

2021

A suggested procedure for wearable art design from Paul Klee's paintings

Wafaa Abd Elradi Qurashi

Assistant Professor, Fashion and Apparel Design Department, Faculty of Applied Arts, Helwan University,
warady@hotmail.com

Follow this and additional works at: <https://digitalcommons.aaru.edu.jo/faa-design>



Part of the [Art and Design Commons](#)

Recommended Citation

Qurashi, Wafaa Abd Elradi (2021) "A suggested procedure for wearable art design from Paul Klee's paintings," *International Design Journal*: Vol. 11 : Iss. 4 , Article 4.

Available at: <https://digitalcommons.aaru.edu.jo/faa-design/vol11/iss4/4>

This Article is brought to you for free and open access by Arab Journals Platform. It has been accepted for inclusion in International Design Journal by an authorized editor. The journal is hosted on [Digital Commons](#), an Elsevier platform. For more information, please contact rakan@aarj.edu.jo, marah@aarj.edu.jo, u.murad@aarj.edu.jo.

A suggested procedure for wearable art design from Paul Klee's paintings

Dr. Wafaa Abd Elradi Qurashi

Assistant Professor, Fashion and Apparel Design Department, Faculty of Applied Arts, Helwan University, warady@hotmail.com

Abstract:

This paper reveals a suggested approach that designers can emulate when choosing techniques that express the aesthetic values and concepts inherent in paintings and applied in wearable art. Some of the paintings of the abstract artist "Paul Klee" were used as an example in this research, where the main problem faced by the researcher was to find a compromise that could bring the original artwork from the walls of museums to the ground in a way that would be accepted by the ordinary public without prejudice to the artistic values that the employer wanted. Accordingly, the researcher's first task was to find a way to preserve the original message that the owner of the artwork wanted when designing a piece of wearable art. Understanding the original artwork from some publications that dealt with his criticism and then analyzing it artistically by the researcher himself, in addition to studying the advantages of some techniques used in wearable art through the works of some artists, the researcher implemented (4) Pieces of clothing that each of which expresses an original piece of art by Paul Klee, using techniques such as (edge engraving - straight hand sewing - and digital embroidery). Typography), and the results showed that appropriate artistic techniques, expressive materials and design lines can be chosen by determining the artistic value of the artwork through the method. , Emotion, story or theme in addition to analyzing paintings according to the components of the artwork (line, space, color, composition) and the artistic values of the drawing (dimension - contrast). This proposed path allows for the transformation of the artwork into clothing products acceptable to the community and thus spread cultural awareness. Among the segments of society.

Keywords:

Wearable Art, Paul Klee, Textile Art.

Paper received 17th March 2021, Accepted 4th May 2021, Published 1st of July 2021

Introduction:

There are many fashion trends based on or inspired by artworks, and it is noticeable that there is not enough interest in the artistic work that is inspired by it as it is always left to the creativity of designers, and if we add to the above economic and production pressures only we end up losing the basic features of the artist's creative work, so wearable art is the transfer of art. From museum walls to human bodies as a medium (1) To preserve the original message of the creative artist. It has spread widely in the field of fashion, and although it is separate from mainstream fashion, it is closely and intricately linked with the world of art, fashion and crafts. The wearable art has varied means to express itself from natural elements and various artistic movements, including the use of some paintings by artists such as Claude Monet, Gustav Klimt ... and others(2) or it may take an uncommon form, such as the costumes inspired by the artworks of the 17th century Dutch Golden Century by Dutch fashion designers Viktor and Rolf, who intricately transformed baroque paintings with steel frame into pioneering dresses (3). The researcher noticed the use of techniques

as an aesthetic means only without understanding and exploring the meanings and ideas that the artist targets in his work, which negatively affected the quality of the work and the loss of the artistic value of the artwork. Hence, the research is an attempt to suggest a preferred path for fashion designers to follow to contribute to how to choose appropriate techniques to express a work of art.

