

The Embodiment of the popular story in symbols of the design of the Children fashion fabrics

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Abstract

The Popular story is a cultural legacy that travels through time from one generation to another, even if the changes to these stories take place, but they still carry their contents, which reached a meaning to be taught to the child through his psyche and his concepts to stimulate the sensory and mental and physical stimuli to sympathize ,through the people and events of this story ,because the designs of fabrics destined for children must endure issues of values and in terms of its interface is reflective of the child's personality and because the fabrics, designs children are fashion identity throughout the ages within the aesthetic system institution for this fashion he should pay attention to the components of this sophisticated system, must be including such concepts as appropriate for the Children and their preferences and desires, which is now in a high-level that rises to concepts and high levels due to technological and scientific developments , and it can take advantage of the embodiment of the popular story in its contents and characters as symbols designed in children fabrics to this day, and keep up with and concepts of these related stories noble meanings through applications are aesthetic values commensurate with the kids and their desires tendencies.

The research falls into four chapters, the first chapter deals with the problem, namely:

- Can the popular story be embodied in design symbols in Children fashion fabrics and to increase the values of attraction and draw the attention and increase the desire for the acquisition of these fabrics by the children? and the importance of research to the specialized people and the most important goals of the possibility of the embodiment of the popular story with symbols designed to be applied in the designs of the children fabrics and to be submitted as suggested designs, the second chapter includes two sections: (emoticons folk story) (embodiment of meaning in formations of the design for children) , and the third chapter includes the research procedures and methodology and design of the proposed designs which are 8 ones. the fourth chapter includes the most important conclusions: despite the diversity of color values between basic warm and cold, secondary and neutral notes and notes that harmony is predominant in the overall design of children fashion fabrics, but it is not boring and so as to employ the successful designer of harmonious and contrasting colors approved in popular symbols and then recommendations and abstract in English.

Keywords: design codes in children fashion fabrics

Introduction

1 . The Popular story is a cultural legacy that travels through time from one generation to another, even if the changes to these stories take place, but they still carry their contents, which reached a meaning to be taught to the child through his psyche and his concepts to stimulate the sensory and mental and physical stimuli to sympathize ,through the people and events of this story ,because the designs of fabrics destined for children must endure issues of values and in terms of its interface is reflective of the child's personality and because the fabrics, designs children are fashion identity throughout the ages within the aesthetic system institution for this fashion he should pay attention to the components of this sophisticated system, must be including such concepts as appropriate for the Children and their preferences and desires, which is now in a high-level that rises to concepts and high levels due to technological and scientific developments , and it can take advantage of the embodiment of the popular story in its contents and characters as symbols designed in children fabrics to this day, and keep up with and concepts of these related stories noble meanings through applications are aesthetic values commensurate with the kids and their desires tendencies.

Chapter One

Research Problem :

One may question the research problems the following question

Can the popular story be embodied by the design symbols in children's fashion fabrics, so as to increase the values of attraction and draw the attention and increase the desire for the acquisition of these fabrics by children and their parents ?

1.2 . Significance of the research:

It is shown through the embodiment of the thought contents and the characters of the popular story as design symbols in the children fabrics design in a modern way which is in itself a civilized development that the students can feed from the academic students and the specialists of (fabric design and customs) or the designers with wide experience can make use of and from those who work in the field of fabric designing.

1.3 The research aims :

It aims at the following :

2.3.1 Define the contents , meanings ,and the characters in the popular stories.

2.3.2 The possibility to embody the popular story in design symbols in the children fashion in fabric and submit them as design suggestions

1.4 Research limits:

It is limited to:

2.4.1 The subjective limits: the embodiment of the Popular story in design symbols in the children fashion

2.4.2 Place limits : The redesigning of the children fashion fabrics and produce them in Almosul textile factory and the State company for wool industries.

2.4.3 Time limits: preparation of designs for the children fabrics that embody the popular stories as symbols within the frame work of the research plan for 2014 for the style House and textile researches.

