

Egyptian Folk Art and its Significance as a Source of Symbolic Design Decorative Clothes Young Men and Women

*Rabab H. Mohammed and Sahar A. Zaghoul

Department of Clothing and Textiles - College of Home Economics - Helwan University, Helwan, Egypt

*rababh72@yahoo.com

Abstract: The purpose of this study is to shed light on the importance of folk art as a national art, which should be with him to maintain the continuity by employing a selection of units of the Egyptian People and their meanings of symbolism in the decorative design of the T-shirt as a product commensurate with the youth of both sexes during the age (20 to 30 years), by identifying the views of all producers of clothes, textile and consumers in the proposed designs and the potential demand for purchase and implementation of a selection of them. The research samples contain 418 single distributed according to the research variables on the producers and the number (10) and intended them gentlemen producers of clothes for young people of both sexes and in particular the product T Shirts, and consumers are (408), and understood to mean members of the community of young men and young women aged (20 to 30 years) level of education between (high, medium, low), in order to know the views of samples of the research in the proposed designs and made the most important findings point to the as follows: -

1 - the best designs in accordance with the views of producers in the "appropriate decoration popular designs of the proposed" order is a design (V, IX, II, XIV, XI, and IV), due to the fact that these designs bear the character of the popular in contemporary more than Other designs, and then followed in the order designs (VIII, XIII, XV, XVI, and I), and comes at the end designs (X, VII, III, and XII).

2 - the best designs in accordance with the views of producers on "the possibility of the implementation and marketing of proposed designs," the order is the design, "IV, IX, XIV, I, VI, and VI," The reason for this is that these designs can be implemented by more than a method with low costs of production "In terms of raw materials, method of implementation of the decoration, lines run inside the factories," as it gives a higher percentage of profits as a result of consumer acceptance for, and then followed in the order designs, "XII, XIII, V, II, VII", and comes in the end designs "XI, X, XV, and VIII".

3 - There are significant differences between the mean scores of the views of consumers according to the research variables "in the appropriate technical designs proposed at the level (0.01) to the (female, age from" 25 to 30 "years, higher education).

4 - There is no statistically significant difference between the averages of the views of consumers according to the research variables "sex" in the extent of consumer acceptance of the proposed designs.

5 - There are significant differences between the mean scores of the views of consumers according to the research variables "age, level of education" in the extent of consumer acceptance of the designs proposed "at the level (0.01) for the (age of" 25 to 30 "years, higher education).

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1. Introduction:

The folk art in any society is a manifestation of culture and an honest mirror reflect his ideas, including the beliefs, traditions, customs and its aspects of distinguishing either material or spiritual. The outcomes of the interaction of all these forces are formulated in the templates, unsentimental, and nourish the faith and strengthen the hearts and refine the humanitarian aspects of all. It also a language understood by all peoples and are affected by and have a key role and an imperative in building a civilization of human societies through "movement, line, shape, flat color, and suggestive words

formulated in the tales and proverbs, poems, songs and melodies", which in reality are one and the building collected by unit membership one is the rights and abilities of the three "idea, share, and sentiments".

Folklore of any society have been affected and influenced other cultures, but retained by its components and meanings of the original as well as the creativity innate, which is in fact an expression of the nation and her personality. Which in all its forms a technical production has an authenticity innovative full of symbols and associated with history and myth and it is very close to life and society. In spite of the

importance of folk art, it is not diffuse adequately in the design and implementation of the clothing has been shown through a few of the studies and previous research, which dealt with popular icons and their meanings in the arts as diverse as the study (Demerdash, 1998), which employed the folklore in some artifacts to add aesthetic values of garments for women. (al-shourbagy, 2006), during his research aimed to find a relationship between popular icons as the value of art and aesthetic and functional design supplements upholstery fabrics printed, the acquisition of design dimension of the aesthetic and functional through the design of innovative new technologies. Youssef, 2006; benefited from the decoration People and their meanings is in the field of supplements clothing. Jaafar, 2008, analyzed folktales technically and aesthetically, and access to new thinking in the field of traditional clothing with symbols derived from folktales. Ismail, 2009, clarified the role of the functional and aesthetic trappings for the promotion of children of belonging to Egyptian trappings and employment in the furniture child room. This is prompting researchers to conduct a prospective study of young men and women to learn a preference for the clothes they were wearing and the nature of decorations that embellished, and find that many young people accept their pieces of clothes bearing the writings, or trademarks or decorations and charges do not reflect on the Egyptian identity. Here began the problem of current research as it is in the context of globalization and the era of information revolution took some nations lose their identity and presence and balance rapidly. This made the current study, trying to take advantage of the values the fine art of the units of the Egyptian People and their meanings symbolism, which form part of human culture and an essential element in the structuring of formative cultural, and try to highlight the national character of our art popular in the form of contemporary art for the dissemination of that culture in the young generation, through the creation of design motifs inspired by our popular and applied on the "shirt" in a way print view that through the survey it became clear tendencies of young men and women wearing T-shirts printed by the decorations and different graphics. Where, the producers of clothes young men and women acknowledged that the product t-shirt of pieces of clothes that can be applied to the decorations more than a method.

It was noted by researchers that, there is a tendency for some interesting research and previous studies highlighting the relationship between some of the arts and art of fashion design as an examination (Abdel-Majid, 2002), who studied primitive art as an entry point to see the Fine contemporary in the field

of fashion design. Abdel-Majid, 2004, recruited innovative formulations of some elements of decoration in the Mamluk era of innovation designs of modern women bear the characteristics of the doctrine of abstract style design on the mannequin, and a study (Nur al-Din: 2009), which was inspired by works of art to inform the doctrine of abstract geometric design, "Suet-shirt" Men. Although all these studies of which have been associated with the idea of the current study, in part, only that it had agreed in the idea and the results obtained by the recommended research to sources of art and a variety of ways to open the field of artistic insights to further innovations in the field of fashion design as well as the deployment of the different arts through clothing.

It is clear from the previous view that the primary purpose of the present study is to shed light on the importance of folk art as a national art which, should be with him to maintain the continuity by employing a selection of units of the Egyptian People and their meanings of symbolism in the decorative design of the T-shirt as a product commensurate with the youth of both sexes through the ages of (20:30) in general, and to identify the views of both producers and consumers in the proposed designs and the potential demand for purchase, as the implementation of some of the proposals design that received the highest results through the views of the producers of clothing and textile hub your possibility of the implementation and marketing of proposed designs.

In this study shed light on the concepts of Egyptian folk art, classification, characteristics of folk art, decoration, signs and symbols of the fees, the procedural steps of the study, detailed presentation of the hypotheses of the study and discussion of results that have been reached through the statistical treatments and designs executed, the most important recommendations.

