



The Colourful Value of African Flowers as a Source of Innovative Designs for Children's Clothing Supplements

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Abstract

African art is rich in artistic topics and features many distinct qualities such as exaggeration, deletion, flattening, and abstraction. Its distinct aesthetic qualities can be seen in the many African plants and flowers, which have striking hues that draw attention and have a powerful effect. Africa is regarded as one of the continents with the most rich folklore and plastic arts traditions. The people who live on this continent are aware of and filled with beauty. Their colorful clothing and the chairs, which have aesthetic value, both demonstrate this. The environment is thought to have had the biggest impact on the development of African art, with a preference for changing and streamlining the forms and intensity of expression rather than adhering strictly to an exact translation of natural elements. African art became influential to many artists once Europeans traveled to the Arab world in search of self-discovery. Africa is regarded as a continent abundant in native flowers, with the Cape Flower Kingdom, particularly in South Africa, home to numerous rare species that the researcher hopes to exploit in this study. African flower aesthetics as a starting point for designs that go well with kids' clothes, particularly in late childhood; clothing supplements have grown to be seen as a necessary component of children's outfit appearances. Items or components known as complements enhance the effect of clothes and give it a finished look that is both aesthetically pleasing and functional. The research is significant because it highlights the arts and civilizations of antiquity in particular. African art and its application in modern era. The goal of the project is to provide designs with African themes to enhance children's clothes visually.

Keywords: African Art , Clothing Supplements , Late childhood.

Introduction

African art represents one of the world's most varied cultural legacies. It is a combination of spiritual ideas, societal purpose, and visual images that represents one of humanity's greatest achievements. Its technical and artistic skill attests to the creators' inventiveness. Though ignorant spectators occasionally generalize about "traditional" African art. All of the people, societies, and civilizations who call the continent home have their own unique visual cultures. African arts and textile designs serve as emblematic representations of African society. In Africa, some individuals and groups have created artistic symbols based on proverbs, sayings, and kingly proverbs. Similarly, other ethnic groups incorporate natural elements, traditional landscapes,

or their own creative artwork into their modern designs. These images were gathered from various ethnic groups and then creatively shown as patterns for cloth ornamentation and design. These design components were afterwards altered and added to textiles. These African textile designs' aesthetic worth has been clearly identified through the use of design elements including curves, lines, symbols, and motifs. Most African nations, particularly Nigeria, view African printed textiles as essential pieces of apparel. African printed fabric represents a significant portion of the African garment market. People from all throughout Africa, regardless of social, economic, or political standing, take care of them. ^[1] African printed textiles include eye-catching patterns and brilliant hues. They are often made in a range of hues and styles. According to

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Ogalo (2015), some of the designs depict traditional African proverbs and tales, whilst the colours reflect marriage status, age, gender, tribe orientation, and marital status. African art has given contemporary artists new avenues for cultural exploration since it employs rhythm as a means of expression. Many Western painters utilized flat, spontaneous prints that depicted rudimentary daily life in West Africa, as well as paintings of individuals in North Africa, once the Europeans came to Arab areas. Searching for the hidden beauty there. Pablo Picasso is one of the painters who was influenced by African art; the degree of this impact may be seen in his picture *The Women of Avignon*,^[2] and the artist Harmed Nada, whose influence on African art appears in his painting *The Victor*.



Fig.1. *Women of Avignon* for Pablo Picasso



Fig.2. *The victor* for the artist Harmed Nada

Research Problem

The research problem can be summarized in answering the following question:

How can we benefit from African flowers and their aesthetic value to inspire innovative designs to supplement children's clothing (9-12) years old?

Search Goal

The research aims to create designs for the age group (9-12) years through studying the artistic values and colour values of flowers in African art.

Research Importance

The importance of the research lies in presenting a new vision in the field of textile printing design in general, and in the field of children's designs in particular of the age group (9-12) years, through studying the artistic values of flowers in African art.