1.5 Terms:

1.5.1 Embodiment: to turn the thoughts and ideas and feelings into materialistic things and touchable actions such as addressing nature as if it is a person who can listen and respond (Ahmed Mokhtar Omar, 2008, P, 373)

1.5.2 Popular story : the popular story is part of our popular legacy and the summary of the production of people's reactions to the conditions of life that man lives (Zeinab Abdulkareem Hamza Alkhafaji, 2011, P. 1)

It is also defined as anything that might be told or cited, happened or imaginative, it is " a story of a real event or imaginative one , written or oral. It is derived from the verb tell a story, and telling is to talk and the tale is the told story that people pass to each other and thus the older tells it to the youngest. It is to be passed from a generation to another till it becomes a popular legacy. The tale is simulation and the story is from following the trail, and the story is to talk and the one who tells is the narrator of the story about the events and past ammitters. (Kadhun saduldeen,1979, P.7)

1.5.3 Symbol : it is the expression of the historical directions that the popular invention carries .The symbol accepts the cultural piling and grown through the ages .Moreover, the symbol in its aesthetic nature accepts the reaction with the civilized cultural development, therefore , invention of any new symbol does not supersede the previous one and the old one is not to be neglected but keeps its value as a formation status that expressed a creative idea that goes around the reactive , cultural , and social motives (Hani jabir , 2005, p. 92).

1.5.4 Design : It is the complete process of planning the form of anything and create it in the best way from the function and benefit aspects alone , but it brings happiness and pleasure to the soul .It is feeding man's lust for benefit and aestheticism at the same time . (Ismeil Shawqi, 1999, p,43)

1.5.5 fabric : the remains that stays on earth :the fabric of something is its remains , the peoples fabrics is their meanness , the fabric of the house is its belongings, the fabrics of the fabric is to weave it , they say that this is a new fabric means the fabric is good . They also say a fabric fabric means strong fabric (Alyaso , Lewis Maloof , 1966 , P. 654)

1.5.6 Costume: The cover of the body from top to toe .It cannot be a way from the mind as it is a general vision of an artistic vision that can be achieved in complete unity within knowing taste and color senses and the physical need and modernity . (Shakir Hadi Ghadheb , 1976 , P. 3)