Concepts associated with the Egyptian folk art: -

Folk art Known as, the objects and ornaments that are made either for daily use or for decoration for special occasions such as concerts held for wedding and funerals. The folk art influenced by patterns of the group and the extent of their test, generation after generation, relying on the continuation of the social environment which is often in the rural people and neighborhood People in cities (CHLVERS, 1988), is defined in (Facilitator, 1965) Provided that the traditional art to the public, some arts and crafts a variety of others are merely an expression of art for the needs and the crowd of people and their feelings.

Was launched by the English writer, "William John Toms" on the popular arts the term "folklore" in the middle of the nineteenth century to

include the customs and traditions, myths and practices, and the word is folklore "folklore" of Old English and means the people or the people and the word "lore" of the Greek language, which means wisdom and become this term is the wisdom of the people supported and famous when he was adopted by the Assembly of folklore in English, which was founded in (1877), but during the twentieth century in Europe and the United States the development of this concept to include folk arts of all kinds of spiritual and material, and this concept is broader and more comprehensive because there is no difference between the tangible heritage and understanding of the spiritual element of popular culture and the basis (Al-Antil, 1987), and folk arts as defined by UNESCO experts as four categories (sculpture and photography; arts; music, dance, and drama; literature and the arts verbal roots).

Properties of the Egyptian folk art: -

Both of Bassiouni, 1987, and Crow, 1999 defined the Characteristics of folk art in the following (folk art aesthetic does not know the individual because it is the art of the broad masses, a true mirror of society's culture and philosophy in life, art is level of culture of people, not to an individual, a combination of the symbols of life, legends and anecdotes, the clarity, transparency, purity and flatness, is not formal and away from the domination of the training on the symbols and shapes, and simplicity of language expression and stability, circulating with the generations and the link with good spatial, an indication of color directly with specific steps of the elements and symbols, the focus on story and myth combine between time and space, attention to color selections, hot and black, the importance of the religious dimension and its impact on folk art and the dimension of the political directives).

General features of the popular Egyptian heritage: -

folklore Characterized by (nobility, goes back to an old stages of the human history, a lively, spontaneous expression is not subject to the rules accepted in the art, depends on the cultural experience will move from one generation to another supported on the novel oral, the unit is a fabric one building collected by unit membership and a human one). (Bassiouni, 1987), (Crow, 1999)

Symbolism in folk art: -

Crow, 1999 and Gaber, 2005 demonstrated that is in the folk art is subject to the logic of surreal synthetic metaphysical, where classified symbols according to the trends of magical realism and alienation symbolic, and the popular icons like any work of art consisting of elements of plastic make it a

subject where characterized by cohesion and harmony, and the significance refers to the sub-theme reflects the special spiritual reality.

Division of the popular motifs and the symbolic significance: -

1 - Trappings of the human body: (such as hand and eye for prevention, which are symbolic of envy, heart and arrow which symbolize love).

2 - Decorated with animal: such as (the lion, which symbolizes strength and protection, sentences which reflect the endurance and patience, deer symbol of beauty, the bird, which reflects the hope, the fish which refers to the goodness and hope, the dove that symbolizes peace and life)

3 - Floral decorations: (such as Palm, which reflect the goodness and life and steadfastness, cypress tree, which symbolizes the goodness and fertility).

4 - Geometric motifs: (such as parallel lines, which symbolize the flowing water, which reflects the triangle about the veil and the implications of magic and talismans, the crescent which reflects the life and Islam).

5 - decoration faith: like the sun, which reflects the life and growth and optimism, the mosque and minaret, which stands to the divine, the swastika, a Christian symbol that indicates a good omen if the branch at the end is going for the right and demonstrates the omen bad if the contrary, the bride that reflect the life and hope and purity, renewal and hold).

6 - Human units: such as (a form of women or girls which refers to the femininity and beauty, Knight, which reflects the strength and courage and the war).

7 - Written motifs: for example, words that reflect the wisdom and cues (such as companion by the way).

8 - Decoration color: (such as white, which reflects the purity and the feast, the black, which refers to the mourning and grief, blue, which reflects the cold, green as a symbol of tender, development and good, yellow indicates jealousy, the red cross of love). Figures (1.2, 3, 4.5, 6) examples of folk art decorations Egyptian

Search limits: - research is restricted to

1 - Employment vocabulary builder artistic decoration of the Egyptian People's signifier and signified the symbolic in the creation of fifteen design of a product T-shirt "t shirt" fit in with the youth of both sexes in the age group of (20 to 30) in sizes (s - m - l). The reason for choosing this piece of clothes is the conclusion reached by researchers through the survey, which have carried out on a sample of (young of both sexes, and producers), it was shown that, it the most common clothes for young people because of it is comfort and diversity in

use. This result made the authors going to take this piece of clothes as a model for the deployment of

Egyptian popular culture arts.



Fig (1) Combining form (the camel, the bride, horse, palm, palm tree, moon, star, eye, fish)
 Figure (2) The form of combining (the dove, the veil, the sun, Al Ain, Palm, palm)
 Figure (3) A girl form
 Figure (4) Form shows (the lion, Knight, arrow, sword)
 Figure (5) Illustrates the form of (Bride-born fish, Crescent)
 Figure (6) Spica (Qansu, 1996), (<http://www.islam on line.net / Arabic>).

2 - Application of designs decorative innovative product t-shirt with style silkscreen "The Art of serigraph" It is a way to print, by preparing the design you want to print either manually or photography that represents the surface layout a special type of the fabric of follicular made of natural silk is used in this research, taut on a frame of wood, where the covers were silk fabric places is to be printed mediator is a port from cellulose, and used a much more this way because it is unique in its potential arts and technology excellence and accuracy of the details of which are difficult to obtain through the print the other, where it is practical way to obtain the values of technical aesthetic Court, could be put to use (add and drop, switch, overlay), the possibility of printing the number of colors or mixing effects and techniques of art is limited

2. Methodology: -

The current research followed the descriptive approach to explore the views of both producers and consumers in the proposed designs with the application through the implementation of a selection of them and that got the highest score.

Sample search: -

The sample consists of a number of (418) Single variables distributed according to the search

for "producers, and consumers" The following table shows the distribution of the sample: -

Table (1) the distribution of the sample according to the research variables

Sample type	Number	%
Producer	10	3
Consumer	408	97
Total	418	100

Table shows the previous sample is distributed according to the research variables, which consisted of: -

- Producers: a number of (10) and their intended Gentlemen producers clothes for young people of both sexes and in particular product "t-shirt" to get to know their views on the proposed designs, which bear the character of Egyptian pop.
- Consumers: a number of (408), and understood to mean members of the community of young men and young women between the ages of (20:30) years the level of education between (low, medium, high) to identify the acceptability of the designs inspired by motifs popular Egyptian The following table shows the classification of consumers depending on the sample (sex, age and education level).