Characteristics of African art

- The variety of materials and raw materials, the intimate ties to the natural and social environ-

ments, and the ways in which these arts are used to depict African daily life and offer different means of subsistence

- African art was created by the ancestors to serve as a medium of communication between the African and the worlds of his beliefs^[3]
- One of the things that leads someone to look for a way to express themselves that represents their relationship with life and existence is their tendency toward spirituality or religion
- According to traditional African thinking, man is the center and basis of the cosmos, and these ideas follow him from conception to death. In other words, the goal of the Negro athletic art is to reestablish the lexicon derived from human nature. He expresses his melancholy and declares war while wearing the outfit. His conscience and sentiments, his masks, his prayers and religious rites, his decorating of his home and dining utensils, his tattoos and color-coordinated appearance, and his jewels^[4]
- Superstitions, myths, miracles, and religious rites comprised the subconscious of prehistoric man's intellectual foundation
- The artistic contributions made by African women, particularly in the domains of pottery, printing, and textiles
- African art excelled in the use of symbolic language in adornment
- The African artist's selflessness in preserving his given name^[11]

Flowers in Africa













Africa is home to many native flower species, many of which are exclusive to the Cape Floral Kingdom, which is primarily in South Africa. Many of these species are among the top 10 crops in the European floriculture industry, and both domestic and foreign scientists have made use of them. Over the past 40 years, the Agricultural Research Council has conducted various domestic flower crop breeding efforts, with varying degrees of success. Lessons for the Amaryllidaceous, Ericaceous and Iridaceous are

Discussed, along with many others that have been learned from successes and mistakes.^[5]

The Colour

Colour is the most significant and alluring component in a work of art because it can speak to our emotions and minds in an infinite number of ways. It is also a fundamental and useful element in the development of other aspects. Since colour takes on its aesthetic qualities from its surroundings, colour can only convey meaning through its relationships with the other elements of the design.

TABLE 1. Types of flowers and their species in south Africa: [6]

Species and family	Common and commercial name(s)	figures
Leucospermum cordifolium (Knight)	Proteaceae Pincushion	
Leucospermum erubescens Rourke;	Proteaceae Pincushion	
Limonium peregrinum	Plumbaginaceae Statice	
Lithops species; Aizoaceae	Flowering stones	
Lobelia erinus L.; Campanulaceae	Edging lobelia	
Massonia species; Hyacinthaceae	Hedgehog lily	
Metallise muricata R.Br.	Asteraceae Bombs	
Mimetes cucullatus .	Common pagoda, rooi stompie	
Mimetes hirtus (L.) Salisb. Ex Knight; Proteaceae	Marsh pagoda, mimetes hirtus	
Moraea, peacock iris	Moraea species; Iridaceae	
Nebelia, bergstompie	Nebelia paleacea Sweet; Bruniaceae	
Guernsey lily, spider lily, nerine	Nerine bowdenii W.Watson; Amaryllidaceous	

When a designer masters the use of colours appropriate to the idea, its dimensions, and its implications, the aesthetic value of colour doubles. [8] Because colour has psychological and physiological consequences, it is crucial for accentuating the aesthetic and expressive value of a piece of art, communicating ideas, drawing the viewer in, and revealing the shape and evoking a sense of emotion. Colour is a structure whose significance changes depending on where it is in the artistic work's set-

ting. That is, depending on how and where it is used within the artwork, its meaning can be conveyed (82.p: 1979, Morton). Similar to individuals, colours appear differently depending on the context. [9] Knowing the energy of colour expands one's consciousness since it has the power to improve social interactions, change the environment, improve human productivity, and improve health, all of which combine to make the human being a dynamic universe.

The use of colour in our lives is therefore related to the physiological influence, whether in clothing or the surrounding environment, and through this understanding it is possible to deal with colour in a positive and effective way. Colour also has the power to influence a person's conscious and unconscious thinking. [7]

Colour Value of African Flowers:

Flowers are a symbol of beauty in African life with their cheerful, distinct and vibrant colours. Each colour of flowers has many different connotations. Each colour expresses a set of characteristics in African life, including: [14]

- Red color: symbolizes energy, vitality, and activity, and is also associated with blood, danger, war, and magic
- Blue color: symbolizes masculinity and tenderness and may suggest high social status
- Black color: symbolizes the strong earth with its goodness. It also symbolizes masculinity and protection from the evil eye
- Gray color: stability, maturity, authority, security
- Purple color: royal, luxurious, intelligent, emotional
- Yellow color: high status, sophistication, 21dignity, as well as maturity and perfection. It is also taken as a symbol of the sun, which gives life.
- Green color: means fertility, goodness, giving and hope
- White color: symbolizes the strength of bodies and souls, and may symbolize death and sadness
- Golden color: symbolizes the richness of the earth

Symbols in African Art

The main purpose of African art is symbolic rather than representational. She is not so much concerned with accurately reflecting nature as with depicting concepts. The signs and symbols embedded in African art act as a kind of coded instruction or guide that must be read and understood in order to ascertain the exact purpose of these artworks.