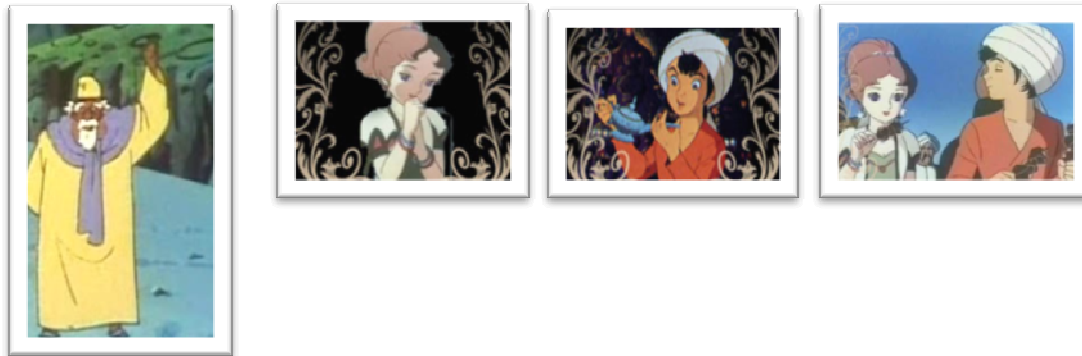
Chapter Two

2.1 Section one: expressionistic symbols of the popular story

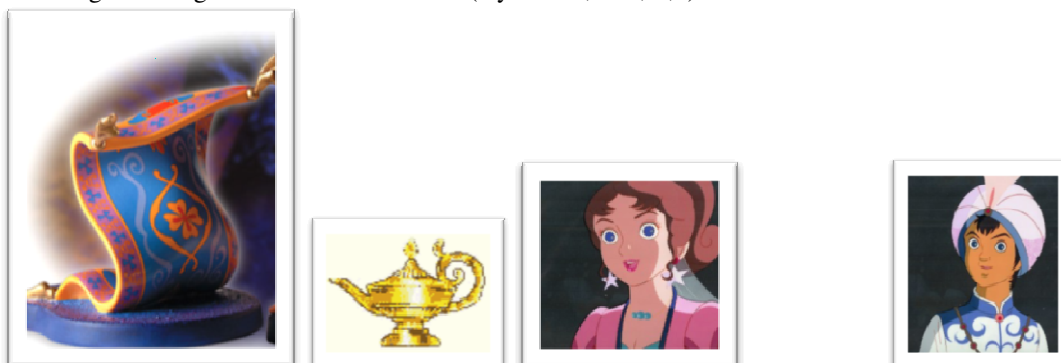
2.1.1 Symbol and its expressionistic meanings: the expressionistic symbols of the popular story stand for expressive examples with aims that convey the event from the past of any people for the purpose of establishing the best customs and inherited norms and traditions through the generations and these matter are taken from the reality or imaginative, or a mixture of both for the purpose of establishing the pure traditions .Most of those stories are part of the process of imagination that occupies the minds of the little children with old clothes and with the saying (Open sesame)to open the door of the cave .the heroic characters appeared that resembled the symbols of the popular story such as (Uncle Juha, Masjid, Wisdom seller, wind carpet, magic lantern, prince Alauldeen indifferent shapes, poor man, a prince and then an old man with much wisdom and the princess Bodoor)

The children are the category of people who are most ready to accept anything new, quick change; they are the age with all its innocence and they are ready to receive and store the information and then turn it into a scientific behavior, and shape their lives when they grow older to the age of adults. It is enough to know that the cartoon films are stories of concepts and morals with values, ideas and civilizations, , shape their imaginations and brains and thinking , and deforms their education away from the precise assessment. The cartoon films are so effective

as they are funny and enjoyable. The child is so influenced as he lives the age of formation and acquiring knowledge from his surrounding and what the satellite present does not depend on fixed truths and facts .m the y rather depend on legends and superstitions and instinct scenes and suspicions' about the beliefs that should not be reliable to raise our children and educate them (khaldi Bin Masood Alhelebi , 2002 , P. 23)



Human life is a group of ages, the first one is the most important one which is the age of childhood which has its drastic influence on the education of the child as they set the features of the personality in the first five years of his age so he grows up in a social and educational frame that cares for his growth and the media , TV mainly, is the most distinguished ones, it is received by the mass and has its effect and it is so from the other medias as it works as a powerful supporter and activator of the process of learning in each class and at home and has the impact on the children's behavior as it plays a huge role in the formation of brains and thoughts, beliefs and widens the horizons of thinking and thus enable them to high level of thinking to accept educational information from the cartoon films and establish the positive values and implant them in their souls such as cooperation , friendship, honor ship, integrity , brotherhood and explain the principles that the children usually concentrate on such as good and evil, honesty, lying, development of knowledge. There are cartoons that enable the children to acquire noble morals and some are based on principles of harmony, purity and Islamic values and will not be just for fun and amusement. In this way it helps to establish the correct values in the children and this may not be realized by most parents as this stage of age is the corner stone in building and establishing the children's thinking and values. The child may be easily lead and there are some cartoons that develop the religious and educational values in the children , so we have to choose the cartoon characters that are acceptable for the children and there are some characters that increase the sense of belonging of the child to the group as this group atmosphere is an essential factor in achieving the mental health of the child and enrich his experience , i.e. the pleasure time with the benefit .they may also activate the child's imagination and enhance his realization when the cartoon presents imaginative characters that resemble the reality sometimes . Or the characters are purely imaginative. Moreover, they play a role in the development of the linguistic and educational side through the cartoon films. They have a drastic role in the development of both sides and increase the linguistic stores of the children and get a wide balance of vocabulary and ability to make sentences with meanings that reach the receiver in the correct way, and thus they are effective in enabling the children to acquire certain aspects of knowledge and linguistic before the school. (Ayda sadi, BT , P,1)