Table (2) classification of consumers depending on the sample (sex, age, education level)

Gender	Number	%	Age	Number	%	Level of education	Number	%
Male	173	42	(from 20: less than 25 years)	227	56	Low	84	20
Female	235	58	from (20:30) years	181	44	Medium	121	30
						High	203	50
Total	408	100	Total	408	100	total	408	100

As illustrated in table (2), that the proportion of males in the sample research has reached (42%) and the proportion of females was (58%), also turns out that

(56%) of the sample ranged in age between (20 to less than 25) in general, while (44%) ranged of age (25 to 30) year, either for the education levels of the

sample reaching the proportion of people with low education (20%), while the percentage of those with intermediate education (30%), (50%) for higher education.

Research hypothesis:

The present research is testing the validity of the following hypotheses:-

1 - There are significant differences between the designs proposed in the "appropriate extent of the proposed design motifs popular," according to the views of producers.

2 - There are significant differences between the designs proposed in the "over the possibility of implementing the proposed design and marketing," according to the views of producers.

3 - There are significant differences between the mean scores of the views of consumers in the "appropriate technical designs of the proposed" depending on the research variables (sex, age, education level).

4 - There are significant differences between the mean scores of the views of consumers in the "over-acceptance of the proposed designs," according to the research variables (sex, age, education level).

Search Tools: -

1 - A questionnaire is open to youth of both sexes prefer to see young people wearing clothes that decoration and embellished.

2 - A questionnaire to get feedback from producers in designs inspired by the Egyptian folk art decorations.

3 - A questionnaire to find out the extent of consumer acceptance of the designs inspired by the Egyptian folk art decorations.

4 - Adobe Photoshop for the coloring of the proposed designs.

5 - Tools and materials used in silk screen printing and implementation of the shirt.

Steps to conduct research:

Steps included conducting current research on the following themes: -

The first axis:

study included exploratory have carried out by researchers to identify the direction of young men and women to choose their clothes and the nature of the decorations that embellished, and through the use of questionnaire open, consists of nine questions wave of young people of both sexes, confirmed its validity by presentation to a committee of experts of the arbitrators in the field of garments and textile to ensure the veracity of its content has been admitted validity of the application, where every young man or young woman to answer each question in a way an

article from the reality of preference and the choice of a piece of clothes.

The second axis: include

1 - Collecting previous research and literature associated with the popular Egyptian art and its significance in symbolic and use a variety of areas, to know the location of current research of these studies and the similarities and differences among them.

2 - Determining the popular motifs used for inspiration in the present research, namely, (hand, eye, fish, camel, lion, pigeons, bird, sun, Palm, Knight and the spear, the veil in the form of a triangle, the girl, the words (such as companion by the way), colors (white, black, red, yellow, blue, green).

Axis III: included

1 - Distribution of selected motifs of folk art in the Egyptian producer T-shirt to show the different visions of the piece of clothes each time differently from the others. The authors have made fifteen designs determined as follows, to clarify this through technical analysis of the designs proposed: -

- the two designs (1) and (2): - a collectively of the various elements of popular icons between the elements of animal appeared in the shape of a lion, which symbolizes strength and protection, and the pigeon, which symbolizes peace, hope and life, and geometric shapes that have emerged in the form of triangles express the semantics magic and the Crescent, which symbolizes the beginning of birth, and used it as parallel lines and curly, which reflect the flow of water. The two designs are giving an imagine of the form of the village that appeared in the form of boxes stacked symbol of popular houses and towers of pigeons. The author have been used in the first design blue grade to give a sense of the dimensions of different terms of use dark color in the home of a sense of proximity to the light blue in birds to express flying in the sky and use a white background to highlight the idea. While, the second design has been to merge the two colors are green and black decorative design on a neutral background is gray.

-Design (3): - adopted the idea of design on the inscription, which was in the writing of such people in an irregular manner very similar to writings found on houses popular, has been used to highlight decorative units as popular as hand and eye which symbolize to prevent harm and the prevention of evil and envy two of the human motifs in addition to engineering units appear in the form of the screens, and triangles reflect numerology and hieroglyphs, was used to highlight this design color purple on gray background to highlight the clarity of the idea.



Proposed design (1)



Proposed design (2)

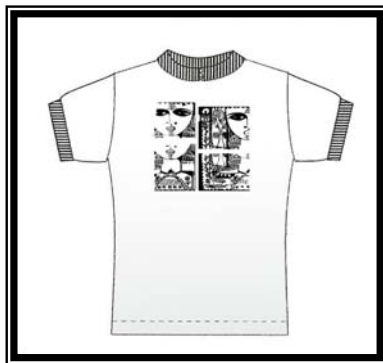


Proposed design (3)

The designs (4) and (5): - the strength of the idea of designs is the form of a woman or girl that point in the folk art of Egyptian femininity, beauty and fertility, highlighting the shape of the eye which symbolizes the prevention of envy with the overlapping of some floral and geometric to show the spirit of folk art, was adopted by the design idea to divide the spaces into different shapes and sizes measurements are distributed in parallel to bring the role of the viewer to see the shapes and complemented by a glance, as we see in design (4) the distribution of unit decorations on the chest area only and use a black on a white background to highlight the idea and emphasized, while in Design (5) units have been distributed in the form of rectangles of various sizes, including chest as a whole, and use the degrees of beige, red and green, a

color inspired by the colors of the Egyptian People's decoration.

Design (6): - raised the idea of design of symmetry and uniformity to some of the shapes in order to emphasize the importance of the item public value of art, and adopted a decorative design on the use of decorations animal a fish that symbolizes the hope and reproduction, and units of humanity of a hand and eye which symbolize the prevention of envy and the prevention of harm, and geometric shapes of the shape of a triangle, which reflects the form of the veil as a focus of the work, and bars on the boxes inside the triangles, which symbolize the evil and abuse, as if to stop and the veil prevented harm, which reflect the curse of those tapes, which make the emergence of idea and the unity of form to achieve the objective functional designed for.



Proposed design (4)



Proposed design (5)



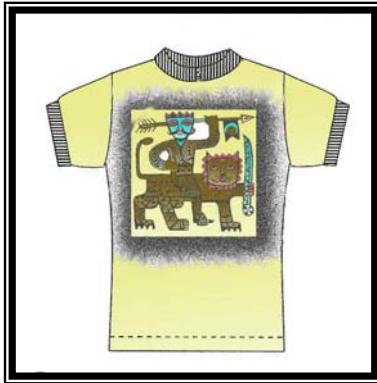
Proposed design (6)

Designs (7), (8): - built the idea of two designs on the character inspired by the folktales, Abu Zaid Hilali, who symbolizes the courage and the protection of sitting on a lion, so as to emphasize the idea of the strength and courage, have been distributed unit decorative design (7) in the chest and use her colors

brown and blue, and to highlight the shape decorative been her frame in gray on the background color light yellow. Nevertheless, design (8) has been repeating unit decorative regularly on the product t-shirt as a whole using the colors of brown and light blue on a white background.

