

<p>Taghreed Omar Ahmed Amer Lecturer, department of decoration, faculty of fine arts , minia university section one-airport division, Hurghada and 1973602, Egypt</p>	<p>Title: Utilizing the features of marine nature in the red sea as a source for fashion design in the aquarium festival.</p> <p>ABSTRACT</p>
<p>Keywords: Design – Aquarium – Costumes – Festival</p>	<p>The world of the sea is a natural symbol that has attracted the attention of artists for its mystery, and can suggest an innovative fashion collection, and the problem with the research is that the nature of the tourist sites of the Red Sea governorate requires the continued need to use masquerade clothing in year-round celebrations in tourist villages or schools, people are forced to buy masquerade costumes that are imported and inspired by the West and its ideas repeated like Snow White or Superman or from horror and imagination. The researcher hypothesises that one of the environmental institutions in Egypt will set up a costume festival at the aquarium in the Red Sea governorate. The aim is to study marine nature and its potters to learn about it's artistic and aesthetic characteristics, and to highlight new sources of artistic insights and adapt them In the service of costume design ,And provide those interested in organizing masquerade parties in the Red Sea governorate with innovative designs and connected to the place ,The importance of the research is the use of costumes inspired by the vocabulary of marine nature construction and its design lines that belong to the coastal environment of the place for women and men at a festival inside the aquarium. (Aquarium Grand Hurghada) A fish park in Hurghada to achieve the natural simulation of marine life by wandering underwater in disguise costume. The research followed the descriptive approach to describe the fashion design method. Study procedure: Drawing and colouring fashion designs in beaches and research boundaries Ten costumes were designed, including five for women inspired by (sea wave - shell - jellyfish - mermaid - octopus - sea star) and five costumes designed for men inspired by (gurnard lionfish - lionfish - green turtle - shrimp - sea)</p>
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Introduction:

Nature is the primary source of inspiration for designers in all forms of compositions, designs, styles, and artistic directions encompassed in artworks. This is achieved through the diverse elements of design, including lines, spaces, colors, sizes, and textures. Fashion designers, for example, are driven to innovate in fashion lines, selecting elements that the artist finds suitable to enrich their creative worlds and artistic expressions.

The connection between the artist and their environment is reflected in the unique style, as they reorganize and reshape elements of the environment to interpret and understand its nature." **Art is not a mere imitation of nature but a creation and construction, as nature provides elements that inspire the building process. The beauty of nature is inherent, created by the supreme Creator, while art is a human creation, an expression of human values"**ⁱⁱ. The innovative designer has a distinctive style in interpreting and analyzing the source, extracting and organizing linear and color relationships through modification, substitution, and reconfiguration into a design with meanings and symbols.

Life beneath the surface of the sea, with its creatures, serves as a rich source of inspiration from natural design sources. It contains aesthetic systems and structural principles that align with the environment and its laws. It is a point of interest for many designers. the researcher applied her ideas to marine creatures as a way to explore new thoughts. as the underwater world exhibits significant structural and formal contrasts, highlighting design principles such as rhythm, balance, proportion, unity, and diversity of surface textures and sizes. This is done to showcase the aesthetic aspects of the elements and translate them into clothing designs for women and men in a festival at the aquarium in Hurghada, Red Sea Governorate.

Research Problem:

The nature of the tourist attractions in the Red Sea Governorate necessitates a continuous need for employing disguise costumes in the celebrations held throughout the year in tourist villages or schools. However, many people resort to buying imported costumes inspired by Western characters like Snow White or Superman or from horror and fantasy genres. Due to the intellectual dependency of some designers, this results in a visual dialogue that does not align with the distinctive view that God has endowed to the coastal environment of the location.

Research Objective:

The aim of the research is to study the marine nature and its components to understand its artistic and aesthetic characteristics. This includes exploring the various aesthetic elements of its structural lines, external lines, decorative forms, and types, as well as its beautiful colors. The research seeks to shed light on new sources of artistic visions, harnessing aesthetic values in the service of disguise fashion design. It aims to employ these values by following design elements to achieve both aesthetic and functional aspects in innovative designs. Additionally, the research aims to provide those interested in organizing disguise parties in the Red Sea Governorate with creative designs, offering clothing solutions inspired by the marine nature, considering beauty, creativity, safety, and a connection to the environment.