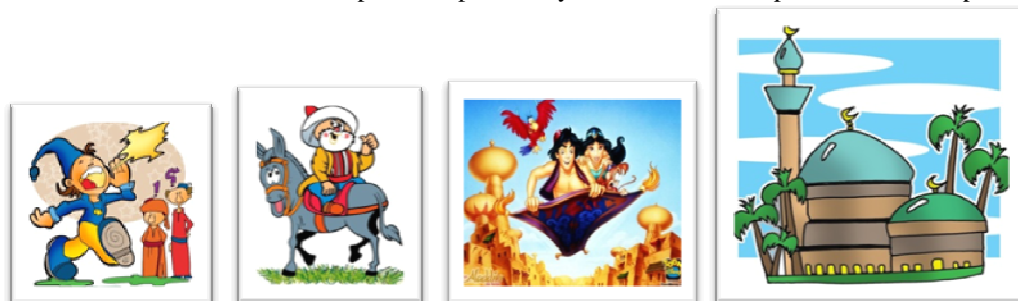


2.1. 2 meaning and context of the popular story

The subject of the popular story represents the popular art that reflects nature, religious beliefs, social and political situations sit is not a pure art or materialistic fiction, but represents unity between the souls and materialism.

The subject of the popular stories are mainly about morals , chivalry , generosity m hospitality which is a way to spread theme values among people and keep them going on , and they are subjects of the popular and religious and historical stories.(Zekariya Ibrahim , 1976,P.38)

The artistic work (The popular story) affects the designer and end sometimes enriches him as it hints to him about the shapes, colors, and surface values that are related to the subject itself. The designer should extract the artistic features from the subject and then analyze it into its artistic elements such as the line, colors ,and surface to choose among them what is more suitable and fits his design and what expresses his feelings. In this way the subject becomes a source of inspiration for the artist (Ismael Shawqi , 1999, Pp. 47-48) as it springs from its social and natural environment and thus the meaning and context of the popular story should be directed to the receiver , so the meaning and the context are educational in their origin and are connected to the social aspect of the receiver(the child)and are related to the reality as the characters in which the child lives pictures his symbolic discovery of the world and connects him to it and takes him out of his zone and realistic mind and pictures him as if he is dealing with his surrounding that he drew through the symbolic characters that he deals with according to their behavior ,as he learns from them the principles of respect , and we have to take care of the needs of the child before caring for the context of the popular story .This needs huge energy and heart and mind readiness that cannot be available easily but through providing an atmosphere of trust and security that are necessary for all the members of the family . The pictured popular story is but memories and formation of our minds that developed in a way to take from the cartoon materials the basic resource for the quantity of the information and mental pictures of the children ,as the form his symbolic environment that sharpens his mind and educate him with the correct values that spring from the society traditions. Then the meaning and the context of the popular story spring from this side and will work to organize any society in accordance with the values and group visions to form a multi layer speech that brings a new language for the child that forces certain visions on which he shall act (Mutaz Basheer, 2012, PP. 1-3) in a positive manner so that he becomes an active member in the community to raise him in the best way through the implementation of the elements of the cartoon character that e prefers with the correct organization within a symbolic message with an aim that prefers the best thing to happen to the individual and the community ; when this is not considered in the design , the final outcome will lack the context of belonging ,and thus no harmony is created in function and formation because the design represents the outcome of the creative creation and connective to the civilized heritage in its expression and aesthetic aspects due to its transformation of the shape from spontaneity to the scientific expression of the expressed identity .



