Contemporary Fashionable Apparel Draped Designs Inspired   from Folk Egyptian Heritage

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Abstract:
Folklore Characterized by nobility, 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. Draping has an ancient historic background. Traces draping method can be observed in the ancient race of the Egyptians, if not in its purest of form and meaning but surely as a dress draping had its existence in this timeline. 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 . Eight fashionable trendy summer outfits were inspired from our great Egyptian heritage draped dyed ,printed and decorated to represent contemporary look.

1 -Introduction
 sources of inspiration that motivate the designer are everywhere. Successful designers can recognize specific inspirations that unique, then they translate them into exciting fashion. [1] To a designer; anything visual that sparks off a design idea can be a source of inspiration. [2] They varied from architecture, ethnic styles, historical costumes, art, nature, environment, street life, and technology. [3]

Inspiration can be derived from any concept, but art has a special connection to fashion. Just as fashion is an expression of ideas and emotions, so is art. It is imagined that there are reciprocal forces between the two concepts, art influences fashion and fashion influences art and some contend that fashion is art. Regardless of this ongoing debate, fashion designers should become apprised of modern art movements and remain curious concerning events in the contemporary world of art. This activity looks at the connections between art and fashion. Throughout history artists used many different styles to represent concepts, and fashion can relate to them all. [1,4]

The way of life of a nation and its representative meanings can be presented in its artistic activities and, more broadly, in its visual culture. considered that visual culture can be described as those material objects, buildings and images and performances, manufactured by human work and imagination, which provide aesthetic, symbolic or ceremonial and/ or practical functions.[5,6]

Design research (gathering background information for design, including studying current and future fashion trends) defines the range of possibilities for designs within the scope of fashion and the intended target markets. It provides the sources of inspiration designs are based -on and enables designers to relate their designs to the context of fashion. The quality of designs depends not only on the designers' talents but also on the quality of their design research. Only extensive research enables designers to stay fresh and keep up to date with developments.[7]

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1.1-Folk :
could be 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. [9,10]

Regardless 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 which employed the folklore in some artifacts to add aesthetic values of garments for women. 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.

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. [9,10]

1.1.1-Notions 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, it is defined 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, 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).[9,10,11]

1.1.2-Individualities of the Egyptian folk art:

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).[10,11]

1.2-Main 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 .

1.2.1-Symbolism in folk art: -

Symbolism 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.[10,12]

1.2.2-Categorization 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). [11-17]

Figures (1.2, 3, 4.5, 6) examples of folk-art in Egyptian decorations :

Fig.(1)   **Fig.(2)**   **Fig.(3)**   **Fig.(4)**   **Fig.(5)**   **Fig.(6)**

Figure (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 .[18-20]

The following figures (7,8,9,10,11,12) represent some of the Egyptian folk heritage motifs :

Fig.(7)   **Fig.(8)**   **Fig.(9)**

Fig.(10)   **Fig.(11)**   **Fig.(12)**

1.3-Draping as a technique:

it is accomplished by pinning the fabric onto the mannequin as perceived through specific design. The pinning process requires the draper to follow the measurements according to the style of the design and to achieve the silhouette or the outline that will result in the perfect pattern. The desired draped silhouette is either traced onto a sheet of paper or onto the fabric itself for final pattern making. The draper examines the falls and folds of the fabric as it defines the overall look and feel of the design. Virtually, the draping method converts the loose fabric into desired pattern of the couture. The art of draping requires a smart approach from the draper as it gives a language of unspoken excellence to the body. Playing with combination of fabrics according to their textures and looks as a costume prior to its stitching makes draping as the superiority technique To explore the possibilities of styles, the draping is done on a gray fabric initially that later can be converted into patterns for a successful fashion clothing article [20-21].

1.3.1-concept and origin of draping

draping has an ancient historic background. Traces draping method can be observed in the ancient race of the Egyptians, if not in its purest of form and meaning but surely as a dress draping had its existence in this timeline. The folds and falls of loose garment pieces hanging from shoulder to toes are a definite earliest raw form of draping. Many pictures that were secured and studied of the era show the use of linen as material and clothing that seems to be draped over the body making it the couture [20,21].

The objective of this paper is to explain the vital importance of sources of inspiration in the design process, which might perceive the designers' study of fashion and artwork as artistic self-indulgence. At the same time this paper can reassure designers that their working style reflects a wider practice in the industry. 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 .

2 -Materials and Methods

2.1 -Materials:

100% cotton plain and gauze construction and cotton polyester 65/35 blend knitted fabric were used .

Reactive dyes

Remazol® Yellow150% 3RS -Reactive Yellow 176 Remazol® Red 3BS -Reactive Red 239 Remazol® Blue BB133%-Reactive Blue 220-Remazol® terquaze- Blue g133% -Reactive Blue 2. printing pastes , commercial fabric colors were used.

2.2-Sketching step :

The present research used the different symbols of – Egyptian Heritage as a source of inspiration to create fashionable designs for women. Designs were created for the age group (25-40 years old). Models poses have been matched to the designs, which reveal the shape and style of the designs and enhance the dramatic effect desired by the designer. Ideas are sketched out in rough sketches.

2.3-Draping step:

The sketches are then reworked by draping on the mannequin .

2.4-Dyeing:

-**Reactive dyeing of** fabrics was carried out using 3% shade of Remazol® Yellow 3RS, Remazol® Red 3BS and Remazol® Blue BB and Remazol ® Terquaze   and their mixtures according to the manufacture instructions as shown in figure (13).