Statement of the Problem:

- The lack of use of the aesthetic values of the various artworks among the public due to the decline in their reception among a limited group of museums and art galleries visitors and specialists (Some of Paul Klee's works have been exposed as a model for this study).
- The loss of some or most of the original artistic goals of the creative artist who owns the piece of art if it is used as a source of inspiration for the designers.
- If wearable art is seen as a way to overcome the above two problems. But its definition and spread in our eastern societies is very limited due to the lack of acceptance by the ordinary public of the idea of wearing just a famous painting by an artist

Research objectives:

Preserving the artistic message of the original artwork during the design of the piece of clothing.

Research limitation:

Design and produce women's clothes by wearable art techniques (applique, hand stitching, and digital printing) from some of Paul Klee's paintings.

Research methodology:

The research is based on quasi-experimental approach .

Theoretical Framework:**The wearable art movement:**

Wearable art refers to individually designed pieces of clothing or jewelry that are created by hand as beautiful or expressive artwork that includes

acceptable aesthetic considerations as a serious and unique artistic creation (1)

Wearable art originated with a generation of artists who practiced their work in the 1960s and 1970s It was a period that saw a flourishing of performance art and the rise of hippie and street wear, In the 1970s, a wearable art at this early stage was made of traditional techniques in unconventional ways such as sewing, leather ware, weaving, knitting and dyeing (4)then were suddenly enriched with storytelling dimensions as Janet Lipkin was a major leader in the first wave of art wear, creating richly sculptural garments made from vegetable dyed wool fig (1)(5).and Norma Minkowitz created varied textures and patterns 3D and 2D garments made from combination of crochet with knitting fig (2). (6)



Fig (1): 1970s Janet Lipkin.

In the 1980s, wearable art came in line with simultaneous developments in the visual arts, as wearable works demonstrated greater control over techniques and style of painting with greater emphasis on surface imagery as garments by Jean Williams Caciededo fig (3). In the 1990s, wearable art continued to expand and gain more acceptance in mainstream fashion; it became very



Fig (2): 1970s Norma Minkowitz.

interested not only in surface styles, but also comfort and convenience. In the early 2000s, artists showed a keen interest in discovering more techniques and an interest in technology for making wearable garments for this wearable art has moved closer to mainstream contemporary fashion, revealing a stronger shared vision as Alexander McQueen fig (4) (4).



Fig (3): 1980s Jean Williams.



Fig (4): alexander McQueen.

It includes wearable and non-wearable forms using fabric and other fiber products as Teri Nomura made address from scraps of colorful fabric and patchwork fig (5), or clothing made

from non-fibrous materials such as leather, plastic sheeting, metal, etc. as Rebecca Maxim of Seattle, who crocheted 68 VHS cassette tapes into a gown and headdress fig (6) (7).



Fig (5): Teri Nomura at the fifth annual Port Townsend Wearable Art Show in 2015.

Wearable art is used in artistic expressions such as performance art and conceptual art, and it was exhibited in museums and galleries. Hüseyin



Fig (7): Coffee-table skirt, 2000. Hussein Chalayan.

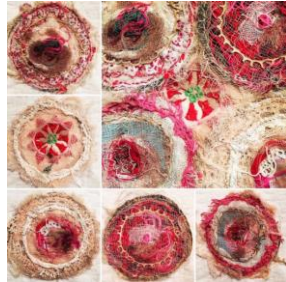


Fig (9) Willemien de Villiers process 2 2014

Characteristics of wearable art:

Wearable art is described as individual, often very personal, and not subject to any uniform aesthetic standards, although wearable art is separate from the prevailing fashion but closely and intricately linked to the world of art, fashion and crafts, so we find it takes a variety of forms it may be a sculpture or flat with various techniques such as knitting, leather tools, weaving, dyeing and sewing, while possessing the spirit of imagination and expression of the artist's vision. (4)

The most important feature of wearable art from fashion is themes and creative application methods, Factors Affecting Wearable Art are:

1- design created: One of the most important factors on which the creation of a wearable piece of art depends is the "artistic" nature of the design / artwork created as (Style - creativity - difficulty - the subject - the emotion). Therefore, the garments



Fig (6): Rebecca Maxim at the 2014 Wearable Art Show.