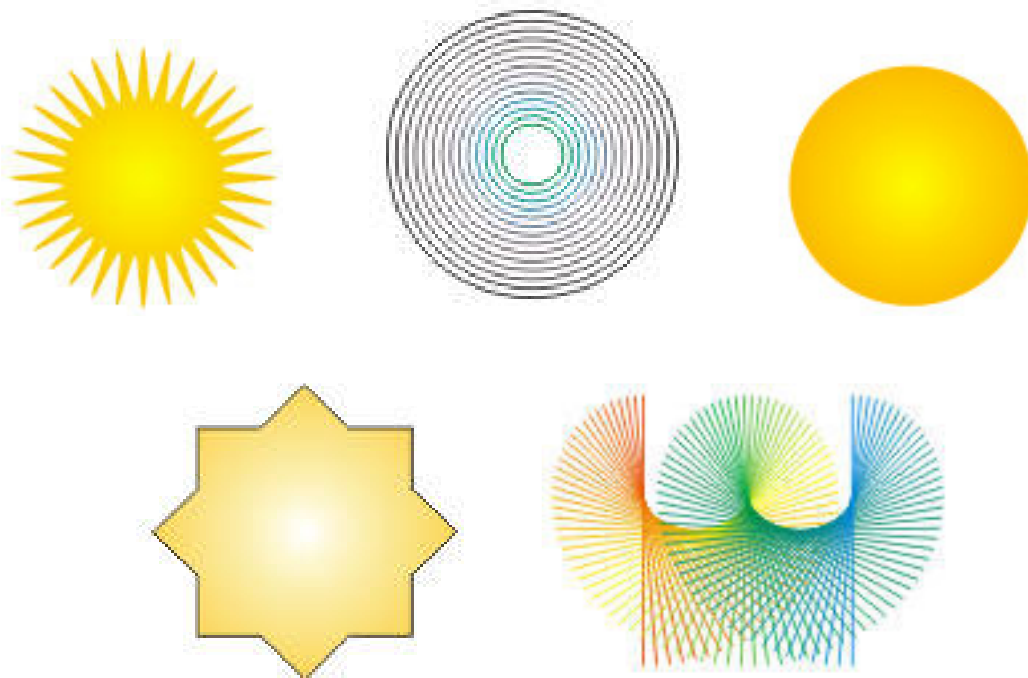
It happened that the sense is to scrutinize the core of the vocabulary phenomenon in civilization before accepting and taking them , and through the historical , cultural and artistic wide culture that set the designer in the position of the observer and analyst, and superior to assess the good ones (Shaker Hadi Ghadhab , 1976, P. 224) and therefore the original function of the expression in a popular story in the content is that it makes the perceived as the original language that temperament or technique and expressive style, but the artwork as a whole, the expression of the popular story here is different from the common heritage and this is what we mean by an innovative production of unique standards of aesthetics that distinguish it from others in the shape and content (Hani Jabir , 2005,p. 25)

Section Two - the embodiment of meaning in design configurations for children Formations design fabrics for children fashion:

The design formations represent the design elements and simply mean the design components or artwork, which regulate the way appreciated by the designer to implement the design with a spirit that urges the viewer to gain a natural reaction to what he sees as the aesthetic side in the arrangement of these elements . The aesthetic aspect is what gives the design its weight and the most important elements is the point where everything in nature is already a point, while the figure is a complete and closed line and there are many formats, including line (engineering) and such as the square and the triangle and which is regular and are so numerous in nature and called the shape concept (configuration) to certify the design strength of the composition and configuration is a

product of the order of the elements at work or design and for the color, the colors are the most important thing in design and are what can data constitute the difference between good design and bad design, and the beautiful design and ugly design . The colors of the implications of sensory raise in the same scenes for certain sensations and each subject usually has a certain color; texture is the element which is characterized by that we feel it are: touch and sight and the importance of this element lies in using it to distinguish between parts of the design to give everything its own nature such as the rough surface and the smooth surface as the diversity of texture in design imparts a dynamic design and keeps away the feeling of boredom , and vacuum , which , had not been there, the dimensions of visual wonderful were not to became clear to us (articles in design ,2013 PP. 1-3) ; in the design of fabrics, we find the aim of arranging formations design is the performance of a technical and social process of the basic purpose of which is the composition of decorative units in a rhythmic manner to give full and balance that attracts the attention and raises the value of the fabric. But in the fashion design , the formations work through the designer on the creation and innovation and creativity and the introduction of new thoughts and ideas by formulating and organizing the plastic ties that include the type of person from the top of head to foot i.e. the organization of the desired aesthetic relations with the use of cloth , the cost and the accessory with the body type to whom the design is done (Kifaya Salman Ahmed and Najwa Shukri Mohammed , 1993,p.7) which is done through the adoption of the foundations of design to bring about the compatibility between all design components and thus the harmony appears between design elements and compatibility between colors and between sizes or gradient in size, color, and degrees of colors or redundancy in the shapes and colors to emphasize the shape and highlighted and sometimes spin the idea of design as part of this point and there is redundancy in the symmetry that may prove to be successful at certain times, and in other times they encourage boredom in design and there gradient with the gradient, etc., contrast or antagonism of the most important foundations of design that make it eye-catching, but the contrast and contrast be studied and calculated because if it leads to increased cacophony so prefer to take into account the final output of the design and to be in a good image and be integrated elements and that leads to the desired purpose (articles in design 2013, P. 3).