Significance of the Research:

Utilizing disguise fashion designs for women and men inspired by the building vocabulary and design lines of marine nature in a festival held inside the Aquarium Grand Hurghada, a fish park in Hurghada, Red Sea Governorate. Simulating marine nature reflects the coastal environment surrounding the artist. By wearing disguise costumes while strolling through the large underwater tunnel, acquires a natural simulation of marine life. This aims to establish the coastal Egyptian identity of the place, support domestic tourism in the Red Sea Governorate, and contribute to enhancing and revitalizing the Egyptian tourism sector.

Hypotheses of the Study:

1. The researcher assumes the establishment of an environmental institution in Egypt for a disguise festival at the Aquarium in the Red Sea Governorate.
2. The potential for utilizing marine nature and its components to highlight design elements, inspiring innovative designs suitable for disguise festivals.
3. There are significant differences between the proposed innovative designs and those inspired by different marine creatures regarding their general shape and suitability for the Aquarium festival.

Study Questions:

1. To what extent do the residents of the Red Sea Governorate demand disguise fashion designs for men and women in festivals and celebrations?
2. What is the possibility of understanding the relationship between the structural system of marine creatures and their surface aspects, including textural and linear features?
3. How can design principles within marine nature be utilized to enrich decorative designs in disguise fashion?

Research Methodology:

The research follows a descriptive methodology in describing fashion designs.

Scope of the Research:

Ten costumes were designed, including five for women inspired by (sea waves, seashells, jellyfish, mermaid, octopus, and starfish) and five disguise costumes designed for men inspired by some distinctive fish (lionfish, green turtle, shrimp, and sea dragon).

Review of Literature:

1. Innovation and Inspiration from Marine Nature:

- **Makrash, Noura bint Sadiq Ibrahim (2015):** In her master's thesis, "Innovation of women fashion Designs Inspired from Marine Nature of the kingdom of Saudi Arabia." the researcher aimed to study marine nature, understand its artistic and aesthetic characteristics, and utilize marine shapes for women's fashion design using computer programs. The study aligns with the research as it inspired by marine nature but differs as it focuses on [eveningwear for women](#), while the research presents designs [for both men and women in disguise fashion](#).

- **Buker, wadiyah (2002):** In her Master's thesis, "Organic Systems in Marine Organisms as an Approach to Enrich Abstract Art in Art Education." the researcher aimed to employ the artistic values of organic systems in marine organisms in Saudi Arabia in abstract themes, contributing to enrichment of abstract art in art education. The study parallels the research as it inspired by marine nature but differs as it focuses [on abstract art in art education](#), while the research emphasizes [disguise fashion designs for men and women](#).

- **Saleh, Nehmedo Khalifa Abd Al-Moneim (2002):** In her Ph.D. dissertation, "Structural Systems of Shapes and Textures of Selected Marine Invertebrates as an Experimental Approach to Innovate Contemporary Artistic Artifacts." the researcher aimed to extract the structural systems of selected marine invertebrates to create new design insights. The study shares similarities with the research in deriving designs [from marine creatures](#) but differs as it [focuses on contemporary artistic artifacts](#) rather than [fashion designs](#).

- **Mohamed, Jilan Abdul Wahab (2002):** In her master's thesis, "Innovative Artistic Formations with Shell Materials as an Approach to Ornaments." the researcher aimed to create innovative artistic formations using seashell materials. The study aligns with the research as it inspired by [marine nature](#), but it differs as it focuses on [ornamentation](#) rather than [disguise fashion designs](#).

2. Previous Studies on Disguise Fashion:

- **Abdel Aziz, Hoda (2016):** In her study on "Animal Motifs in Pharaonic Times and their Symbolic Significance as a Source for Disguise Fashion Design

." the researcher aimed to study the animal motifs in Pharaonic art and employed them in designing disguised fashion for children. The study aligns with the research in [designing disguise fashion](#) but differs in that it is inspired from [Pharaonic animal motifs](#).

