side. The diversity in area and direction of the triangles gives rhythm and dynamic to the design in general. The eyes in its movement through the design watch new relations integrated between shapes.

The plastic construction of design idea (6-B) depends on the width bar from the previous triangles shapes. Then cross-strips from triangles repeated in the centre of the design from distance which gives the sense of extension to the artwork. The repetition of the triangle unit achieves correlation and movement rhythm. The overlapping between triangles parts has a great impact on achieving depth in the design.

### 5.7 DESIGN IDEA NO. (7)

The creation process in design idea no(7-A) based on the using of a group of human elements like guards and soldiers and coordinate them in an innovative way that forms a group of vertical bars balance with the borders that consist of the repetition of the broken line at the bottom of the work. The overlap and combination of these elements assures the unity and correlation of these elements to form a net depending on the using of repetition which consider as one of the aesthetic structure of the design. This diversity of the artwork elements and its positions assures balance and rhythm in the artwork through the vision.

Design no (7-B ) depends basically on using overlapping and repetition between the geometric elements to form an innovative composition mixing between the aesthetic of those two methods to consist together in a neutral aesthetic appearance. The overlapping and the repetition of the shapes produce harmony and contrast in the relation which enriches the design value. Transparency uses to show these elements on horizontal lines shape. These kind of aesthetic treatments give the sense of extension and continuity.

\*The artist uses brown **color** for the ground and the silver for the ornaments. Shapes distributed on the ground on a balanced way which gives the design a kind of correlation that comes from this color relation for shape and ground. This gives the sense of comfort in the viewer's feelings.

## 5.8 DESIGN IDEA NO.(8)

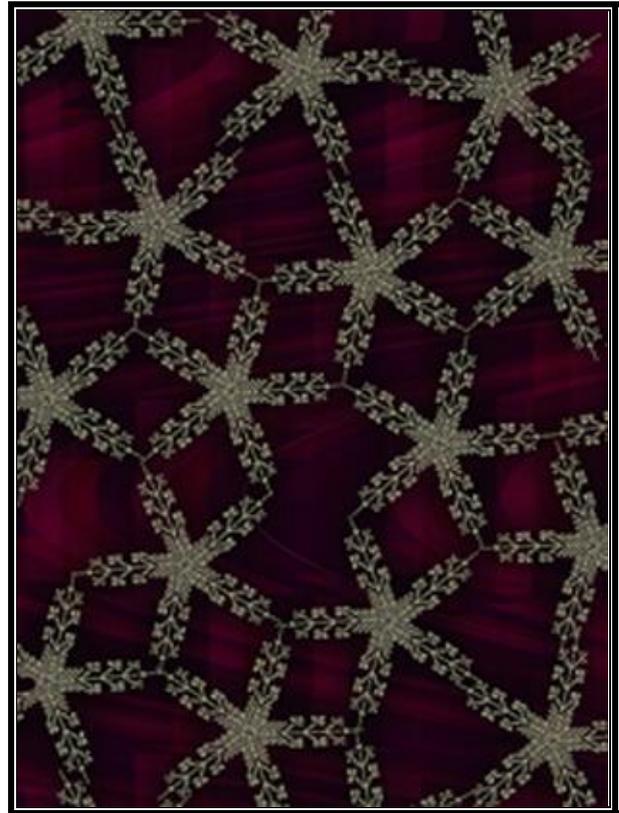
Design idea(8-A) depends on kahareb(electricity) motifs which stands for (light column). The folk artist inspired it at the entering of the electricity. This motif consists of (rhombus varied in spaces stands for the top of the column and its sides- the triangle shape which represent the base- the vertical line that connecting between the top of the column and the base). Kahareb (electricity) unit repeats in horizontal way. The units repeat right and left in a strips way exchanging with the other strip from the same unit. These strips distributed in regular sequentially repetition in horizontal direction which gives the sense of dynamic and non-monotony in the design.

