Abstract
This century witnessed a lot of difficulties in controlling the individual character in Applied Arts until it has become difficult to maintain environmental roots of art work, the bags industry is one of the advanced industries that live up to the global tastes, which do not require a lot of money and big construction, where the developed and developing countries alike give great attention to promotion of that industry, and the advancement of it, so the research try to activating the role of the printing design to enrich textile bags consistent with the recent tendencies and tastes of consumers and promoting for its.
So the research is concerned to:
Identify the ingredients of printing designs suitable for textile bags in line with the social environment and contemporary culture and preparing seven innovative patterns of printing designs to enrich the artistic values for different types of textile bags (women's work bag - bag for baby belongings - women's bag for occasions - bag for shopping - sport bag - handbag for girls - girl's bag for out), the proposed designs were applied by hand printing methods of silk screen and using the pigment colours and the prominent printing pastes to give distinctive aesthetic effects. Questionnaire was prepared to evaluate the artistic performance for the created printing designs for the suggested cloth bags, it had included ten items for evaluation by ten specialists and the results of the questionnaire were treated statistically to be sure of its achievement of the research hypotheses.
The results of the study show that:
The evaluating items have the high acceptance levels, the evaluating items (third and fifth) related with the textures and colour spaces achieved the highest percentage of the acceptance (%96) because of their contribute to enrichment the applied designs. The designs (first, second and fourth) have the highest percentages of the acceptance, where the second design (a bag for baby belongings) achieved (%97), the first design (women's work bag) achieved (%94), and the fourth design (bag for shopping) achieved (%90), and this because these designs are characterized by artistic visions more effective and credibility for the evaluating items.

Finally, the research recommended to:
Encourage the spirit of innovation and find the recent trends and non-traditional ideas in printing designs to encourage the initiatives for the small industries of the textile bags, achieve a reliable and modern uses and promote to the domestic products.

Introduction:
Today the world go to the science that stylists use it to express a range of knowledge and skills used in the construction and design of products in order to ensure its optimal performance in the service of man, the small industries are considered a backbone of any economy in the world because of their vital role in raising the economic growth rate, creating jobs reducing unemployment (Eman Ghozzy; 2004). The bag is an important part of the outer appearance, and is one of the basic accessories that cannot do without them, cloth bag industry consider one of the most important small industries, designs of cloth bags have plurality of materials and patterns that may be suitable for one purpose or set of purposes, and as known that each material has properties and special specifications that distinguish them from others, this depending on the fibre type made from them, where the designs are varied to fit with the textile material properties (John, T. M.; 1997)

The research importance:
- Consider the textile bags industries and decorate them by various printing techniques to achieve reliable and modern uses in line with contemporary trends of the environment and the community
- Identification of the nature of textile materials in order to control them and increase their innovative capacity in the manufacture of bags.
- Get benefit of the relationship between the surface effects of fabric and colour design to achieve the satisfying aesthetic performance of the cloth bag.
- Open unfamiliar and new horizons to promote the domestic products of textile bags and encourage the small industries of textile bags to can meet the needs of the consumer and compete with global markets

**The research aims:**
- Identification of the elements of printing design and the possibility of adapting them to keep pace with contemporary trends in the designs of bags.
- Increase the knowledge and technical experience associated with the relationship between material and printed shapes to enrich the aesthetic values of the textile bags.
- Activating the role of the printing design in the promoting of cloth bags and the developing of small industries.
- Innovate some of contemporary printed designs of the textile bags consistent with the tendencies and tastes of consumers.

**The research hypotheses:**
**First:** the aesthetic performance of the printing designs in the innovative bags are had high acceptance and attraction.
**Second:** there are statistical differences between the availability for the artistic values (the evaluation items) of the suggested designs.
**Third:** there are statistical differences between the acceptance rates of the arbitrators of the suggested designs.

**The research methodology:**
The current study followed two stages:
- Theoretical studies for Identification the information related to textile bags, printing design and silk screen printing techniques.
- Applied procedures to create printing designs of seven textile bags, and evaluate their artistic values by the specialists to determine the best.

**The procedural concepts:**
**Bag:** it is additive or tool that accompany the main things and work to increase their impact and the impact of clothing supplements several factors in the design of the most important materials used and the
function to be carried out and the general idea of the model complementary, the aesthetic requirements of cloth bags differ according to nature of the use and change from one season to another (Nadia Khalil - 1998).