Design (9): - adopted the design concept to overlay its units decorative is the camel's back in engineering,

justice, and circles that indicate to the divine, and squares that symbolizes balance, and use those colors



and the dome and the Crescent, which symbolizes the birth and life, where the division of interior space for two units to various geometric patterns such as triangles opposite which stands for equality and
Proposed design (7)



Proposed design (8)



Proposed design (9)

brown and green alternately, and this diversity of lines and spaces has prominent elements and the unity of form, which together serve the purpose of functionality that was designed for.

Design (10): - adopted the design on the distribution of motifs on a regular basis on the t-shirt as a whole in the form of columns, longitudinal, has been used where integration between plant motifs are palm fruit to express the good, decorated with human figures a stop, decorated with animal a fish, and geometric motifs on the disk of the sun as a symbol of sanctity, was also used colors inspired by the folk art of Egypt which is green, red and yellow.

faithful fish, eyes, amulets and triangles and the dove in black on a red background so as to give unity to the design to serve the purpose of functionality that was designed for.

Design (11): - From the elements of the symbols of popular distributed randomly and in different sizes and graduated from high to low, you may use the

Design (12): - the strength of the idea of design is repeated decorative units painted in a geometric and divided spaces internal to the engineering units that are most important characteristic of folk art, and these units are repeated on a regular basis on an area of t-shirt as a whole and use the color black to highlight the designs decorative and clarity



Proposed design (10)



Proposed design (11)



Proposed design (12)

Design (13): - adopted this design on the distribution of units of brides born and fish sizes and different shapes, and dealt with in the abstract by dividing the area of internal units to and form various geometric patterns, and use the black and white alternately, achieving unity among the parts of the design as a whole.

Design (14): - From the elements of the environment of people who depend on integration between the natural elements of palms as a symbol of goodness and animal motifs are sentences which reflect the patience and endurance, and the Dove, which symbolizes hope and peace, and was used for the design of decorative color and one is maroon red on

the background of beige and to highlight the decorative aspect and emphasized.

Design (15): - Use of this design units geometric motifs overlap is in the forms of services complete and incomplete, lozenges, and triangles facing with the crescent and star that indicate optimism and

determine the seasons and holidays, were distributed to these units in bulk on the t-shirt as a whole, has been used red and black, to highlight elements and confirmed to serve the functional purpose, which was prepared from futures design.



Proposed design (13)



Proposed design (14)



Proposed design (15)

2- Steps to build the questionnaire: -

a - questionnaire the views of producers in the textile and apparel sector

- In order to become acquainted with the views of producers, industry professionals in the field of clothes for young people of both sexes in designs inspired by the trappings of Egyptian folk art, and included the resolution on the two axes as follows: -

Axis I: appropriate decoration popular designs proposed falls below (6) statements.

The second axis: the possibility of the implementation and marketing of proposed designs, falls below (10) statements.

Thus, the total words of resolution (16) is under (48) degrees, and consists of balance-resolution three-estimate (OK, agree to some extent, reject), and by giving three degrees of acceptance, and two degrees of acceptance to a certain extent, degree and one for non-approved, also included on the questionnaire data at the beginning of her answer Screened.

-Psychometric transactions to identify the views of producers:

Believe resolution: researchers used two types of honesty and are as follows: -

Believe arbitrators: display resolution on a group of experts from the professors in the field of garments and textile, in order to verify the authenticity of the questionnaire and give feedback in terms of (the language of the themes and phrases, sequence and organization of axial resolution, appropriate words for each axis of that State, the sequence and organization statements of each axis), has recognized the validity of the application after

making some amendments to the order of terms and adjust the wording of the axes.

Statistical truth:

Using the internal consistency between the degree of each axis and the total degree of the questionnaire is illustrated in the following table: -

Table (3) The internal consistency between the degree of each axis and the total degree of the questionnaire for producers

Themes	Correlation coefficient	Significance
Appropriate decoration popular designs of the proposed	0.852	0.01
The possibility of implementing the proposed design and marketing	0.708	0.01

Is clear from the above table that the values of correlation coefficients (0.852, 0.708), respectively, values statistically significant at the level (0.01), which shows the sincerity of the axes of the questionnaire.

The stability of resolution: The Calculation of stability through the (coefficient alpha, retail midterm) the following table illustrates this: -

Table (4): Reliability coefficient axis resolution for producers

Themes	Coefficient alpha	Mid-term retail
Appropriate decoration popular designs of the	0.768	0.842 - 0.727

proposed			Consumer acceptance about the proposed designs	0.823	0.01
The possibility of implementing the proposed design and marketing	0.844	0.887 - 0.796			
Questionnaire as a whole	0.806	0.864 - 0.760			

Is clear from the table above that all transactions with alpha-and mid-term retail is the high values indicate the stability of the questionnaire B - questionnaire the views of consumers about the proposed designs: the design of researchers Extension (5)

- Designed questionnaire to know the extent of acceptance by consumers (youth of both sexes) for the proposed designs and motifs inspired by the folk art of Egypt, and included a questionnaire on two axes as follows: -

Axis I: appropriate technical designs of the proposed falls below (15) words.

Axis II: consumer acceptance about the proposed designs, falls below (7) statements that measure all the positive trend. Thus, the total words of resolution as a whole (22) is under (66) degrees, and made resolution of the balance estimate three (OK, OK, to some extent, but OK), and by giving three degrees of OK, and two degrees of OK to a certain extent, degree and one for non-approved, also included on the questionnaire data at the beginning of her answer Screened.

- Psychometric transactions to identify the views of producers:

Believe resolution: researchers used two types of honesty and are as follows: -

Believe the arbitrators: the attention of the group of experts from the professors in the field of garments and textile extension (3) in order to verify the authenticity of the questionnaire and give feedback in terms of (the language of the themes and phrases, sequence and organization of axial resolution, appropriate words for each axis of that State, the sequence and organization of words each axis), all of whom have agreed to the validity of the application.

Statistical truth: using the internal consistency between the degree of each axis and the total degree of the questionnaire is illustrated in the following table: -

Table (5): The internal consistency between the degree of each axis and the total degree of the questionnaire for consumers

Themes	Correlation coefficient	Significance
Appropriate technical designs of the proposed	0.908	0.01

Is clear from the above table that the values of correlation coefficients (0.908, 0.823), respectively, a statistically significant values at the level (0.01) which shows the sincerity of the axes of the questionnaire.