Design idea (8-B) depends on repetitive strips in a slash direction. These strips consist of neighbored kahareb (electricity) unit. The repetition of the unit by this way did not lose the work its dynamic, this is because the diversity of the geometric shapes that formed kahareb motif. \*The overlapping between bright golden yellow, orange and brown **color** achieve rhythm in the design through the good distribution of colors and surface values.

*Design idea no. (1)*



*Design idea no. (1-A)*

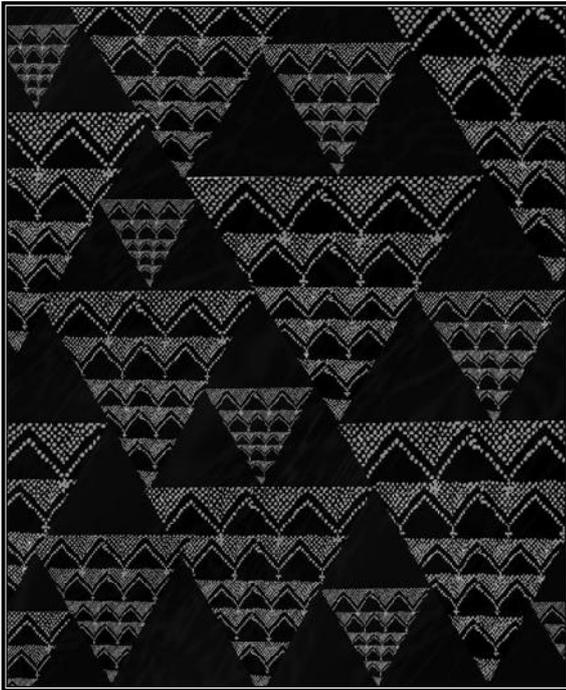


*Design idea no. (1-B)*



*Suggested usage*

*Design idea no. (2)*



*Design idea no. (2-A)*



*Design idea no. (2-B)*



*Suggested usage*

*Design idea no. (3)*



*Design idea no. (3-A)*

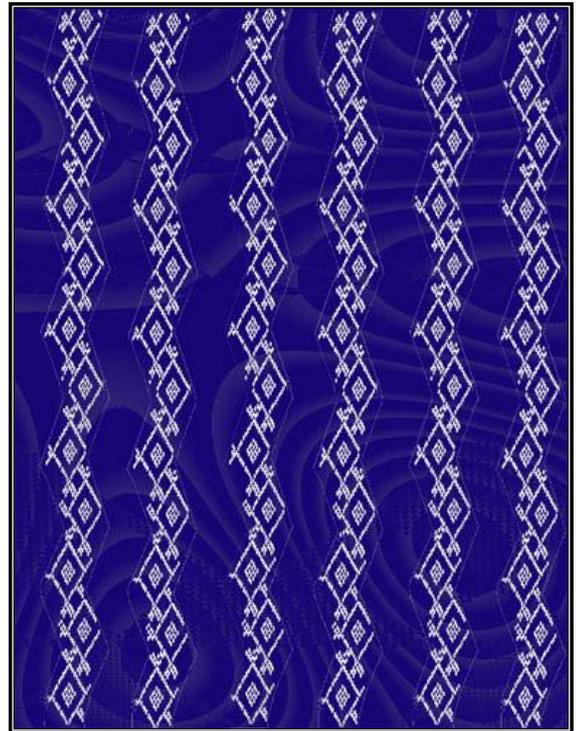
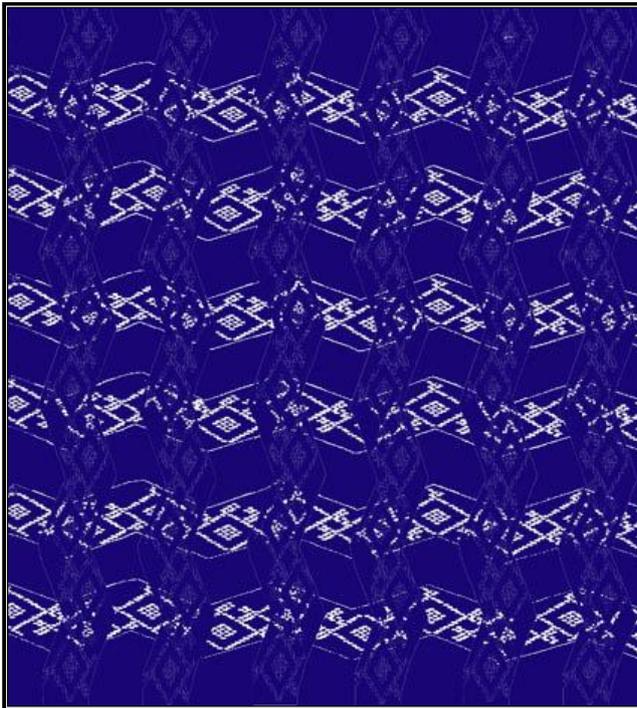