Çağlayan's works could be given as examples for its use in conceptual art.fig (7) and in the field of performance art.fig (8) (8).



Fig (8): wearable art in of performance art.



Fig (10) Rachael Howard: Fish and Chips, 30x40cm Digital and screen print, appliqué and machine stitch

that will be created do not depend on the serial line of the clothing production process. They are unique, only one.

2- the artist: Should be reflect the emotional world of the artist and the knowledge of the artist on textiles, material, style, form and the techniques. (8)

3- the body: Considering the body as a collaborating tool in the creative process stimulates the visual and expresses it in existence that The true magic of wearable art is heightened when it is worn to life to embrace human natural movement., as Dame Suzie Moncrief founder of (wow) world of wearable art (an international design competition in New Zealand) said :“the joy and energy of wearable art is that it enables designers to see the body as a blank canvas on which they can develop any idea that appeals to them” (9)

Wearable art techniques

There is a close relationship between the clothes of wearable art and the techniques and handicrafts used to convey the concept of the artist, as the artist used materials and techniques such as the use of direct drawing, printing, applique art, patchwork, embroidery, and others. The study is concerned with applique technology and digital printing with hand needle stitches.

Applique:

It is a decorative technique that can be defined as small pieces of fabric that are sewn onto a larger piece of background fabric by hand or machine with raw edges that are beveled or covered with decorative stitching. (10) There are many different types of appliqué as (smooth edge appliqué-raw edge appliqué-reverse appliqué and decorative appliqué) (11)

Many artists have relied on the appliqué technique in many artistic experiments appliqué as it has become an integral part of their visual vocabulary.



Fig (11):Sue Stone; self portrait

hand needle stitches

There are many types of stitches and it has been used very extensively in the art of wearable by manipulating the sizes and shapes of the stitches. It is effective for small size. It can be used as a pen to add details with a variety of effects (textures, directions, light and dark) through different types, thicknesses, and lengths of strings.

A kind of blurred lines, adding to the feeling of uncertainty. Like Joke Lusing, Andrea Hayes, and Sue Stone fig (11) and Hannah Rae(12).(12)(13)

due to the distinct advantages of appliqué art, as it is the ideal technique for creating depth and saving time as this method adds texture and visual depth through layers. Therefore, improve imagery, symbolic and literal, and contemporary practitioners use them to make a statement. As a conceptual tool, such as Willemian de Villiers fig(9), she explains that the material is chosen based on the feeling that the artist is looking for at the moment of its manufacture. The old, worn textiles indicate a weak craving, as they are used to express non-shaped surfaces such as sea foam or weeds, while tightly woven and perfectly flat materials are suitable for use in shapes. Small and defined because it cuts well, As for artist Rachel Howard, she used the technique to create light and darkness by placing fabrics (with a reflective surface such as satin, silk, and velvet) in different directions, creating light and dark effects Fig (10). (12)



Fig (12):Hannah Rae: Rust and Revive, 2018,

Digital textile printing:

It is the process of transferring a design onto fabric using a large format inkjet printer. It has been used to create custom textiles, it is eco-friendly, and provides wide color gamut, with colorful, high precision images and the ability to print detailed designs in bright colors, it has been used in wearable art where artists first paint their prints using traditional techniques such as watercolors, acrylic, gouache, oil and pencil and then put them on digital printing Fig (13). (14)



Fig (13): watercolor, gouache, and pencil effect in digital.

Paul Klee:

Paul Klee was born in a family of musicians in

late 19th century he is one of the most inventive artists of the twentieth century. Influenced by

Surrealism, Cubism and Impressionism he has an undoubtedly distinctive style. A keen of color theory, his works are powerfully effective. He experimented with new artistic techniques and expressive power of colors.