Understanding these meanings can make it easier to judge whether the mask is intended for entertainment, horror, fertility promotion, celebration, or simply a representation of a chief or ruler. Symbols are pictorial representations of a society's history, ideology, and core values. They may be full of idiomatic meanings and often represent the collective wisdom of the tribe. They are vital to Africans' perception of reality because they are able to transmit ideas, emotions and values. African art styles are very important to African culture because they indicate a strong bond between cultural identity and origin. Its distinctive and attractive artistic expression stems from its geometric precision, rhythmic quality, and symbolic themes. We celebrate the different customs, stories and heritages of African cultures by recognizing and embracing the beauty of African art styles.^[12] There are two basic categories of styles that appear in African art, these styles are widely known for their versatility and attractive nature. These styles convey cultural values, historical narratives, and spiritual beliefs as a kind of visual language.^[13]

Geometric patterns

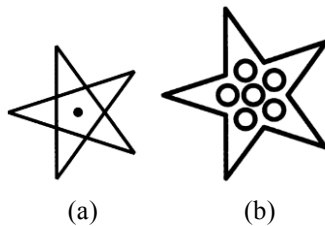


Fig.3.(a,b) Designs were founded on a wooden mask of the Ligbe in Cote d'Ivoire .

Symbolic style



Fig.4. (c) Is a design on the Kent cloth woven by the Ashanti and Ewe in Toga, (d) is a decoration used by the Senufo, people from the northwest of the Ivory Coast

Some Botanical Symbols



Fig.5. Mako

Symbol of inequality and uneven development From the saying "All peppers on the same plant do not ripen at the same time".^[10]



Fig.6. FoFo
Flowering plant (Biden pilosa).
Warning symbol of jealousy and greed.



Fig.7. Bese Saka
Symbol of wealth, power, abundance and plenty. Also a symbol of teamwork and unity



Fig.8. Ananse Ntontan (Ananse Ntontan)
Symbol of wisdom, skill, creativity and the complexities of life. It is the web of Anise, the skilled spider prominent in African folklore.

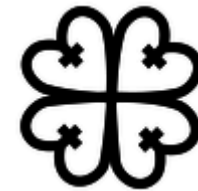


Fig.9. Nyame Duo
Symbol of God's presence and protection.^[10]

Clothing Supplements:

Clothing supplement have become an essential role in completing the clothing appearance. They are items or pieces that accompany the clothes and work to increase their effect, which leads to the completeness of the clothing from both the aesthetic and functional aspects. Fashion experts have excelled in creating many strange shapes and different types of accessory pieces that suit them child in all different age stages. Therefore, paying attention to the proper and appropriate use of clothing accessories has a psychological, social and economic impact that is worth paying attention to.

We cannot overlook this crucial element: elegance and a polished appearance can be attained by selecting fewer accessories with exquisite craftsmanship and high-quality materials rather than by

amassing a vast collection of them. Although it costs a little more, it is still far superior to many other inexpensive cuts that lack the necessary flavour. A useless accessory can ruin the look of clothing and have the opposite impact, making the accessory lose its primary purpose of adding elegance and beauty in addition to its practical use. [15]

Types of Clothing Supplements

It is separated into connected supplements and single supplements.

- Connected accessories: including buttons and jewelry are applied to the clothing either during the sewing process or after it is completed. They are permanently attached to the garment.
- Separate accessories: These are components that are added to or taken off of clothing and include scarves, belts, jewelry, handbags, and socks. They also help to enhance the effect of the main article of clothing. [15]

Definition of Late Childhood

Growth is a continual process that defines an organism by causing incremental changes in psychological and physical traits. A person's formative years are among the most crucial because it's during this time that they pick up a lot of knowledge, values, attitudes, and experiences. Because of its stability and emotional stability, middle and late childhood are regarded as some of the best periods for the socialization process. Boys are very interested in what is going on among men, whereas girls are more interested in what is going on among women and are more worried about family issues, domestic issues, and public opinion. The child at this period prefers to dress like his friends. Which the senior age group wears, lest he be subjected to their mockery, which makes him withdraw and isolate himself. The age range of the late childhood stage is nine to twelve years old. This stage, which some refer to as the pre-adolescent period, is characterized by generally more severe behaviour and a slower rate of growth than the stage before and after. At this point, physical distinctions between the sexes start to show and characteristics start to change. Children are drawn to clothing with attractive designs at this age. Occasionally a child will notice a drawing or design and decide he likes it. To assist him discriminate between the beautiful and the ugly and to help develop his sense of aesthetic and creative taste, clothing supplements like appliqué, embroidery, and printing are required. [16]