5.





Chapter Three Research Procedures

The procedures of the research include the method used to collect the items of the popular story and then the experimental method by presenting the suggested designs in which the embodiment of the elements of the popular story were taken into consideration in design symbols that depend on the legacy and present them in a way that suits the child in a modern style to suit the current Iraqi environment. The designs are set in a way that fits the design of the modern Contemporary children custom fabrics that are designed thoughtfully to serve the final function as follows:

1. Proposed Design for the design No.1 girlie summer picnic cloth uniforms

5.1.1 Popular Story emoticons: The use of personal symbols represented Uncle Juha and his donkey, Prince Alaaaldeen and princess Badr AlBdour, his friend Ali Baba in the girlie uniform cloth design, and is the most popular story figures when the children of the universe associated tales of substance purposefully urge honesty, courage and help the needy.

5.1.2 embodiment of meaning in formations design for children: the embodiment of formations design fabrics for fashion children through linear distribution on canvas uniforms footnote in the waist area and the lower edge in the garment, the adoption of which showed a linear directional inspired by extension, continuity and a variety of sizes and values of bright and shiny colors (hot orange, which was used extensively, red, yellow, green, cold blue, and grays to a lesser extent), which achieved a contrast of color-wide and varied values highlighted the most prominent elements of the beauty, clarity. The design depended on the technology and printing of the adopted computerized style according to Corel Draw program to achieve quality, accuracy and clarity in the overall design.

Proposed Design for the design No.2 Girlie uniforms for Winter picnic

5.2.1 Emoticons Popular Story: The Personal adopted symbols represented the seller of wisdom with a popular figure represents someone who greets him in the girlie design of the cloth, and is one of the minor characters in the popular story for children and also the associated tales with meaningful content that urges wisdom that is a

prerequisite for achieving excellence.

5.2.2. embodiment of meaning in formations design for children: the embodiment of formations design fabrics for fashion children's is in the linear distribution on all the fabric parts of the above adoption even underneath the dress, which showed a directional linear inspired by extension, continuity and uniform sizes for the adoption of quadruple redundancy in the distribution of the total area of the cloth uniforms and evaluates the bright and shiny color (Hot violet reddish which has been used extensively, red, yellow, cold, green, blue and bilateral brown and gray are less), which achieved a contrast chromatically broad and a balanced uniform in sizes with the use of heritage symbols and as a result the contrast achromatic apparent elements emerged clearly and the aesthetic design has relied on printing technology by the computer according to Corel Draw program to implement designs with exact quality and clarity in the overall design

Proposed Design for the design No.3 Proposal No. 3 girlie cloth uniform home summer picnic

5.3.1 Emoticons Popular Story: The use of intense personal symbols represented the Palmer Alaaudeen with the Princess Badr Al Bdour sitting on a magic carpet, as well as the magic lamp and Jenni in the girlie cloth uniforms designed and is one of the key figures in the folk story for children to urge the content meaningful to show insisting for a better life and approaching the imagination of children in their wish to fly and get their desires through the magic lamp which was formulated by the popular formats with simplified manner to ease the unit density formalism through the implementation of the popular symbols