-**Exhaustion method** of the reactive dye ,technical data sheet of manufacturer instruction used by a material to liquor ratio (1:50).The dye concentration (3%) ,sodium chloride was (60 g/l),and sodium carbonate was (15g/l)recommended by Dyestar company, Egypt. as shown in fig( )
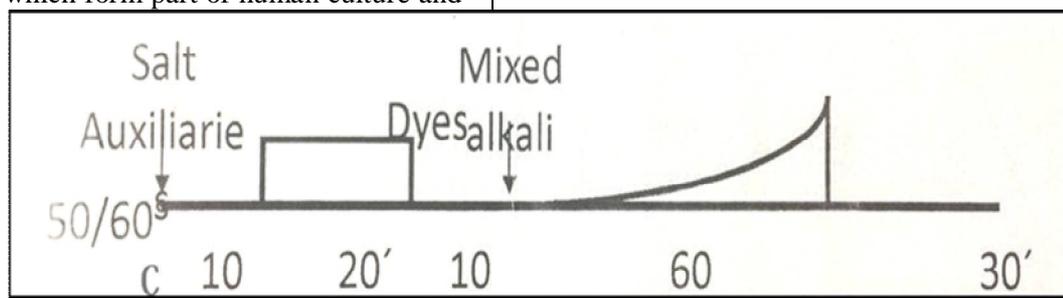

Fig .(13) Dye technical data sheet.

2.5 printing and photographing :

Designs dyed and printed and then finished photographed to represent the final ideas for the researcher .

Fig .(14) represent some printing samples

3-Inspired Designs and products:

Role of sources of inspiration in the design process:

Sources of inspiration are used throughout the entire design process. **Their roles can be summarized:**

Context of the fashion of a season: By looking primarily at other garments or photographs of garments, designers learn about the space of possible designs. They develop a feeling for what would look outdated, what captures the mood and what would look just strange. Gaining this intuitive understanding is one of the most important skills of a designer.

Illustrations of concepts: Design features or looks are communicated on theme boards, and the design framework through photographs of garments. The concrete shape of a design is often specified with reference to another garment.

Sources of design features: By studying other garments designers learn about the important design features, such as necklines or pockets. These features set a context in terms of design proportions and style. They can also be used directly in designs.

Color schemes: Designers often derive color schemes from photographs, by picking colors from an image. They also use images to communicate color schemes by setting a context for the whole design and showing possible colors to extend the color schemes. For example, a typical color story might have five colors, but a stripe design in it has ten different colors. The additional colors could be taken from such an image.

Coordination of a collection: Common sources of inspiration automatically tie garments within a collection together through reoccurring motifs or structures.

Design (1):

Analysis:
Decorative and structural asspect :

This design is a summer dress based mainly on the concept of **hejab** in the egyptian culuter which **means (eamulet or talisman)** the sillhouete take the triangular shape of the hejab also the added emprodried parts up and down also reflect the same trainguler shape which gave a sense of mothion and

Design(2)

Analysis:
Decorative and structural asspect :

This outfit is two pieces , the crop top takes the triangular shape with **(khamisa) the hand** printing motifs With attracted colors on both top and skirt , the add on scarf with the two colors add elegant look ,pleats in the skirt give feminine touch, choosing the scarlet red with creamy off-white give another

youth to the wearer .the choosen colores royal blue and golden yellow as a contrust colores give a joyful fresh summer look	fancy dynamic, energizing look to the design.
Design (3) **Analysis:** **Decorative and structural asspect :** This outfit is a summer jumpsuit , the motifs used is inspired from the famous **Nubian door gates** , with its lovely colors and famous decorations, using the terquaze blue as a main color reflect pure and originality, using orange , lapis blue ,coral orange , mustard yellow , grape violet and lime green in the printing give a summer cool look.	**Design (4)** **Analysis:** **Decorative and structural asspect :** This outfit is a two pieces dress linked together in the waist , its inspired from the **Al Ain** -eye motif in the Egyptian heritage ,it's made in the waist openings. color play an important role , using lime green in the lower part give a fresh, youthful and trendy touch mixed by the crimson red in the upper with its stimulating , passion positive look linked together with the catchy royal blue motifs add elegant feminine summer dress.
Design (5)	**Design (6)**

Analysis:
Decorative and structural asspect :
This design is a fashionable dress inspired from the famous **Tanoura** (melvievi) which made a great source of inspiration for years, the dress is grey main color with adding of fancy lemon yellow, cotton candy pink, aqua blue flairs give a feminine creative passion able look.

Analysis:
Decorative and structural asspect :
This design is a multicolor beach top , its inspired from the legendry motif (**aarooset elmoled**) **or the festival bride** , its soft top grasped in the waist to give the look of the motif famous decoration . the color here plays the main role in the design , different colors such as mango yellow , orchid purple, olive green pumpkin orange and ultramarine blue give the top a trendy summer look

Design (7)

Design (8)

Analysis:
Decorative and structural asspect :
This is a summer beach over dress, its simple lines and catchy look make it suitable in different occasions , as summer dress and over swimming suit gown , it take the triangular shape of **the hejab - eamulet or talisman** . using neon lime green with royal blue give a fancy contrust youthful look .

Analysis:
Decorative and structural asspect :
This design is a short summer dress, it is inspired from the legendry **Folk Egyptian earrings** , It consists of stripped upper part , with printed lower one. The color of the dress lime green ,navy blue and tangerine orange in the printings gave the dress confident cheerful look.

Conclousion :
Anything visual can be a source of inspiration. Sources of inspiration are employed throughout the design process. Initially other garments allow the designers to develop a feel for the coming fashion and provide a source for design features which can be adapted into the designer's own garments.
Considering what has been exposed from the results of researchers recommend the following: -
- To shed further studies and research that highlight the relationship between Egyptian folk art and art design fashion "for women, men, and children"
- 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.

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