**Small-Industries:** they are industries have limited activities and can be made by a person or more, and limit costs, and cannot compete with regular commercial markets (Eman Ghozzy; 2004).

**Decorative Design:** design is the whole process of planning to create a way that bring pleasure and satisfy the need of human utilitarian and aesthetically at the same time (Ismail Shawky; 2001), decorative design is a translation to the subject of the meaningful idea related to connection means of implementation and has artistic valuable (Thuraya Nasr; 2002).

**Manual Printing:** printing is a localized colouring within the limits of the decoration or design to be carried out through expressive media known as printing methods. Hand printing is the most practiced method in the educational field for its ease of performance and low cost (Ibrahim Marzouk - 2003).

**Screen Printing:** it is a process accomplished a stencil method of print making in which a design is imposed on a screen of polyester or other fine mesh, with blank areas coated with an impermeable substance. Ink is forced into the mesh openings by the fill blade or squeegee and onto the printing surface during the squeegee stroke. As the screen rebounds away from the substrate the ink remains on the substrate, a separate screen is prepared for each color in the design [Clarke W.; 2004].

**Pigment colours:** pigment colours are the most important colours on the global level, the printing by the pigment is one of the simplest, the oldest and easy ways to apply, as its use does not require the color ability of the type of material, but the fixation depends on the binder which makes the color one used in the coloring of many raw materials, of one type or mixture, such as cotton / polyester fabrics, for example, which can be printed using one color of the pigment colours (Ali El-Side; 2003).

**Literature review:**
The printing design has an enormous aesthetical values can enrich the textile accessories production recent years, the bag industry is considered one of the important arts that be closely affected by...
continued change factors thereby making it permanently subject to the
development and innovation for contemporary styles.
The design process is not limited to mere visualization, but it must be
embodied in order to become a concrete work in its final form (Norman,
P; 1971).
The bag pattern differ from age to age and according to the civilization
features of the community. There is possibility of diversity and renewal
in the form of a bag in line with the current fashion requirements (Rasha
Abbass, Naglaa Mohammed; 2012).
The textile bag industry is consider one of the small industries which can
be made by a person or more using limited costs and have large
flexibility with the market conditions (Eman Ghozzy; 2004).
It is noticeable from the previous studies that there not enough studies
related to textile bags, in addition to neglecting the aesthetic role of
printing in decorating them, so the current study is concerned by take
advantage of multi-possibilities and limited cost of manual print by silk-
screen in the artistic treatment for different types of the textile bags.

**Design:**
Design is artistic formulation based on the principles and rules of
aesthetic to perform a specific functional purpose, designers must have
the ability to inspire collections, trends, and styles with a deep
understanding of the technical aspects of production to create vision of
what a finished textile product will look like (Jackson, Lesley; 2002).
The design has a group of the procedural steps that have been taken
towards finding a solutions to the problem of a particular design (Ismail
Shawky; 2001), we can suit the design to the aesthetic we want, where
the aesthetic properties are produced from the relation between design
elements: style, colour, decorate, lustre, and texture surface (Myra
Daridsom; 1993), design elements are the initial simple vocabulary of
the designer to articulate his ideas clearly, they are used combined to
create the art design. **The principles of design:**
The principles of design describe the ways for using the elements
through putting elements together and organizing parts among them in
integrated work and aesthetic systems (Gatto, J. A.; 1971)
**Emphasis** is the part of the design that catches the viewer’s attention,
this part could be different in size, colour, texture, shape, etc.
Movement is the path the viewer’s eye takes through the work of art, often to focal areas. Such movement can be directed along lines, edges, shape, and colour within the work of art.

Variety is the use of several elements of design to guide the viewer’s eye through and around the work of art [Wilson J.; 2001].

Balance is the distribution of the visual weight of objects, colours, texture, and space, to make a design feel stable.

Rhythm is created when one or more elements of design are used repeatedly to create a feeling of organized movement (Bevlin Marjorie; 1970).

Unity is the harmony between all parts of the work, which creates a sense of completeness {Lidwell, William; Kritina Holden, Jill Butler; 2010}.

Printing:

The textile printing technical is a subject of a constant search, it is method of colouring some areas of fabrics differently to others by using dyes, pigments and paints all tend to be termed as printing although, in fact, some of these are not strictly printing but rather dyeing and coloring techniques.