3. Previous Studies on Innovation in Fashion Design:

- **Abedin, Aleya Ahmed (1976):** In her Ph.D. dissertation, "The Role of Innovative Thinking in Fashion Design" the researcher aimed to test innovative thinking levels in various artistic performances. The study aligns with the research in [emphasizing innovation in design](#) but differs as it explores the role of innovative thinking in [fashion design more broadly](#).

These previous studies provide valuable insights into innovation, inspiration from nature, and disguise fashion design. The current research builds upon these foundations by focusing specifically on disguise fashion inspired by marine nature for both men and women.

Materials and methods

The design is defined as **"the organization and coordination of the internal elements or parts in a cohesive whole, embodying both aesthetic and functional aspects simultaneously."**ⁱⁱ

Good design is characterized by "innovative form that achieves its purpose, and the organization of its parts with suitable materials." If these materials are utilized effectively, **"they should meet certain criteria:**

- 1. Suitability for use, aligning function with form.**
- 2. Embracing simplicity, with cohesive and harmonious components.**
- 3. Compatibility with the materials used in its execution, considering the specific properties of each material during design and implementation"**ⁱⁱⁱ.

Fashion Design:

Fashion design is the artistic language shaped by unified elements such as line, shape, color, and texture." **These variables are fundamental for expression and are influenced by principles to achieve control, integration, balance, rhythm, and proportion. The ultimate goal is to provide individuals with attire that imparts a sense of harmony and connects them with the society they inhabit**^{iv}.

The Unreasonable in Fashion Design: The term "unreasonable" in fashion design is synonymous with fantasy fashion. However, "unreasonable" fashion is more peculiar, **"fantasy is an artistic style or approach to custom design that doesn't conform to the standard of wearability and the use in everyday life situations. fantasy is employed in disguised fashion design where the external lines significantly deviate from the human body's dimensions to other customs that lack supports and reinforcing materials in fantastical manners.**

for instance, the 3D costumes displayed at carnivals"^v While these costumes are fantastical, they remain acceptable due to the context, timing, and conditions of their use.

Masquerade Fashion Design:

"Masquerade involves disguising or hiding one's true personality by imitating the characteristics of another through the use of costumes that conceal the original features"^{vi}. This form of fashion design offers artistic visions for men and women, reimagining and employing marine life motifs and symbols in its lines, colors, and spaces. The expressive aspect of performance art takes precedence, and the distinguished designer plays a vital role in crafting the performer's final appearance.

Design Process Steps:

1. **"Collecting information about design problems.**
2. **Analyzing information to derive fundamental design rules.**
3. **Synthesis stage involves generating and creating design solutions, selecting the optimal solution.**
4. **Evaluation and assessment of the final solution"**^{vii}.

Quotation:

Quotation is an interactive process between the designer and design sources, resulting in innovative designs that carry the spirit of the source. Quotation methods include:

- **"Total imitation: Simulating the source entirely.**
- **Partial imitation: Selectively imitating elements to evoke the designer's imagination.**
- **Modulation: modification and reformulation without significant changes, requiring high artistic imagination"**^{viii}.

Marine Nature in the Red Sea:

The Red Sea environment is characterized by an attractive natural beauty that is unique from world's seas, the discovery of living beings and their secrets day by day in its waters, has led world scientists to view this sea as a natural museum and the God-given treasure for the country around it, and there are five species of sea turtles in the Red Sea: "Green turtle, hawksbill sea turtle, large head tortoise, olive tortoise and leather tortoise" And there is lion fish which is poisonous, because the sharp needles prick of this fish's thorns are painful, It leads to paralysis of the skeletal muscles and the respiratory, which can eventually lead to immediate death.

The crab is an organism that contains five pairs of legs and the first pair of them turned into claw that used them for eating , hunting and self-defense. The octopus changes color when it is compromised to match the color of the seabed. so that it can harmonize with what is around it, and it has an ability to hide among the rocks, so it is difficult to see.