Most of his paintings depict his intellectual curiosity and his detailed knowledge of music, philosophy, and nature (15). Klee was a keen observer of nature and natural elements, (16) he paid sustained attention to color, texture and perhaps above all line: he defined drawing,

It uses a large variety of color palettes from monochrome to very multi-colored, and he used geometric shapes, letters, numbers and arrows, combining them with the shapes of animals and people.

Some of his works are completely abstract; they reflect a dry sense of humor and a diverse mood. Some express political convictions. Klee was a great admirer of the art of children due to its untutored simplicity, which he used in his work. (17) fig (14)

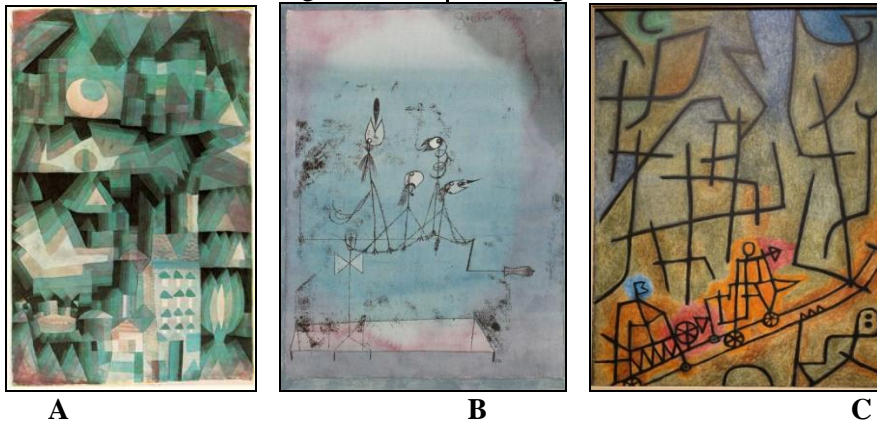


Fig (14): Examples of Paul Kelly's work in which the features of (Cubism A, Surrealist B, Abstract C).

Procedure:

The researcher used four paintings of the artist Paul Klee and applied these on the fabric using textile techniques such as applique, hand stitch and digital printing techniques to produce (4) wearable pieces of art convey the content of original paintings, in the study, the researcher followed the following steps:

- 1- Choosing a group of Paul Klee paintings, each representing an artistic stage with its own characteristics the works are grouped under four themes—nature, architecture, painting and graphic characters and collecting data about it that clarify the content that Paul Klee intended to convey and express in his paintings based on the opinion of critics
- 2- The researcher analyzes the paintings according to the components of the artwork (line, space, color and composition), and the artistic values of the painting (dimension - contrast) and this goes back to their primary role in realizing the message and the content that the artist wanted to convey, as:

Depth is an essential building block in all visual arts. It creates a strong sense of reality in drawing, and despite the distancing of abstract art from the three dimensions, the spatial dimension appeared in the artwork through the changing size and placement of shape, relationship of form to the ground or areas and the difference in the degrees of

colors and their value (18) while Contrast adds variety and unity to the overall artwork that add visual interest, excitement and drama to an art piece. It draws the viewer's attention to the painting and helps guide the viewer to compare the different components of the work, Exploring the arrangement of different parts and their relationship to each other, strengthen the focus of the artwork, and then perceive the content within the painting. (19)(20).

- 3- The researcher chose some of the techniques commonly used in wearable art (raw edge appliqué – straight hand stitching - and digital printing), then he searched for the advantages of each technique by presenting some of the artworks executed with these techniques for some artists.
- 4- Based on the previous steps, the researcher chose techniques that express the aesthetic values of the artwork
- 5- Create a design for each of Paul Klee's paintings based on the content that the artist wanted to deliver through his painting and implement it as a wearable piece of art.