The stability of resolution: The Calculation of stability through the (coefficient alpha, retail midterm) the following table illustrates this: -

Table (6): reliability coefficient axes resolution of consumer

Themes	Alpha Coefficient	Mid-term retail
Appropriate technical designs of the proposed	0.753	0.833 - 0.714
Consumer acceptance about the proposed designs	0.859	0.896 - 0.811
Questionnaire as a whole	0.829	0.877 - 0.781

Is clear from the table above that all transactions with alpha-and mid-term retail is the high values indicate the stability of the questionnaire

Axis IV: includes:-

1 - After you finish creating designs inspired by the trappings of Egyptian folk art building the two questionnaires which offer on the appointed research "producers and consumers," and to see how accepted it and select the best (6) designs received the highest grades in accordance with the views of the producers for their implementation and practical application to become realistic models suitable to put in the local and global markets for the deployment of Egyptian pop culture art through it.

3. Results and Discussion

a - First hypothesis states that: "There are significant differences between the designs proposed the appropriateness of decoration popular designs proposed in accordance with the views of the producers".

To verify the validity of this hypothesis was calculated analysis of variance to find the differences between the mean scores of designs proposed in accordance with the views of the producers and the following table illustrates this: -

Table (7) Analysis of variance of the average degree of the proposed designs in accordance with the views of producers in the "appropriate decoration popular designs of the proposed"

Source of variation	Sum of squares	Average squares	Degree of freedom	F value	Significance
Between groups	1180.828	84.345	14	44.088	0.01
Within groups	258.270	1.913	135		
Total	1439.098		149		

Is clear from the above table that the value of "F" was (44.088), a value statistically significant at the level (0.01), which indicates the existence of differences between the designs of Fifteen and in accordance with the views of producers in the "appropriate decoration popular designs of the proposed" To know the direction of significance, the test application (LSD) for multiple comparisons The following table illustrates this: -

Table (8) illustrated the followings: -

- The presence of statistically significant differences between the fifth design and the rest of the designs for the design at the level of the fifth (0.01). While no statistically significant differences between the fifth design and design at the level of the ninth (0.05) for the fifth design.
- The presence of over statistically significant between the ninth and the rest of the designs for the design at the level of the ninth (0.01), whereas no statistically significant differences between the ninth and Design II.
- The presence of statistically significant differences between the second design and the rest of the designs for the second design at the level (0.01), whereas no statistically significant differences between the second design, design XIV.
- The presence of statistically significant differences between the XIV and design the rest of the designs for the design at the level of the XIV (0.01), while no statistically significant differences between the XIV and design of both the IV and XI.
- The presence of statistically significant differences between the design XI and the rest of the designs for the design XI at the level (0.01), while no statistically significant differences between the design XI design and XIII at the level (0.05) for the design XI, while there is no statistically significant differences between XI and IV and VIII designs.
- The presence of statistically significant differences between the IV and the rest of the design, at the level of the fourth (0.01), while no statistically significant differences between the design of the IV and VIII and XIII designs.
- The presence of statistically significant differences between the VIII design and the rest of the designs,

- for the design at the level of the eighth (0.01), whereas no statistically significant differences between the design of both the VIII and XIII and XV.
- The presence of statistically significant differences between the design XIII and the rest of the designs for the design XIII at the level (0.01), while no statistically significant differences between the design the III and both I and X at the level (0.05) for the design the III, while there are no significant differences between the VI and XV.
- The presence of statistically significant differences between the XV design and the rest of the designs for the design XV at the level (0.01), while no statistically significant differences between the XV and both designs of I and XVI.
- The presence of statistically significant differences between the VI design and the rest of the designs, for the VI design at the level (0.01), while no statistically significant differences between the VI design and all of the designs I, VII and X.
- The presence of statistically significant differences between the I design and the rest of the designs for the first design at the level (0.01), whereas no statistically significant differences between each of the I design and the VII and X.
- The presence of statistically significant differences between the design X and the rest of the designs for the design at the level of X (0.01), whereas no statistically significant differences between the design X and design VII.
- The presence of statistically significant differences between the VII design and the rest of the designs for the design at the level of the VII (0.01), whereas no statistically significant differences between the VII and III designs.
- The presence of statistically significant differences between the III design and design XII for design at the level of the III (0.05).
- Clear from the foregoing that the best designs in accordance with the views of producers in the "appropriate decoration popular designs of the proposed" order is design (V, IX, II, XIV, XI, and IV), due to the fact that these designs bear the character of the popular in contemporary more than other designs, and then followed in the order designs

Table (8) Denote multiple comparisons of the fifteen designs determination in your “Tailor made popular decorations of the proposed design,” according to the views of producers

Statement	Design 1 P=9.650	Design 2 P=14.450	Design 3 P=7.520	Design 4 P=12.060	Design 5 P=16.780	Design 6 P=9.730	Design7 P=8.600	Design 8 P=1.530	Design 9 P=15.310	Design 10 P=9.500	Design 11 P=6.270	Design 12 P=10.900	Design 13 P=13.234	Design 14 P=25.813	Design 15 P= 10.320
Design 1	-														
Design 2	** 4.800	-													
Design 3	** 2.130	** 6.930	-												
Design4	** 2.410	** 2.390	** 4.540	-											
Design5	** 7.130	** 2.330	** 9.260	** 4.720	-										
Design 6	0.080	** 4.720	** 2.210	** 2.330	** 7.050	-									
Design7	1.050	** 5.850	1.080	** 3.460	** 8.180	1.130	-								
Design8	**1.880	**2.920	**4.010	0.530	** 5.250	**1.800	**2.930	-							
Design 9	**5.660	0.860	**7.790	**3.250	**1.470	**5.580	**6.710	**3.780	-						
Design 10	0.150	**4.950	**1.980	**2.560	** 7.280	0.230	**0.900	**2.030	**5.810	-					
Design 11	**2.810	**1.990	**4.940	0.400	** 4.320	**2.730	**3.860	**0.930	**2.850	**2.960	-				
Design 12	**3.380	**8.180	**1.250	**5.790	**10.510	**3.460	**2.330	**5.260	**9.040	**3.230	**6.190	-			
Design 13	* 1.250	**3.550	**3.380	1.160	**5.880	**1.170	**2.300	0.630	**4.410	* 1.400	1.560*	**4.630	-		
Design 14	**3.584	1.216	**5.714	1.174	**3.546	**3.504	**4.634	**1.704	**2.076	**3.734	0.774	**6.964	**2.334	-	
Design 15	0.670	**4.130	**2.800	**1.740	**6.460	0.590	**1.720	1.210	**4.990	0.820	**2.140	**4.050	0.580	**2.914	-

**= significant at the level of (0.01)

* = significant when the level (0.05)

(VIII, XIII, XV, VI, and then I), and comes at the end designs (X, VII, III, and XII).