Explanation of the Formative Structure:

Research procedures:

the researcher studied marine creatures at the Aquarium (marine life museum in Hurghada) and collected images related to the marine environment in the Red Sea governorate, as well as reviewed references and research. this served as a key axis for sketching innovative design lines, whether direct modified or abstracted, to enrich the design aspect, and the researcher created the basic external lines of the designs, whether structural, functional, or decorative. models of marine life with appropriate shapes and sizes were selected for study and analysis from functional and aesthetic perspectives. this was done by simplifying the external shape while focusing on general surface values and textures.

"The designer goes through two processes during inspiration from nature and its richness:

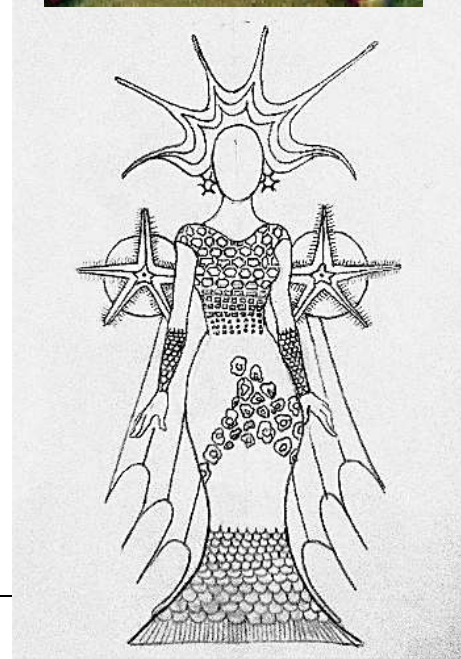
the first is internal, connected to cognitive abilities, including culture, mood, physiological and biological capacities. the second is external, representing the relationship with nature, where the design process relies on visual organization and the perception of nature and its diversity"^{ix}.

Mannequin preparation stage:

This stage involves creating a schematic drawing of a human body with more standardized proportion than a natural human body. The mannequin is used by fashion designers to illustrate their design ideas by sketching and proposing design on it, drawing inspiration for fabrics and colors.

Design preparation stage:

This step required creating sketches of the design lines where the researcher expressed her innovative vision, showing the details she wanted to clarify during the execution process then, **practical applications stage** was implemented based on the formative values and aesthetic elements she had learned including linear studies of the internal and external structures of marine creatures the researcher produced 10 custom design gouache painting for both men and women.



"Costume Designs for Women:"

Figure (1) The First Costume: Mermaid

The inspiration source for this design is the mythical mermaid. The researcher conveyed visual signals to the audience by showcasing linear analyses and color harmonies in the design. This is evident in the exaggerated shape and height of the crown, and the linear formation includes pointed lines at the back of the robe, extending from the top of her shoulders down, symbolizing the pointed fins. The color formation of the starfish was utilized to represent renewal, as it possesses an advanced ability to regenerate severed rays, growing back to completeness. The radiant balance in the rotation of the star-shaped arms around a fixed axis and the starry structure shared with them in the same center is evident. Repetition of interlocking and sequential semi-circular shapes directs towards the tail of the dress, symbolizing fish scales. The gradation of textures and lines resulting from the repetition of fish scales emphasized movement within the design.



Figure (2) The Second Costume: **Seashell**

The inspiration for this design is derived from seashells, which are rigid external structures for marine invertebrates, including protective shields for invertebrates and mollusks. The researcher invested in the aesthetic principles of shells in both linear and color formation. The curvature in the lines reflects the sense of linear paths, the flexibility of concave and convex arches. The design does not adhere to the boundaries of the body and its natural curves. The framework of the design extends breaking boundaries with the coral reef shapes reaching above the head. This is achieved through the repetition of curved lines in a flowing rhythm. These lines are also added to the top of the shoe, resonating with each other, embodying a visible rhythm that enhances their dynamic nature. This area becomes a focal point in the design, and this formation guides the eye to connect between the dimensions of the design and the body.