Picture (1) Park Bei Lu, 1938:

Paul Klee's painting was inspired by his impression of nature in a park near Lucerne. that he used to go to visit his wife in the clinic and walk around with her in the park, The painting shows a strong contrast between the dark trees and

the colorful foliage, For this reason, one interpretation of this painting is the expression of the contrast between spring and winter, and contrast. between prosperity and death.(21)

The researcher believes that this was achieved through used elements (line - color - space) as follows:

1-The Lines used are primitive, uneven and jagged with different thicknesses and lengths symbolize the trees , its branches and paths inside the garden, where the trees appeared without leaves as an expression of winter in this painting it is clear the effect of Klee's line and his tendency to detach forms from a definitive ground .

2- The space inside the painting is irregular organic shapes containing smooth, undefined curves express the surrounding colored areas between trees as the foliage on the ground.

3- The colors used are plain calm and devoid of any color gamut in addition to bold black color.

4-Configuration : Lines and spaces combine in a random and disorganized manner, suggesting turbulence and instability

Aesthetic content of artistic painting

1-The depth / Dimensions :inside the painting The artist intends to have his lines and spaces within one dimension to cancel the idea of anthropomorphism to show the extent of the intensity of the conflict within him by using colored spaces with the same brightness without any texture, in this painting it is clear the effect of Klee's line and his tendency to detach forms from a definitive ground by distinguished it with black color against the ground color. That suggested some depth

2- Contrast: It is the contrast of colors between light colors and black within the painting and The

contrast between the heavy, rough lines and the smooth, curved areas to emphasize, the idea of the struggle between death and prosperity, and the clarity and prominence of the black color made it dominate in the painting reflecting his internal pain

Used Techniques:

The researcher used techniques of applique, hand stitching in accordance items of the painting , she used raw edge appliqué techniques to produce special effects matches with the aesthetic content in this painting as:

The depth / Dimensions: The ability to add dimensions, through the used layers of cloth, and the researcher used one material to express both trees and the floor devoid of any texture or color gradient in order to confirm the idea of flatness adopted by the artist in his painting .

Contrast: raw edge appliqué techniques were used to express the idea of contrast between rough trees and their branches against a smooth surface of colored ground area that emphasize the instability, conflict and resistance within the artist.

Implementation :

- The shape of the clothing is designed as an wool open poncho that divides the painting in half, expressing the ongoing struggle within the artist
- The gray in the back matches the mood of the artist, who vacillates between surrender and resistance
- The contrast between the wool material in the design and the cotton in the techniques matches the contrast between winter and spring expressed by the artist in his painting.



Pic (1): Park Bei Lu, 1938



Picture (2) Temple Gardens:

The Temple Gardens "a watercolor that expresses Kelly's impressions of his visit to Tunisia. Through the glitter of a stained-glass window on a sunny day, Paul Klee painted the painting in cubism technique, showing a mixture of

abstraction with reality It expresses the actual feeling of comfort experienced by the artist in the original scene..(22)

The researcher believes that this was achieved through drawing elements (line - color - space) as follows:

1-The Lines used are light precise lines, defining the shapes of houses ,streets and Stairs inside the alleys differ in thickness from one place to another.

2- The space inside the painting is crowded with a complex set of geometric shapes with acute angled , in addition to the curved arches that express the corners and angles of the city of Kairouan, which has become more like a maze.

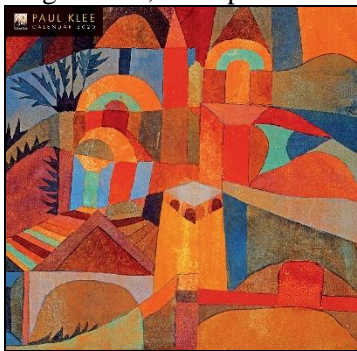
3- The colors used are Intense, bright and transparent colors reflect the incident light rays across the city. Kelly used hot colors of red and yellow in her shades in addition to light blue shades to express the sky in some parts of the background of the painting.

4-Configuration :Lines and distances are arranged in a hierarchical manner, suggesting calm and stability.

Aesthetic content of artistic painting

1-The depth / Dimensions inside the painting : the artist used lines of different intensity and areas of varying size and color to emphasize the depth inside the painting, which is consistent with the idea of congestion in the city.