Colours and Late Childhood

Children in late childhood prefer bright colours because they are considered exciting and attractive colours, while dull colours appear dirty quickly,

while dark colours are undesirable as the child feels depressed when wearing them. [16]

Appropriate Materials for Middle- and late-Childhood Clothes for Children:

The material plays a major role in how nice and appealing the clothing looks, and it needs to be appropriate for the child's strength and level of activity. Children's ready-to-wear garments are created from a variety of fabrics, so selection is essential. Cotton fabrics are a good choice because, in contrast to synthetic fibers, they are highly

Absorbent and hygroscopic, causing sweats to be quickly absorbed from the body with no discomfort. It is one of the naturally durable materials, albeit the degree of durability varies depending on the type of cotton and how it is categorized. The best qualities of natural fibers in terms of absorbing moisture, sweat, and comfort are combined in fabrics that combine natural and synthetic fibers to create children's outerwear. [17]

Suitable Equipment for Making Children's Clothes to Add Beauty and Distinctive Qualities to the Fabric:

- Anti-fouling and anti-fouling preparation.
- Preparing against shrinkage
- Preparation to resist combustion
- Preparation that is resistant to wrinkles and wrinkles.
- Anti-chlorine equipment [17]

Characteristics to Consider when Choosing Children's Clothing:

- Durability
- Ease of care
- Comforts
- The color.
- Protection and safety [18]

Requirements for Additives Applied to Children's Apparel:

Children's clothes look more unique when accessories are added and these accessories need to include:

- To follow current fashion trends in order to support the social development of the child. It ought to be broad. Offering components of comfort, convenience, and safety
- Respecting the child's freedom of movement
- Keeping up with fashion and differentiating between boys and girls as well as the front and rear. {18}

Suggested Design Ideas

Design (1)

In this design, the researcher relied on the African violet flower, which is an African plant with beautiful flowers and wrinkled, heart-shaped leaves. It is one of the flowers used in wedding parties, which is distinguished by its difference and boldness, as it was distributed in the design in three directions, with a different effect on each unit, as the elements are distributed. The background decoration consists of circles, dots and occasional strips, which led to achieving balance in the design structure. A group of cool and hot colours were used in the design, such as violet and brown in their shades, which gives an illusion of luxury, joy, sophistication, and stability, with the presence of white and black, which were distributed in a way that gives movement to the design and works to attract attention, which is appropriate for its use as accessories for children's clothing, such as buttons, collars, and collars. The lighting was distributed homogeneously and balance, which led to the richness of the artistic work



Fig. 10: Design 1

Recruitment Idea for Design (1):



Fig.11. Printed pocket belt



Fig.12. Printed belt dress



Fig.13. Printed connected supplements for dress

Design (2)

The design treatment of this idea is based on mixing two types of African flowers: (shrubby daisy bush), which is a round African flower with a hemispherical head in the middle with winged leaves and a flower

(Plumier alba) with a number of transverse lines that were distributed in the design. Effects were also added there were overlaps in the design, which helped to connect the units used within the framework of the design. Also, calm pastel colours were used, such as blue, yellow, and fuchsia, which worked to add a feeling of tranquillity, calm, and psychological comfort, which is appropriate for its function as a complement to children's clothing in

the late stage of childhood, such as jewellery and sleeves, parts of connected clothing.



Fig. 14: Design 2

Recruitment Idea for Design (2)



Fig.15. Printed collar of dress or female blouse



Fig.16. Printed children's handbag

Design (3)

The design consists of units of African flowers of different sizes, distributed homogeneously. A background with longitudinal lines was used with colour areas with colour overlaps. The African flowers, colour areas, and transverse lines were combined, which led to the creation of a fusion between the units and the background, with the use of a number of effects, which helped to create richness. The background. The yellow colour was used to add joy and happiness, along with blue, which adds a little mystery and nobility, and green, which adds elegance and life in their shades, worked to balance the design with a contrast between light and dark colours, and is one of the building foundations of artistic work. This helped in the possibility of

employing the design in many units. Used as children's clothing accessories.



Fig. 17: Design 2

Recruitment Idea for design (3)



Fig.18. Printed children's scarf



Fig.19. Printed bowknot for children's socks

Design (4)

The researcher was inspired by the design idea by using units of African flowers, including *Gloriosa superba*. It is a striking climber with unusual and beautiful, red and yellow, flame-like flowers in summer; It is suitable for shade or sun, and is easy to grow. Protea flowers have large heads made up of small florets packed in a wooden container. Each flower is red or pink in colour. In African traditions, this flower represents hope and change. The two flowers were used in two different directions and were connected by semi-circular lines with colour spaces. The researcher used calm pastel colours, such as blue, which gave a feeling of confidence, calm, and comfort, and brown and red, which

helped add movement and energy and attract attention.