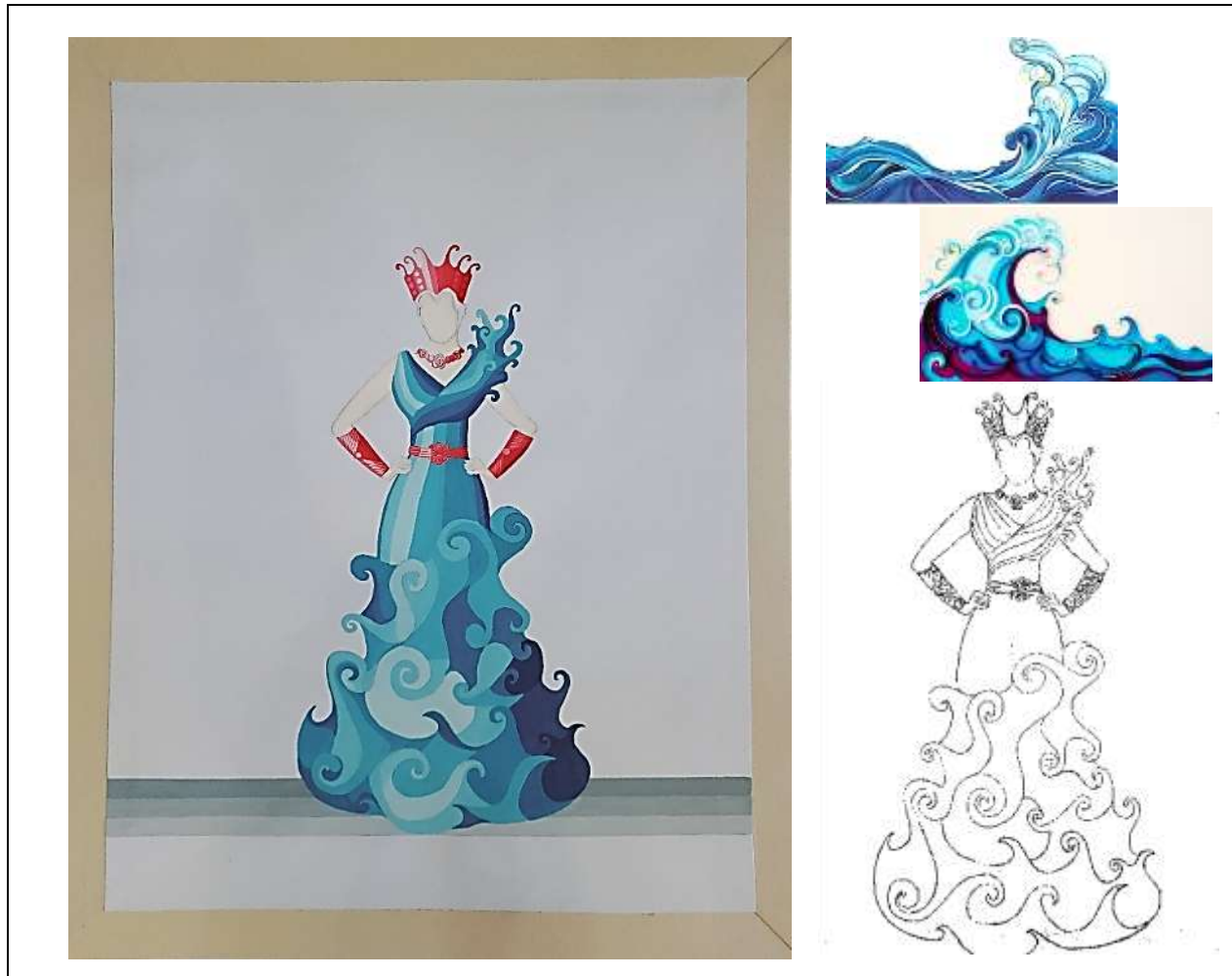


Figure (3) The Third Costume: Sea Wave

The inspiration for this design is drawn from the effects of sea waves. The design concept relies on utilizing the formations of waves, expressing a marine theme in a masquerade costume. The design features undulating lines that interact with each other, creating a rhythmic rotational movement. This conveys a sequence of rhythmic and counter movements, symbolizing the nature of the sea that combines motion, intensity, tranquility, and serenity. The design introduces irregular and variable rhythms in its structure, where each wave differs from the other, resulting in a diverse yet harmonious rhythm. A continuous and intersecting series of small half-circles has been derived in the formation, representing the undulating motion of water. The design adopts shades of sea wave colors, ranging from light to dark blue.