5.3.2 Embodiment of meaning in formations design for children: the embodiment of formations design fabrics for children fashion through AC distribution on all cloth uniforms parts of the above, so the below part in the garment expresses itself and the adoption of which showed directional alternating for the emergence of formations inspired by extension, continuity and uniform sizes were adopted of repetition and the distribution to the total area of the cloth uniforms and values of bright and shiny color (hot yellow where it is used to paralyze and be wide in the floor, red, yellow, cold blue, secondary and brown) have won contrast chromatically and balanced asymmetrically. The result is based on redundancy in addition to the variation in sizes of heritage symbols and adopted the design technique by the computer and printing according to Corel Draw program implementation to achieve the quality and accuracy in the overall design

The designer has prepared two possibilities in shapes in addition to the first design in the same intensive distribution and sizes medium and the other is bigger and the said volumes and values of a color similar to the previous shape with the exception of the floor where the employed color are green and bright cold that lends harmony to the design, unlike the former which is dominated by contrast.

5.4 Proposed Design for the design No.4 for costume design of children home winter costume

5.4.1 Emoticons Popular Story: The symbols adopted intensive personal consisted of Prince Alaaudeen with the ongoing Mirjana, his friend Ali Baba who treated the thieves in their pots on an island in the middle of the water has hired those formations in the girlie cloth uniform design, and is one of the key figures in the popular story for the children and also anecdotes associated with the meaningful content that urges honesty and courage in the face of the bad guys that have been drafted in the face of popular shapes in a style that combines simplicity and complexity to give versatile between intense popular icons.

5.4.2 Embodiment of meaning in formations design for children: the embodiment of formations design fabrics for fashion kids through alternative distribution on all cloth uniforms of the above parts to the below part in the garment, the adoption of which showed directional alternating for the emergence of formations inspired by continuity and a variety of sizes per unit repeated repeat brick shape on canvas uniforms space and the values of saturated colors (Hot red and yellow green and cold widespread use on the ground cloth and glaucoma and the use of brown and emerged in second place after the green) have won contrast chromatically broad and balanced asymmetrically to the variation of color values and distribution of forms and the variation in sizes of heritage symbols, and adopted the technology design and printing computer program according to Corel Draw in the implementation of designs to achieve quality, accuracy and clarity in the overall design

5.6 Proposed Design for the design No.5 designed cloth uniforms and boy summer picnic

5.6.1 Emoticons Popular Story: The use of intensive personal symbols also represented popular characters such as the magical lantern, Sinbad, Yasmin, the good boy and his donkey, which were used in those formations in cloth congenital uniform design an abstract manner beautiful face towards the importance of friendship and fulfillment have been drafted popular formats manner that combines simplicity and complexity

5.6.2 Embodiment of meaning in design configurations for children: the embodiment of configurations to design fashion children fabrics through alternative distribution to all parts of the adoption of uniform cloth (congenital Shirt) which showed directional alternating for the emergence of various configurations in one unit as a result of recurrence is falling on an area of two halves uniform fabric and values of bright color (hot nymph, yellow, neutral gray bluish and secondary brown) on dark ground black for Pants that showed a unit design and one in the pocket area have won contrast chromatically broad and balanced asymmetrically to the variation of color values and distribution of forms in volumes of the heritage symbols but compatibility is what is happening in the overall design of the use of the conciliator by the designer, it is a floor harmonious color with popular icons, and the use of the design technology and implementation of computer printing it according to Corel Draw program as well.

5.7 Proposal No. 6 design cloth uniform and a boy winter picnic

5.7.1 Emoticons Popular Story: intense personal symbols adopted also represented Ramadan popular characters such as the Crescent, the lantern, the mosque, and subhuman forms that are distributed on the green earth. All these formations are implemented in cloth uniforms congenital design style abstract simulates the imagination of the child beautifully guided towards the importance of this holy month and symbols here of the content meaningful urges the prayer and fasting. The result is that it gives versatile between intensive popular icons, especially the refined ones.