The researcher also distributed the lighting in a homogeneous and balanced way, resulting in the peak strength of the red colour in its artistic shades, which helped to easily use it in many children's clothing accessories such as bags, scarves, and scarves.



Fig. 20: Design 4

Recruitment Idea for Design (4)



Fig.21. Hair scarf for children



Fig.22. Printed hat for children



Fig. 23. Printed children's handbag

Design (5)

The researcher inspired the design idea from different African flowers, such as the Agapanthus flower and the gloxinia flower, which are African flowers whose leaves are characterized by a circular or oval shape, and some changes were made to the leaves to suit the design. The researcher relied on the vertical direction of the composition, which helps in employing the design to complement children's clothing. The researcher used the colour red, which added movement to the design and attracted attention and the Yellow, which introduced warmth into the design, and violet, which added femininity and emotion, with the use of white and adding simplicity to the design, which helped to connect the units with the use of some effects such as batik in the background and some transverse lines that had some texture, which worked to connect the units. Lighting and colours were distributed in a manner Harmonious and balanced on both sides of the design, where the strength of the colour is concentrated on both sides of the design, with an overlap between them through shades and a number of effects, which led to achieving balance.



Fig. 24: Design 5

Recruitment Idea for Design (5)



Fig.25. Connected accessories for children's shoes



Fig.26. Printed children's hat and scarf



Fig.27. Printed bowknot for children's socks

Conclusion

African art is an art full of symbols and flowers of different shapes and sizes, which has a distinctive character and a clear influence throughout the ages. The researcher made a connection between African art and creating designs that can be used for children's clothing supplements through designs of an African character, by using African flowers as basic units for the work. The designs are characterized by joy, sophistication and simplicity, which help to employ the designs in many children's clothing supplements.

Conflict of Interest

There are no conflicts of interest in publishing this research.

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القيمة اللونية للزهور الأفريقية كمصدر لابتكار تصميمات لمكلمات ملابس الأطفال

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المستخلص

الفن الأفريقي هو فن غنى بالعديد من المواضيع الفنية التي تحمل العديد من الخصائص الفريدة مثل المبالغة والحذف والتسطيح والتجريد وتظهر خصائصه الجمالية الفريدة في الزهور والنباتات الأفريقية المختلفة بألوان نابضة بالحياة تجذب الانتباه ذات طابع مؤثر على النفس. تعتبر القارة الأفريقية من أغنى القارات بالتراث الشعبي والفنون التشكيلية، يشعر سكان هذه القارة بالجمال ويدركونه بداخلهم. ويظهر ذلك في ملابسهم ذات الألوان المبهجة والمقاعد التي لا تخلو من مناظر جمالية. تعتبر البيئة العامل الأساسي المؤثر في عناصر تكوين الفن الأفريقي، مع عدم الالتزام بحرفية النقل من الطبيعة، والاهتمام بتعديل وتبسيط أشكال وقوة التعبير. فقد تأثر العديد من الفنانين بالفن الأفريقي بعد أن اتجه الأوروبيون إلى الأراضي العربية في محاوله للعثور على انفسهم. يعتبر أفريقيا قارة غنية بالزهور المحلية والعديد من الأنواع الفريدة من نوعها في مملكة الأزهار كيب خاصة في جنوب أفريقيا حيث تهدف الباحثة في هذا البحث من الاستفادة من القيم الجمالية للزهور الأفريقية كمدخل لعمل تصميمات تستخدم لمكلمات ملابس الأطفال فمكلمات الملابس أصبح لها دور أساسي في استكمال المظهر اللبسي للأطفال وخصوصا في مرحله لطفوله المتأخره. فالمكلمات هي أشياء او قطع تصاحب الملابس تعمل على زياده تأثيرها مما يؤدي الى كمال اللبس من الناحيتين الجمالية والوظيفية حيث يأتي اهمية البحث الى توجيه الاهتمام الى الحضارات والفنون القديمة وخاصة الفن الأفريقي والاستفادة منه في الحياه المعاصرة. وتأتي اهداف البحث الى ابتكار تصميمات ذات طابع افريقي كوسيلة لاضافة لمسة جمالية لمكلمات ملابس الأطفال .

الكلمات المفتاحية: الفن الأفريقي ، مكلمات ملابس ، الطفولة المتأخره