Figure (4) The Fourth Costume: Jellyfish

The inspiration for this design is derived from the jellyfish, which is a gelatinous marine organism composed of 95% water. Jellyfish come in multiple colors due to pigments from microorganisms living inside them. The costume aims to reimagine the human body's form, designed to be reinforced with wires and padded with foam material to achieve the desired form on the performer's body. The designer utilized the aesthetic principles of the jellyfish in the linear formation of the headpiece and the lower part of the costume. The design features distinctive color shades, employing a repetitive formation that relies on the stability of units and variations in distances. This reflects the aspects of extension and continuity associated with achieving movement on the surface of the design, considering the design's focal point as the center of authority around which the work is constructed.



Figure (5) The Fifth Costume: **Octopus**

The inspiration for this design is drawn from the octopus, and the focal point in the design is the linear formations of hair on the head. Sovereignty is expressed through movement by repeating directional lines at the end of the costume, symbolizing the octopus's eight arms. The octopus has padded arms with two rows of suction cups that help it tightly grasp its prey. The linear shape of the seashell is used as an accessory on the hands. The linear formations of fish bones are stripped and utilized on the chest area. Attempts were made to leverage the aesthetic principles of the octopus in employing design colors to convey a specific symbolic meaning, as octopuses are known to change the color and texture of their skin for camouflage and as a defense mechanism.

"Costume Designs for men:"



Figure (6) The Sixth Costume: **Lionfish (Gurnard)**

The Inspiration for this design is drawn from the lionfish, the researcher invested in its aesthetic principles. Different-sized hollow rings were used in the linear formation of the wings behind the character. The linear design of the fish's fins was analyzed and adapted as accessories on the hands and legs, symbolizing a protective armor. The design of the crown was inspired by the overlapping and interlocking spines of the fish, with a pearl added at the center. The colors used are inspired by the dominant colors of the fish, which form the basis of the design. There is a proportional and symmetrical balance between the two halves of the wings on both sides. For instance, two equal units in value, length, and size, in the opposite direction concerning the center, provide balance in the design, creating a sense of artistic equilibrium in the intricate details.

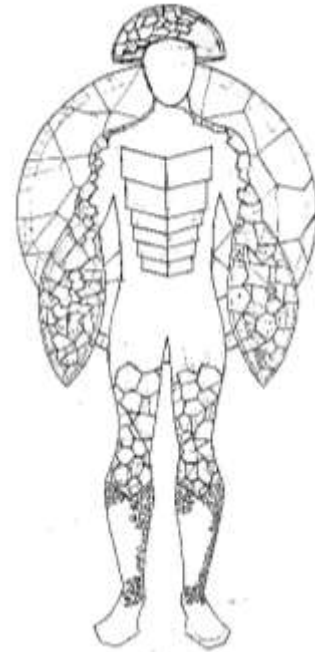


Figure (7) The Seventh Costume: Green Sea Turtle (*Eretmochelys imbricata*)

The Inspiration for this design is derived from the green sea turtle, known for its protective hard shell that covers its body, and serves as a hiding place. And it characterized by a distinctive hexagonal patterns on the bony shell and fins used as paddles for swimming and it took advantage of the aesthetic foundation of the turtle in redesigning the body shape .Various color areas were randomly distributed, employing broken and intersecting linear designs that extend to the ends of the fins, the upper body and the mid-legs, linking different parts of the design. This helped achieve the desired balance in the design and contributed to **"free rhythm, where the shapes and spaces vary completely. In free rhythm, the artist has complete freedom in dealing with recurring elements without specific organizational templates"**^x. The focus was on the design concept of free rhythm, where the gaze moves from one part to another in a continuous sequence, perceiving the hidden and expressive color and linear values.