2- Contrast is present in the painting in more than one form, which is a contrast between hot and cold colors to attract the eye and break up the brown and red colors everywhere. And the contrast between the shades of colors to move between the dark and bright areas, to emphasize the diversity



Pic (2): Temple Gardens.



Picture (3) Caprice in February 1938:

"Caprice in February" revolves around the center of this painting about Mr. and Mrs. Morton Newman in a satirical style similar to cartoons, and illustrates Klee's style, which tends to simplicity and symbolism(16) .

The researcher believes that this was achieved through drawing elements (line - color - space) as follows:

1-the lines the artist used dynamic, bold lines, as he expressed the legs of walking; With two diagonal lines to create the movement.

2- the space The space contains a lot of units with heavy geometric shapes and large color spaces.

and vitality of details, that reflects the artist's influence on the beauty of the sunny city.

Used Techniques:

The researcher used digital Printing technique, hand stitching and add crystal beads to produce special effects matches with the aesthetic content used by artist Paul Kelly in his painting as:

Aesthetic content of artistic painting by used techniques

Dimensions: The use of digital print technology allows to obtain the gradations,texture and shades expressed by artist Kelly in watercolor ,and using knitting lines of varying thickness with a straight stitch expressed the different dimensions and sizes of the buildings, which emphasize the idea of dividing buildings into abstract geometric shapes.

Contrast: Add sparkling scattered crystal beads to express the brightness of light, reflection of sunlight on buildings, and the transparency of the sky, which added vitality and luster

Implementation:

- The form of the clothing was designed as short kaftan tunic with stain material blue in back of design to contrast with red colors in front ,that reflect the spirit of joy and comfort at the same time in proportion to the mood of the artist in the original painting
- The rectangular design lines give an open view of the city

3- The colors used are dusk colors are distributed in geometric spaces and devoid of any color gamut in addition to bold black color.

4-Configuration : all the elements of the painting rotate in the center of this painting in a radiation formation, causing the feeling of violent movement or sudden movements.

Aesthetic content of artistic painting

1-The depth / Dimensions inside the painting resulted from the extreme contrast of the simple black shape of the body on the colored areas of the ground added some depth to the space inside the painting.in addition to The lines expressing the characters are different in lengths, which creates

the spatial dimension in the painting.

2- The contrast resulted between the simple body shape and the details inside the floors, led to the emergence of the figure that represents the center of the painting

2- Used Techniques:

The researcher used techniques applique, hand stitching in accordance items of the painting to produce special effects matches with the foundations aesthetic in this painting as:

Aesthetic content of artistic painting by used techniques

Depth / dimensions: the ability to add dimensions, through the used layers of cloth, and the researcher used strips of wool to express the people inside the painting, while



Pic (3): Caprice in February.

Picture (4) Park of idols, 1938:

The work, drawn on black paper using watercolor, consists of three idols they are clearly outlined in the palette with distinctive pearly shapes and colors. In the painting there is a circular ball-like body representing the sun the painting a unique mystical quality. (21)

1-the lines The artist did not rely on lines as an architectural unit to base his analysis of the surfaces and units in this painting.

2- the space consists of undefined imaginary organic shapes in addition to the shape of a circle

3- The colors used in the painting is a group of basic colors (blue, yellow, red) with a sparkling pearly characteristic that the background is depicted in gray and blue. Where the sun is depicted in red and the rest of the idols are reddish-brown and greenish-yellow, and the remaining gaps between the idols are black.

Aesthetic content of artistic painting

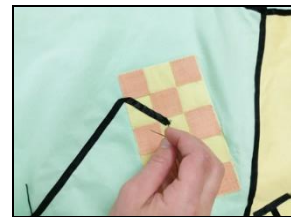
1-The depth / Dimensions inside the painting resulted from the difference in the distribution of the shapes and their places inside the painting, where the shapes at the bottom of the painting appear closer compared to the top of the painting

he used cotton cloth to express the ground and the details in the background.