*Design idea no. (3-B)*



*Suggested usage*

*Design idea no. (4)*



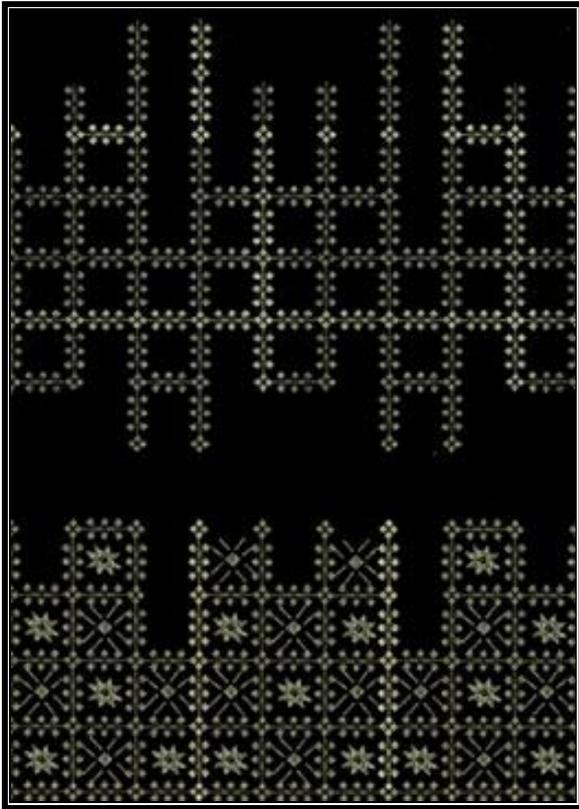
*Design idea no. (4-A)*

*Design idea no. (4-B)*



*Suggested usage*

*Design idea no. (5)*



*Design idea no. (5-A)*

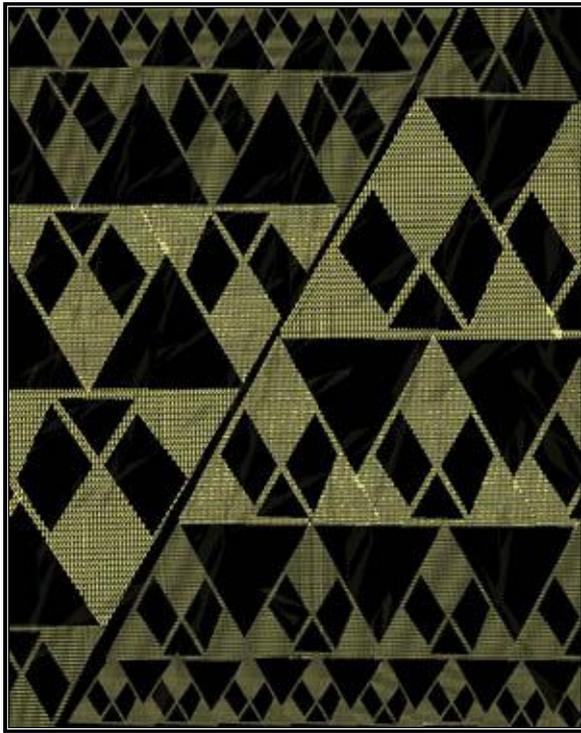


*Design idea no. (5-B)*

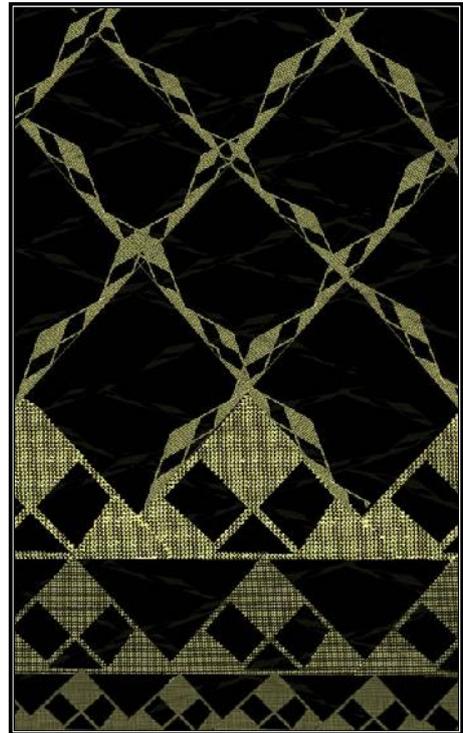


*Suggested usage*

*Design idea no. (6)*



*Design idea no. (6-A)*

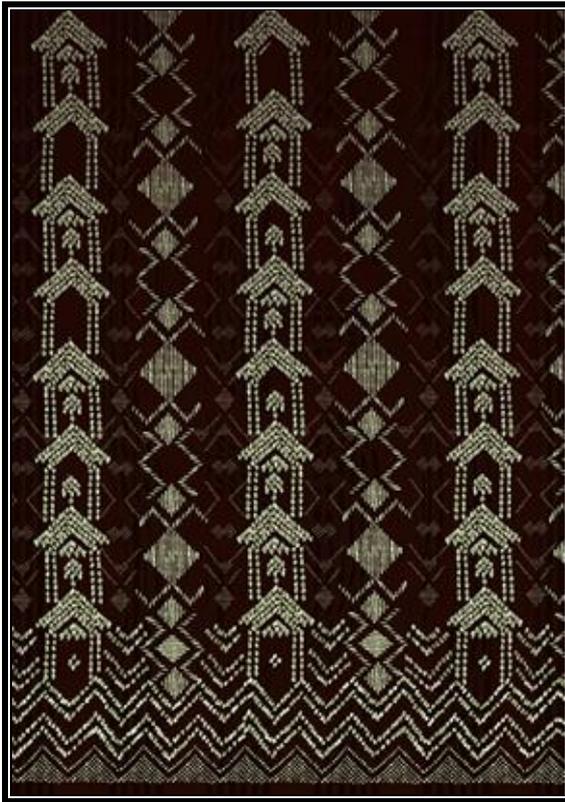


*Design idea no. (6-B)*

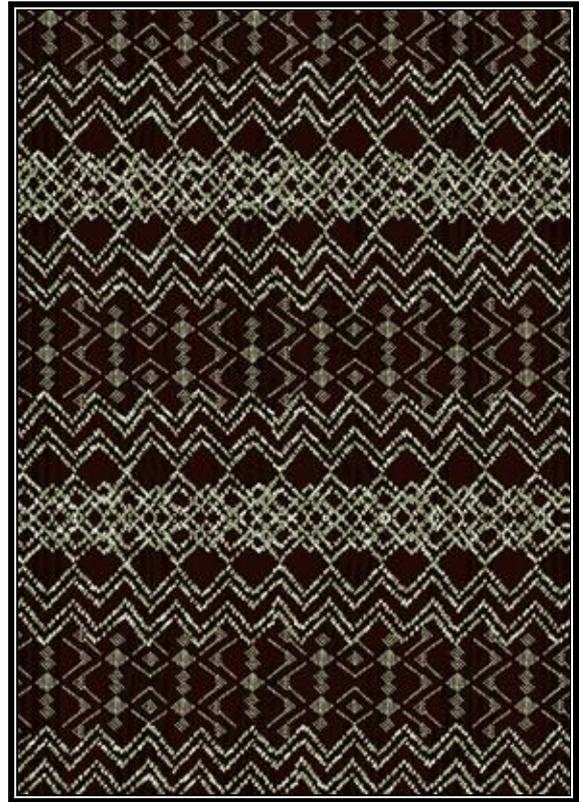


*Suggested usage*

*Design idea no. (7)*



*Design idea no. (7-A)*



*Design idea no. (7-B)*

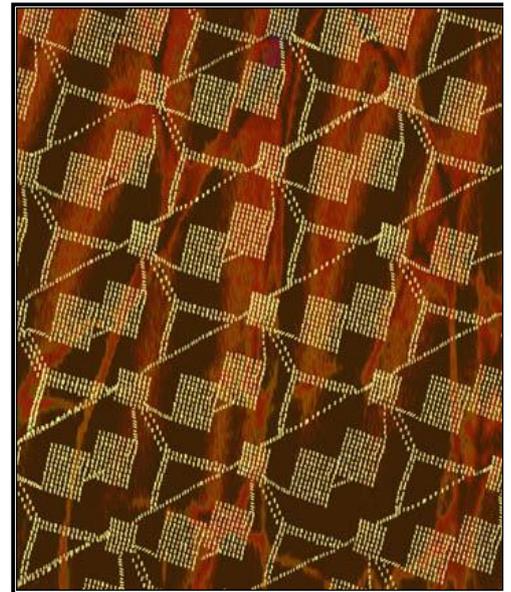


*Suggested usage*

*Design idea no. (8)*



*Design idea no. (8-A)*



*Design idea no. (8-B)*



*Suggested usage*



## 6 RESULTS

- Cultural heritage in all its forms and manifestation is a record of human values and experiences. It encourages, sustains originality, and develops the feelings of identity and national belongingness. Investing this cultural heritages properly can actually lead to economic development as it becomes a new scarce of wealth.