B - The second hypothesis states that: "There are significant differences between the designs proposed in the" over the possibility of implementing the

proposed design and marketing, "according to the views of producers".

To verify the validity of this hypothesis was calculated analysis of variance to find the differences between the mean scores of designs proposed in accordance with the views of the producers.

Table (9) Analysis of variance of the average degree of the proposed designs in accordance with the views of producers on "the possibility of implementing the proposed design and marketing"

Source of variation	Sum of squares	Average squares	Degree of freedom	F value	Significance
Between groups	5751.041	410.789	14	42.367	0.01
Within groups	1308.951	9.696	135		
Total	7059.992		149		

It is clear from the above table that the value of "F" was (42.367), a value statistically significant at the level (0.01), which indicates the existence of differences between the designs of XV and in accordance with the views of the producers in "the possibility of the implementation and marketing of proposed designs" and to find out the direction of significance, the test application (LSD) for multiple comparisons. **Table (10) illustrates this: -**

Is shown from the table (10) as follows: -

- The presence of statistically significant differences between the IV and the rest of the design, design for design at the level of the IV (0.01), while no statistically significant differences between the IV and IX.
- The presence of statistically significant differences between the design and the rest of the IX designs for design at the level of the IX (0.01).
- The presence of statistically significant differences between the XIV and design the rest of the designs for the design at the level of the XIV (0.01), while no statistically significant differences between the XIV and design the I design at the level (0.05) for the design, the XIV.
- The presence of statistically significant differences between the I design and the rest of the designs for the I design at the level (0.01), while no statistically significant differences between the I design and design at the level of the VI (0.05) for the I design.
- The presence of statistically significant differences between the VI and design the rest of the designs for the VI design at the level (0.01).
- The presence of statistically significant differences between the III and the rest of the design, design for design at the level of the III (0.01), while no statistically significant differences between the III design and design at the level of XII (0.05) for the III design.
- The presence of statistically significant differences between the XII and design the rest of the designs for

the design at the level of XII (0.01), while no statistically significant differences between the design, the XII and XIII design at the level (0.05) for the design XII.

- The presence of statistically significant differences between the XIII and design the rest of the designs for the design XIII at the level (0.01), while no statistically significant differences between the XIII and Design V Design.

- The presence of statistically significant differences between the V and design the rest of the designs for the design at the level of the (0.01).

- The presence of statistically significant differences between the II design and the rest of the designs for the II design at the level (0.01).

- The presence of statistically significant differences between the VII design and the rest of the designs, for the design at the level of the (0.01), while no statistically significant differences between the VII and XI designs at the level of (0.05) for the design VII.

- The presence of statistically significant differences between the design XI and the rest of the designs, for the design XI at the level of (0.01), while no statistically significant differences between the design XI and X design.

- The presence of statistically significant differences between the design X and the rest of the designs for the design at the level of (0.01), whereas no statistically significant differences between X and XV designs.

- The presence of statistically significant differences between the XV and VIII designs for design at the level of the (0.01).

- It is clear from the foregoing that, separate designs in accordance with the views of the producers in "the possibility of the implementation and marketing of proposed designs," the order is the design, "IV, IX, XIV, I, VI, and then the III," The reason for this is that these designs can be implemented by more than a

Table (10) Significance for multiple comparisons of fifteen determination in the possibility of implementing the proposed design and marketing,” according to the view of producers”

Statement	Design 1 P=24.572	Design 2 P=16.089	Design 3 P=21.222	Design 4 P=28.860	Design 5 P=17.809	Design 6 P=23.222	Design7 P=14.289	Design 8 P=10.622	Design 9 P=28.010	Design 10 P=12.150	Design 11 P=13.031	Design 12 P=19.941	Design 13 P=18.681	Design 14 P=25.813	Design 15 P=11.460
Design 1	-														
Design 2	** 8.483	-													
Design 3	** 3.350	** 5.133	-												
Design4	** 4.288	** 12.771	** 7.638	-											
Design5	** 6.763	** 1.720	** 3.413	** 11.051	-										
Design 6	** 1.322	** 7.161	** 2.028	** 5.610	** 5.441	-									
Design7	** 10.283	** 1.800	** 6.933	** 14.571	** 3.520	** 8.961	-								
Design8	** 13.930	** 5.467	** 10.600	** 18.238	** 7.187	** 12.628	** 3.667	-							
Design 9	** 3.438	** 11.921	** 6.788	0.850	** 10.201	** 4.760	** 13.721	** 17.388	-						
Design 10	** 12.422	** 3.939	** 9.763	** 16.763	** 5.659	** 11.100	** 2.139	** 1.528	** 15.860	-					
Design 11	** 11.541	** 3.058	** 8.191	** 15.899	** 4.778	** 10.219	1.258	** 2.409	** 14.979	0.881	-				
Design 12	** 4.631	** 3.852	* 1.281	** 8.919	** 2.132	** 3.309	** 5.652	** 9.319	** 8.069	** 7.791	** 6.910	-			
Design 13	** 5.891	** 2.592	** 2.541	** 10179	0.872	** 4.569	** 4.392	** 8.059	** 9.329	** 6.531	** 5.650	* 1.260	-		
Design 14	* 1.241	** 9.724	** 4.591	** 3.047	** 8.004	** 2.563	** 11.524	** 15.191	** 2.197	** 13.663	** 12.782	** 5.872	** 7.132	-	
Design 15	** 13.112	** 4.629	** 9.762	** 17.400	** 6.349	** 11.790	** 2.829	0.838	** 16.550	0.690	** 1.571	** 8.481	** 7.221	** 14.353	-

**= significant at the level of (0.01)

* = significant when the level (0.05)

method with low cost of production "in terms of raw materials, method of implementation of the decoration, lines run inside the factories," as it gives a higher percentage of profits as a result of consumer acceptance for, and then followed in the order designs, "XII, XIII, V, II, VII," The designs in the end "XI, X, XV, and VIII".