5.7.2 Embodiment of meaning in formations design for children: the embodiment of formations design fabrics for children fashion through alternative distribution to all parts of cloth uniform adoption of the above to then below part in congenital shirt which showed directional alternating for the emergence of formations that inspired continuity and a variety of sizes in a single unit repeated brick on canvas uniforms space and the values of bright color (hot red, yellow, green and cold widespread use on the ground cloth and blue mostly on the whole year.) As for Pants, a unit design is implemented and one in the pocket area have won contrast chromatically broad and balanced asymmetrically of the variance in values in colorimetric distribution with diversity of sizes heritage symbols. Nevertheless Compatibility is what is happening in the overall design of harmony, and technical design and printing computer was implemented according to the Corel Draw program

5.8 Proposal No. 7 cloth design uniforms for boy home summer

5.8.1 Emoticons Popular Story: The use of intensive personal composed of a single personality varied symbols to appear as formal consisted of Juha and his donkey, was tied up in a variety of configurations and attractive in cloth congenital uniform style abstract design.

5-8-2 Embodiment of meaning in formations design for children: the embodiment of formations design fabrics for children fashion through alternative distribution on all cloth uniforms parts of adoption (Shirt congenital and Shorts) which showed directional alternating for the emergence of various formations in the per unit distribution is free, the Although recurrence of a quad units, but it is boring to the diversity of vocabulary within the basic unit as well as diversity in tonal values that alternated to appear on both sides of the outfit from top to bottom vertically helped the brightly values (red and warm fries rays, yellow, purple, green and cold blue and its graduals, secondary and brown). Compatibility is what is happening in the overall design of the use of the conciliator by the designer of harmonious colors and contrasting at the same time in simple folk symbols composition, the design and printing technology are implementing the computerized style according to Corel Draw program.

5-9 Proposed Design for the design No. 8 cloth uniforms and boy winter home

5.9.1 Emoticons Popular Story: it relied on the intensive personal symbols composed of several sea people and Prince Aladdin and princess Badr AlBdour with a boat in the middle of the sea. The attractive formation approaching the appearance of reality in the design was implemented for the congenital uniforms with abstract manner simplified.

5-9-2 Embodiment of meaning in formations design for children: the embodiment of formations design fabrics for child adoption of alternative distribution within the unit design one in the redundancy on all parts of cloth uniforms (congenital shirt and Shorts) which showed directional alternating for the emergence of various configurations in one unit distributes free but it balanced as well as diversity in tonal values that alternated in the back at the top and bottom of the canvas with uniforms that helped variation to take place

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Chapter Four

4.1 Conclusions

1. It appeared that most of the expressive symbols of the popular story depended on the characters that are written by different persons and frequently appeared in the suggested designs which are prince Alauldeen , Princess Bedoor , The magical lantern , sindibad and his friend Ala Baba , Shatir Hasan , and Yasmin , they were employed in attractive formations in the design of the uniform cloth (for boys and girls) with mere style that combines simplicity and complexity .
- 2 . The embodiment of the meaning is in the design formations of the fabric of the children costumes was done depending on the repetitive distribution due to the fourthly repetition and the alternative distribution due to the repetitive falling or the brick repetition on each sides of the fabric (For boys and girls) which led to the appearance of directions that varied between the sequential and alternative.
- 3 . Despite the variation of the color values between (Hot , cold , basic , secondary and neutral) it is noticed that harmony was dominant in the overall design for the children fabric design yet it is not boring due to the successful employment of the designer to the colors that depend on the popular symbols.
- 4 . Recommendations
 - 1 . The necessity of taking care of the heritage and legacy elements and teach them to the different ages as they started to shrink and disappear in the time of techniques and external modern effect.
 - 2 . Rely on the elements of design and blending them with the heritage formations that establish formations that are distinguished for their originality and modernity which highlights the designs that still keep their relations to the civilization.
 - 3 . It is necessary to educate people about the significance of the legacy and their adaptation with each element by using the developed executive techniques that work on implementing modernity and developed technology towards using the resources so that they will not fade away .

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