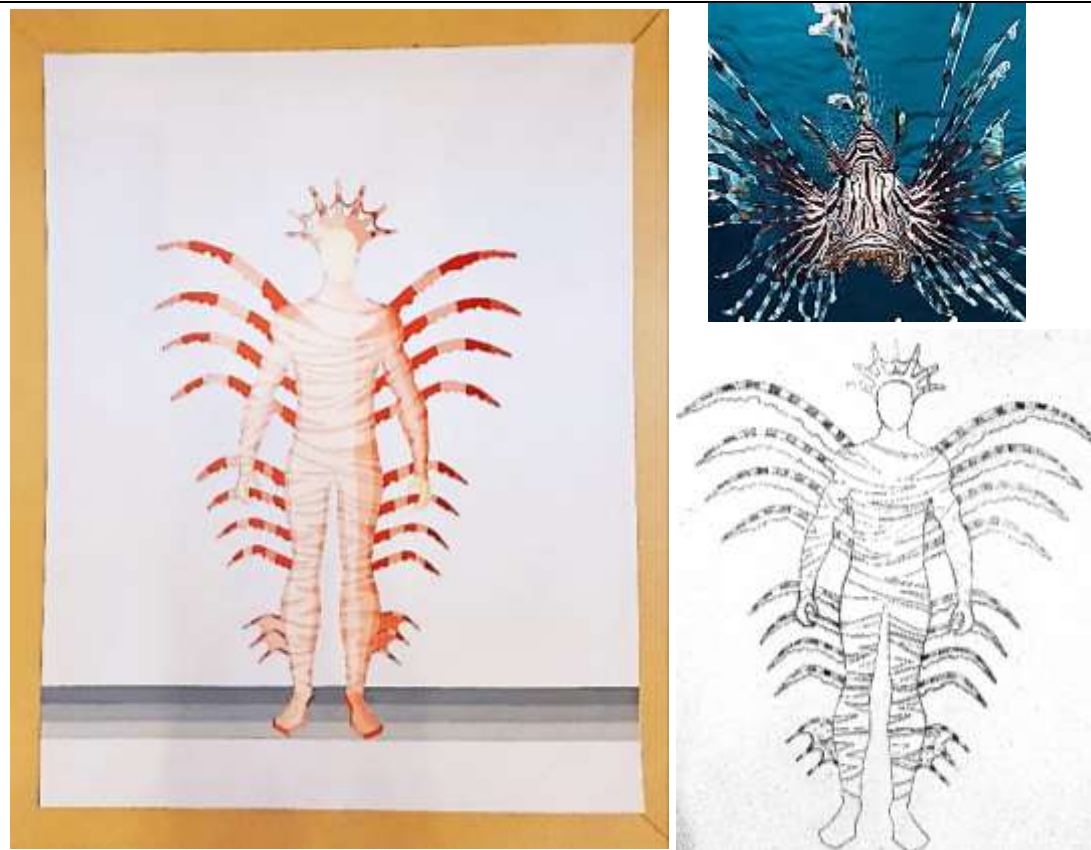


Figure (8) The Eighth Costume: **Lionfish**

The Inspiration for this design is drawn from the lionfish, the focal point of sovereignty is the background of the costume design. An intertwined radial network was employed to emphasize the radiating structural system, based on a set of repeated lines in a flowing motion. The design features distinctive shades from the color scheme of the lionfish. There is a noticeable coherence between the background colors and the added flowing lines, creating a sense of movement within the design. The design embodies a realistic texture of the lionfish, called the prominent appendages 'cirri.' These cirri are distributed in various directions regularly without specifying a center of radiation. This gives an aesthetic value to the design through diminishing repetition, which evident in the helical movement of the cirri. The units in this pattern range from larger to smaller while maintaining regular distances. This represents a rhythmic pattern, with the lines defining the lionfish spines symbolizing death due to their toxic nature. The design contains an intellectual and philosophical concept, that the performer's body transforms into a mummy. This is because the performer adopted these poisonous spines from the lionfish and, consequently, met his demise.