C - The third hypothesis states that: "There are significant differences between the mean scores of the

Table (11): Significant differences between the mean scores of the views of consumers in the appropriate technical designs proposed for the variable "sex and age"

Variable		Mean	Standard deviation	Sample	Degree of freedom	T (value)	significance
Gender	Male	22.4624	5.41692	173	406	24.758	0.01 for females
	Female	36.3574	5.73487	235			
Age	From 20:25 year	24.3392	5.96482	227	406	24.705	0.01 For age (25: 30) years old
	From 25:30 year	38.1492	5.12888	181			

It is clear from the above table that the value of "T" in the variable sex was (24.758), a value statistically significant at the level (0.01) in favor of females, with an average degree of female (36.3574), while the average scores of boys (22.4624) and because the reason for this is that males at the age of (20:30), who have the embargo, and prudence, patience, where use planning in thinking towards the new subjects, unlike females who accept what is a new self-fulfillment and a sense of independence and uniqueness amid peers and this is consistent with what was called for by (Rimawi, 1994), who pointed out that there are differences between the sexes in the immersion emotional response to new subjects, especially art in favor of females, and attention to thought processes and organization in favor of males and deal with new issues caution in favor of males, and females are more interested in social activities and artistic, while males are more interested in professional activities, and supports this outcome study (Abu Nile, 1988), which reached to the existence of significant differences between the sexes in the social and economic values, preferences and technical aspects of

Table (12): Analysis of variance of the mean scores of consumers in the appropriate technical designs of the proposed "depending on the variable of education"

Source of variation	Sum of squares	Average squares	Degree of freedom	F value	Significance
Between groups	16158.230	8079.115	2	53.002	0.01
Within groups	61734.748	152.431	405		
Total	77892.978		407		

It is clear from the above table that the value of "F" was (53.002), a value statistically significant at the level (0.01), which indicates the existence of differences between the views of consumers in the appropriate technical designs of the proposed depending on the level of education, and knowledge of the direction of significance was applied test (LSD) for comparisons multiple the following table illustrates this: -

views of consumers in the" appropriate technical designs of the proposed "depending on the research variables (sex, age, education level)."

To verify the validity of this hypothesis has been applied "T" test to calculate the differences between the mean scores of the views of consumers in the appropriate technical designs of the proposed depending on the study variables (gender, age, education) and the following tables illustrate this: -

the personal in favor of females was more responsive in the previous aspects.

As indicated above table also that the value of "T" in the variable age was (24.705), a value statistically significant at the level (0.01) for the Age of "25 to 30" years old, with an average degree of Age of "25 to 30" years old (38.1492), while the average degree of Age of "20 to less than 25" years old (24.3392) The reason for this is that young people in the Age of (25: 30) are stable in the decisions they always do their utmost in the quest for a positive push to the formation of identity, making them feel that the proposed designs and inspired by the folk art of Egypt is an important factor for the consolidation of that heritage, which is the mirror of true community in which they live, where they reflect the ideas of society and culture with its beliefs and traditions and respects distinguishing whether material or moral, and this is consistent with what was called for by (Abu Hatab, Sadiq, 1990) that the young man in this age group tends to the identification and dissemination, as it appears has the responsibility towards the social institutions and the tendency to spread information about the features of his home.

Table (13) test (LSD) for multiple comparisons

Statement	Lower education p=8.976	Moderate education p= 12.165	Higher education p=17.719
Lower education	-		
Medium education	** 3.189	-	
Higher education	** 8.743	** 5.554	-

It is clear from the above table there are significant differences between higher education and intermediate education and low education for the benefit of higher education at the level (0.01), and there are significant differences between middle school education and low education for middle school education at the level (0.01), due to the fact that knowledge acquired by the young men and women through higher education occur a change in behavior and trends, and increase the inclination to enrich the culture in various fields, and thus directly affect the decision-making, and make them accept what's new in different areas without restriction or hesitation reverse educational levels, at least, such as education medium and low, with less knowledge of individuals and thus less opportunities to increase their own culture with what goes on around them, topics, and

Table (14): Significant differences between the mean scores of the views of consumers in the extent of consumer acceptance of the designs proposed for the variables "Age and education"

Variable		Mean	Standard deviation	Sample	Degree of freedom	T (value)	significance
Gender	Male	14.6705	4.8334	173	406	1.543	Not significant
	Female	13.9787	4.79549	235			
Age	From 20:25 year	11.2115	3.09857	227	406	23.954	0.01 For age (25: 30) years old
	From 25:30 year	18.1105	2.60533	181			

It is clear from the above table that the value of "T" in the variable sex was (1.543), a value that is statistically significant and due to the fact that researchers in the course of invented the proposed designs take into consideration the selection and distribution units, decorative Egyptian in line with the views of young men and women about their preference for clothing which make the results of accepting an almost equal. While, the value of "T" in the variable age (23.954), a value statistically significant at the level (0.01) for age (25 to 30) years with an average degree of age (25 to 30) years old (18.1105), while the average the degree of age (20 to less than 25) years (11.2115) and the reason for this is that young people in the age group of (25: 30) years old enjoy the stability of the resolution without restrictions or worry, as they tend to love the beauty and adornment, making them care about

Table (15): Analysis of variance to the mean scores of consumers in the extent of consumer acceptance of the proposed designs, "according to the variable of education"

Source of variation	Sum of squares	Average squares	Degree of freedom	F value	Significance
Between groups	3968.124	1984.062	2	34.814	0.01
Within groups	23081.249	56.991	405		
Total	27049.373		407		

It is clear from the above table that the value of "F" was (34.814), a value statistically significant at the level (0.01), which indicates the existence of differences between the views of consumers in the extent of

Table (16) test (LSD) for multiple comparisons

Statement	Lower education p=655.22	Moderate education p= 24.405	Higher education p=37.310
Lower education	-		
Medium education	** 1.750	-	
Higher education	** 14.656	** 12.905	-

supports this result was highly commended by (Abdel-Fattah, 1985) that education is essential for life change attitudes of individuals and give them self-confidence, making them make decisions quickly without restrictions.

D - The fourth hypothesis states that: "There are significant differences between the mean scores of the views of consumers in the" consumer acceptance of the proposed designs, "according to the research variables (sex, age, education level)."

To verify the validity of this hypothesis has been applied test "T" to calculate the differences between the mean scores of the views of consumers, along with consumer acceptance of the proposed designs depending on the study variables (gender, age, education) and the following tables illustrate this: -

and focus on personal appearance is different from the peer, thus making them proposed designs that reflect the character of the Egyptian to see them have it with a different appearance from other decorations other raised in the domestic and international markets, and that young people in this age understand the importance of Egyptian Folklore and how to maintain him in various ways may be the clothing of them to ensure their continuation and spread across different generations, and this is consistent with what was called for by (Abu Hatab, Sadiq, 1990) that young people are at the stage of (25: 30) have developed a so-called clash of roles which have a grave effect in the formation of identity and, if successful young people in determining their identity after persistent efforts to avoid ambiguity and confusion, it is transmitted in a "sound towards the deployment of different cultures."

consumer acceptance of the designs proposed depending on "the level of education, and to find out the direction of significance was applied test (LSD) for multiple comparisons The following table illustrates this: -

It is clear from the above table there are significant differences between higher education and intermediate education and low education for the benefit of higher education at the level (0.01), while no statistically significant differences between middle school education and low education for middle school education at the level (0.05), and the reason for this is that education Higher in the various fields multiple positive effect on the attitudes of individuals and their interests and their decisions and make them enjoy the confidence and focus with what was happening around them changes in social, cultural and art and as such, increases the sense of individuals focusing on identity and interest in maintaining boiling Egyptian Folklore, which reflects the culture of the nation, and less attention to the low level of education that makes young people do not realize the importance of heritage or identity of the Egyptian culture as a result of lack of knowledge of the importance of the spread of folklore.