- Study and analysis motifs of Egyptian tally art in folk Egyptian fashions in Assuit and Suhag, including its aesthetic and plastic values. This is a resource for the creation of unique designs suitable for printing contemporary upholstery fabrics

## 7 RECOMMENDATIONS

- Pay attention to the designs of printed upholstery fabrics to keep pace of the contemporary fashion. The designs affects on the sense of buildings and appear them in a luxury way. The design raises the product value from artistic and aesthetic side in addition to its useful functions.
- Specialists in heritage and marketing fields cooperate in developing the products and linked them to the modern needs ( curtains- patterns of modern fashions- furniture- covering furniture....etc) and provide external and internal markets for tally products to maintain the original folk artistic formation for tally art.

## REFERENCES

- [1] Elmesery, N . (May 2004). Documentation and development of Tally art, National Council for Women, Egypt.
- [2] Sherif , H.A . (April 1965). Symbol in plastic folk art, Folk Arts magazine, issue (2), The General Egyptian Book Authority, Cairo, Egypt.
- [3] Taylor, J.K . (2003). Dyeing and Screen Printing on Textiles, A and C Black, London.
- [4] <http://beauty.bgfashion.net/article/5598/43/luxury-furniture-with-swarovski-from-bretz>, March 2013.
- [5] <http://factory.dhgate.com/metallic-fabric/cotton/metal-foil-printed-woven-fabric-p48500210.html>, April 2013.
- [6] [http://heimtextil.messefrankfurt.com/frankfurt/en/besucher/trend/trends\\_2012.html](http://heimtextil.messefrankfurt.com/frankfurt/en/besucher/trend/trends_2012.html)
- [7] <http://www.nadim.org/Tally.html>, May 2013.
- [8] <http://www.rotechmachines.com/products/hot+foil>, April 2013.
- [9] [http://www.sedaremirates.com/en/home\\_en.php](http://www.sedaremirates.com/en/home_en.php)[http://www.sedaremirates.com/en/home\\_en.php](http://www.sedaremirates.com/en/home_en.php), April 2013.
- [10] <http://www.wisegeek.com/what-is-foil-stamping.htm>, May 2013.