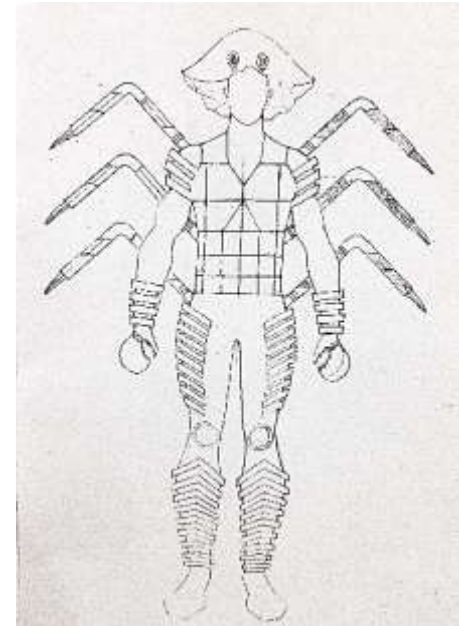


Figure (9) The Ninth Costume: Crab

The inspiration for this design is derived from the crab, and the focal point of sovereignty is evident in the design of the legs, forming the background of the costume. It appears as if the costume represents a warrior. The design adopts distinctive color shades characteristic of the crab. The headpiece mimics the subtleties of the crab's head to be the end of the design. The division from bottom to top on the legs is regular, emphasizing repetition based on the use of horizontal lines. Horizontal lines are associated with the ground in our perception, achieving a sense of stability and balance. **"Balance is the equilibrium between forces acting on an object, ensuring that its movement or stillness remains unchanged. It represents the struggle of opposing forces in artistic work, providing static design elements with a dynamic and vital power"**^{xi}. Balance is a state where opposing forces around a central axis are equal horizontally or vertically, and it is one of the fundamental characteristics in evaluating artistic work.



Figure (10) The Tenth Costume: **Sea Dragon**

The inspiration for this design is drawn from the sea dragon, a creature with distinctive features. Its limbs branch out on either side of its body, and end with a long, tapered tail. The researcher capitalized on the aesthetic foundations of this creature, extending beyond the body's limits with curved lines forming wings on both sides, as a part of the costume background. This configuration adds artistic touches, making this area a focal point in the design, to recreate the focal point of sovereignty. The entire body is adorned with small dots and distinctive zigzag formations, **"emphasizing the regularity of the zigzag line, a symbol associated with water and its movement. In ancient Egyptian hieroglyphs, this type of line, with its angles and curves, served as a symbol for water"**^{xii}. Circular shapes, overlapping and continuous, were employed at the front of the costume, on the arms, and at the bottom of the legs, creating the impression of a protective shield.

Results:

- 1- Ten costumes were designed, including five for women inspired by (Sea Wave - Seashell - Jellyfish - Mermaid - Octopus - Starfish), and five costumes designed for men inspired by (Lionfish - Lion Fish - Sea Turtle - Crab - Sea Dragon).
- 2- The importance of the audience's effective role in interpreting visual signals sent by the designer through costume designs in festivals, as it contributes to giving the artwork its own interpretation and understanding.
- 3- Costume design supports the experimental intellectual trend, involving the reconstruction of the body in a structural and artistic manner.
- 4- Breaking the traditional image frame of the body by adding structures outside the body's frame enhances the communication between the costume's design on the body and the surrounding space.

Recommendations:

- 1- Intensify studies in the field of costume design, utilizing marine nature as a source of inspiration.
- 2- Utilize marine materials in producing supplements for designs inspired by marine nature.
- 3- Use fashion designs as a means of promotion and advertising for tourism development projects, focusing on the Red Sea regions and working on their enhancement to support domestic tourism in the Red Sea Governorate.
- 4- Include the topic of costume design in the curriculum of specialized fashion design colleges and organize workshops for students to explore fantasy fashion design, opening creative avenues and developing their skills.
- 5- Showcase fashion shows in events and exhibitions outside the governorate as a message expressing the coastal Egyptian identity through costume design.

Conclusion:

The selection of marine nature building blocks to form the visual reference for designing costumes for men and women in festivals and celebrations in the Red Sea Governorate has contributed to enriching aesthetic design vocabulary. It serves as an alternative solution to resist intellectual dependency and the need for Western-inspired fashion with traditional ideas. This aims to preserve the Egyptian identity and the coastal environment of the Red Sea Governorate. By providing those interested in organizing costume festivals in the Red Sea Governorate with innovative designs that are linked to the local context, a visually coherent dialogue

is created with the distinctive creative landscape gifted by Allah to the coastal environment of the region. This supports domestic tourism in the Red Sea Governorate. The researcher has produced ten costume design gouache painting for men and women, to be presented at the Aquarium Festival in Hurghada.

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