Axis V: selection and implementation of a selection of proposed designs

After analyzing the results of questionnaire, each of the "producers and consumers," it appears that there is a difference in the results of a pivotal questionnaire producers in priority order proposed

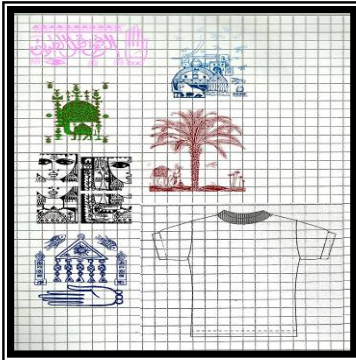


Figure (7) Construction engineering for the T-shirt motifs

- The basic raw materials and assistance used in the implementation: - Knitwear Single Jersip Barcola (90% Cotton, 10% Lycra, and yarn 100% Paul ester).

3 - Applications silkscreen printing: - After you make the process of storytelling comes the stage of printing on a part forward in the designs proposed by the preparation of decorative design on the raw silk, stretched on a wooden frame, is used to paste "water base" in print and then pass the samples on "dryer" dried twice in a row at a temperature of "180 ° C", the duration of time "40" seconds at a time, in the proposed designs (1.9, 14), the proposed design (4) were given the texture of velvet by the addition of "solid" to the basic dough and then pass the object after printing on the impact of machine you are brocade sprayed powder

designs, as shown by the difference in preference designs proposed for the youth in terms of (sex, age, education level), and as such tended researchers to agree with the views of producers in preference proposed designs depending on "the possibility of the implementation and marketing of proposed designs," The reason for this is possible to carry out those pieces of clothes with low-cost due to the small size of units, decorative printed designs (IV, IX, XIV, I, VI, and III), resulting in savings in raw silk printing and thus less product prices of clothes when placing on the market. Which invited the authors to select those designs to be cut implemented is as follows (construction engineering for the T-shirt motifs selected a scale of "1:10" , parts of the Pattern, the basic raw materials and assistance, silk printing applications, operational phases, and finally view the samples after the implementation of the youth of both sexes).

1 - Construction and engineering for T-shirts and motifs used in the application at a scale of "1:10", and parts of the Pattern: -

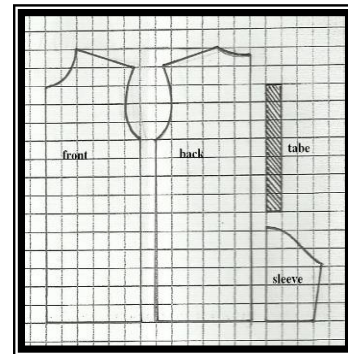

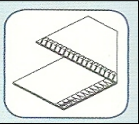

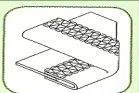

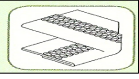
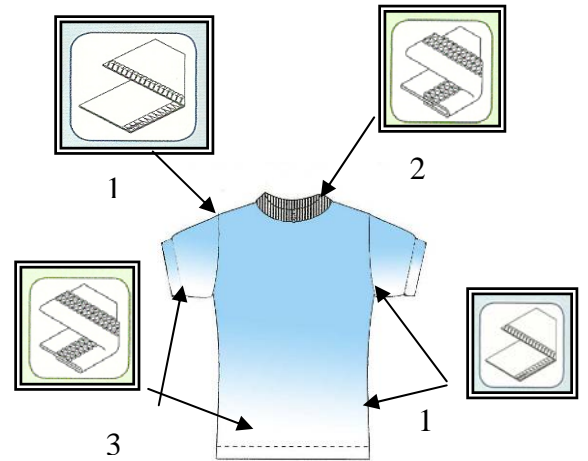


Figure (8) Pattern parts model t-

which gives the effect of marigold, dried and then passed on three consecutive times at a temperature of "180 ° C", the duration of time "40" seconds at a time, the proposed design (3) were given the appearance of a prominent "foam", by adding a paste foam to paste the basic rate of "50%", and after the printing process leaves a portion forward the publication for a day to dry and then passes on the dryer twice in a row at a temperature of "180 ° C", each time a period of time "40" seconds, and finally proposed design (6), which was given the brilliant look through the development of aluminum foil stained above the print and pass on the compressor "bress" strong pressure "6" bar and the temperature of "220 ° C "for" 10 "seconds and then left to cool and then tends paper aluminum.

4 - Different stages in the operation of structural design for the T-shirt used in all designs proposed after the printing process: -

Process description	The form of machine used	Stitch type and number	A stitch
Knitting pace of the shoulder, Knitting quantum slot armpit, weaving together the footsteps of the quantity and pace of side-shirts		Overlock stitch 504	
Installation of the tape in the neck slot		Overlock stitch 514	
End of the tail, and pagan quantum		Stitch coverage 406	



5- View the samples after the implementation of the sample youth of both sexes in order of preference of the attention of the producers and specialists in the feasibility and marketing: -



Port design (1), the design of the proposal (4) Port design (2), the design of the proposal (9)



Port design (3), the design of the proposal (14) Port design (4), the design proposal (1)



Port design (5), the design of the proposal (6) Port design (6), the design of the proposal (3)

4. Research Recommendations:

In light of what has been exposed from the results of researchers recommend the following: -

A - To shed further studies and research that highlight the relationship between Egyptian folk art and art design fashion "for women, men, and children"

B - Take advantage of the popular arts in contemporary arts tradition is not as common now, but take advantage of their assets and their movements and solutions to various technical positions.

C - The establishment of university chairs in all universities and institutes to study different aspects of the Egyptian People's Arts for dissemination and consolidation of foreign universities like which is concerned with a study of folk arts.

D - Attention to the establishment of local and international exhibitions in the field of clothing design inspired by the folk arts of Egypt.

E - Attention to the establishment of libraries and documentaries to save all information related to folk arts of Egypt and through the assistance of the status of folk art and clothing and textile departments in colleges specialized in the Egyptian universities to work in scientific journals on all aspects of folk art to be deployed inside and outside the country.

Corresponding author

Rabab H. Mohammed

Department of Clothing and Textiles - College of Home Economics - Helwan University, Helwan, Egypt

rababh72@yahoo.com

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