The contrast :between the use of simple stitches to express details in the background in front of the appliqué technique for people led to highlight the two figures, Mr. and Mrs. Morton Newman as the central point

4- Implementation:

- The shape of the clothes was designed as cotton circular poncho where the circle fits the concept of continuous active movement, which is what the artist focused on in his painting
- The twilight hues in the back match the artist's mood of fun and activity in the painting



2-The contrast exists in the painting between the basic group of colors, which gives it a sparkle that matches the nature of the imaginary spiritual shapes as drawn by the artist, and its contrast with the black color to attract the eye and give it a degree of mystery

2- Used Techniques:

The researcher used digital Printing technique, hand stitching and add crystal beads to produce special effects matches with the aesthetic content used by artist Paul Kelly in his painting as:

Aesthetic content of artistic painting by used techniques

Dimensions: The use of digital print technology allows to obtain the gradations and shades expressed the sense of transparency in parts and opacity in other places which adds the space dimension within the painting ,and using knitting black lines with a straight stitch emphasize the idea of depth and infinity in gaps between the idols.

Contrast: The researcher expressed these meanings through Satin material and bright colors interspersed with sparkling crystal beads to express the pearly color of those idols and the sun

against the dark black hand stitch in the gaps between the idols.

Transparency: The different creative expressions through the gradation of colors gave a sense of transparency in parts and opacity in other places in proportion to the idea of strange creatures, angels or demons.

4- Implementation:

- The design is in the form of a loose-fitting top with an irregular edge of satin material that fits



Pic (4): Park of idols, 1938.



with the unknown organic shapes that are in rotation and movement expressed by the artist in his painting.

- The black color in the back with the shape of strange objects in the front part of the design looks like a complementary picture of the sinking of those objects in that unknown depth, and it matches the mood of the artist from the mystery and secrets expressed in the painting

Results and discussion:

This study aimed to produce experimental artistic designs that convey the implicit concept of original paintings by artist Paul Keel, and it found the following:

- 1- Determining the artistic value of a work of art through style, emotion, story, or theme is an important point in knowing the mood dominating the artist at the time of the artwork and then choose expressive materials and appropriate artistic techniques as shown in the artist's four paintings.
- 2- Paintings that depend on the contrast between the shape and the floor by distinguishing the line and separating it from the floor, such as (Park Bei Lu painting and Caprice in February), that is used with the applique for its ability to create a protrusion through layers of cloth
- 3- Whereas when the role of the line is limited to defining shapes and areas, prominent stitches can be added that give the thickness that varies according to the distance and proximity of the line in the painting as (Temple Gardens painting).
- 4- Paintings that depend on color contrast through color gamut or degree of gloss and brightness, digital printing technology is used with it for its ability to create this diversity, harmony and transparency between colors. Crystal beads can also be added to emphasize the reflection of light on the colors, as (Temple Gardens painting and Park of idols).

Conclusion:

It is considered an important way for individuals to express their unique identities, emotions, ideas and culture and turn them into 3D products on the one hand and then encourage society to accept and embrace them through wearing them on the other hand, then spread cultural awareness among segments of society through a clothing product for the public.

It can be used as a nucleus for small projects. It focuses on skills and craftsmanship such as hand painting and knitting, appliqué and hand embroidery that cannot be achieved in the fast fashion world and thus meets the needs of consumers, stimulating their desire to buy, it can enhance appreciation and attachment towards clothes. It is a good way to add unique details to clothes and thus emphasize their individuality. Where wearable art garments can do something special, in the same way as haute couture. Apparel like this can also be seen as investments on the economic and emotional levels and due to the handicrafts and the technical value of these products, consumers' attachment increases to them which improves the frequency of using the products and extends the life cycle of the products, thus enhancing the competitiveness of products in the market.

References

1. L. Pitcher .“Wearable Art’s Comeback: Fashion Is the New Canvas for One-of-a-

- Kind Paintings” . 2020. Retrieved from <https://observer.com/2020/11/wearable-art-original-painting-fashion/>
2. When art met fashion. Retrieved from. <https://www.fashionmagazine.com/when-art-met-fashion/>
3. Framed Paintings? Wearable Art?. Retrieved from. <https://www.designswan.com/archives/frame-d-paintings-wearable-art.html>
4. L. Whitley.” Wearable Art”. Retrieved from . <https://fashion-history.lovetoknow.com/fashion-history-eras/wearable-art>
5. Edgy 1970’S crocheter art: Janet Lipkin Decker. 2012. Retrieved from. <https://www.crochetconcupiscence.com/2012/06/edgy-1970s-crochet-artists-janet-lipkin-decker/>
6. D. Blakeley .” Norma Minkowitz Fiber and Mixed Media” . Retrieved from [.https://zoneonearts.com.au/norma-minkowitz/](https://zoneonearts.com.au/norma-minkowitz/)
7. Artists chosen for 2016 Wearable Art Show. March 8. 2021. the leader journal.USA . Retrieved from [.https://www.ptleader.com/stories/artists-chosen-for-2016-wearable-art-show,24330](https://www.ptleader.com/stories/artists-chosen-for-2016-wearable-art-show,24330)
8. S . Odabaşı.” A DESIGN METHOD ON WEARABLE ART”. November 2016.
9. world of wearable art (wow) . Retrieved from. <https://www.pottonandburton.co.nz/wp-content/uploads/2015/02/WearableArt-sample.pdf>
10. M . Storgaard.” What is the Difference between Applique & Patchwork?” . Retrieved from [.https://sewingmachinetalk.com/the-difference-applique-patchwork/](https://sewingmachinetalk.com/the-difference-applique-patchwork/)
11. J. Chalmers.” What are the different types of appliqué?”. Retrieved from [.https://www.mrxstitch.com/types-of-applique/](https://www.mrxstitch.com/types-of-applique/)
12. The artistic power of appliqué. Retrieved from. <https://www.textileartist.org/artistic-power-applique/#:~:text=It%20served%20as%20a%20way,in%20America%20during%20the%201800s>
13. Advantages and Disadvantages of Embroidery. Mar 03. 2020. Retrieved from. <https://www.getbold.com/blog/advantages-and-disadvantages-of-embroidery/>
14. How Digital Textile Designers Make Wearable Art. Retrieved from [.https://creativecloud.adobe.com/discover/article/how-digital-textile-designers-make-wearable-art](https://creativecloud.adobe.com/discover/article/how-digital-textile-designers-make-wearable-art)
15. <https://www.tuttartpitturascolturaipoesiamusic.a.com/2012/02/paul-kee-1879-1940-swiss-expressionist.html>© Tutt'Art@ | Pittura * Scultura * Poesia * Musica |
16. L. Marder .”The Life and Art of Paul Klee” . . 2019. Retrieved from. <https://www.thoughtco.com/paul-kee-biography-4156407>
17. <http://www.paul-kee.org>
18. Creating Depth On A Flat Surface- Creating Depth On A Flat Surface.2015. Retrieved from. <http://teresabernardart.com/creating-depth-on-a-flat-surface/>
19. T. Bernard.”Principles of Good Design: Contrast”. 2013. Retrieved from [.http://teresabernardart.com/principles-of-good-design-contrast/](http://teresabernardart.com/principles-of-good-design-contrast/)
20. P. silka.” What is Contrast in Art? Examples and Definition Art History” . Retrieved from [.https://www.widewalls.ch/magazine/contrast-in-art-and-the-value-of-the-opposites](https://www.widewalls.ch/magazine/contrast-in-art-and-the-value-of-the-opposites)
21. A. L. Bush.” Tradition, Innovation, Wholeness, and the Future in the Art of Paul Klee” .Toronto. Ontario. 1993.
22. <https://useum.org/artwork/Temple-Gardens-Paul-Klee-1920>