The appearance of a colored textile is affected by several different elements: the base fabric on which the pattern is made, the design and the way the unit repeat of this is repeated across the fabric, the types of dyestuffs applied and the way these are applied, colour is the expression tool of the artist and usually uses the word colour intended by the materials used in the colouring on the surfaces of forms where the shape recognizes nature as a colour (Bodo W. Jaxthelmer; 1985).

Materials and Methods:

Experimental methods were taken as follows:

1- Seven types of textile bags that serve a various purposes were proposed (women’s work bag - bag for baby belongings - women's bag for occasions - bag for shopping - sport bag - handbag for girls - girl's bag for out).

2- Selecting of five types of textile materials that are distinguished by their durability and elasticity. They are different in terms of the nature of the surface and the concrete features (Jeans dark brown - Jabrden white - Shamuzette black - Linen off-white - Plush olive green).
3- Identifying the beauty aspects of the required decorative elements (units, colors, textures, spaces, style) and reconstructing and refining them in line with the idea of working to achieve the highest level of harmony.
4- Formulation of the proposed designs by hand printing methods of silk screen and using the pigment colours and the prominent printing pastes to give aesthetic effects.

**The printed designs:**

**Design (1):** Women's work bag, medium size of Jeans dark brown, Printed shapes (written and decorative units, prominent shades: orange, off-white).
Design (2): Bag for Baby belongings, Jabrden white, Printed shapes (drawings for children and landscapes, prominent shades: red, green, brown, black, gray).

Design (3): Women's bag for occasions, shamuzette black, Printed shape (decorative forms, prominent shades: yellow, green, pink, white).
Design (4): large bag for shopping of shamuzette black, Printed shape (decorative units from nature, prominent shades: green, violet, pink).

Design (5): Sport bag of shamuzette black, Printed shape (decoration of a mythical bird, prominent white colour).
Design (6): Handbag for girls, medium size of linen off-white, Printed shape (decorative units, Pigment colours: blue, red, yellow).

Design (7): Small girl's bag for out of plush olive green, Poster printed (carton form, Pigment colours: white, orange, blue, yellow, beige, black).

The questionnaire:
The effectiveness of the applied printing designs was checked through ten professors in the specialist faculties (Applied Arts, Helwan University and Home Economics, Menoufia University) using a questionnaire card consist of ten items to validate the research hypotheses as follows:

<table>
<thead>
<tr>
<th>The evaluating items</th>
<th>Available</th>
<th>Available to some extent</th>
<th>Not available</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) The dynamic rhythm of the shapes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(2) The homogeneity of colours</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(3) The richness of textures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(4) The control in the modular unit sizes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(5) The balance in the distribution of spaces</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(6) The techniques of implementation.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(7) The unit between design elements</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(8) Innovative and Originality style</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(9) Contemporary and Resistance to changes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(10) The individual and excellence</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Results and discussions:
The questionnaire results were treated statistically to find out the availability ratios of the evaluation items in the printing designs of the applied textile bags, the results were presented in tables (1,2,3) and figures (1,2) as follows:

Table (1): The availability ratios of evaluating items of the applied designs.

<table>
<thead>
<tr>
<th>Designs</th>
<th>Evaluating items</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
</tr>
<tr>
<td>D.1</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>C</td>
</tr>
<tr>
<td>D.2</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>C</td>
</tr>
<tr>
<td>D.3</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>C</td>
</tr>
<tr>
<td>D.4</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>C</td>
</tr>
<tr>
<td>D.5</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>C</td>
</tr>
<tr>
<td>D.6</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>C</td>
</tr>
<tr>
<td>D.7</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>C</td>
</tr>
</tbody>
</table>

A (available), B (available to some extent), C (not available).
Table (2): The percentages of the level (A) of evaluation items.

<table>
<thead>
<tr>
<th>Designs</th>
<th>Evaluating items</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
</tr>
<tr>
<td>D.1</td>
<td>90</td>
</tr>
<tr>
<td>D.2</td>
<td>90</td>
</tr>
<tr>
<td>D.3</td>
<td>80</td>
</tr>
<tr>
<td>D.4</td>
<td>90</td>
</tr>
<tr>
<td>D.5</td>
<td>80</td>
</tr>
<tr>
<td>D.6</td>
<td>80</td>
</tr>
<tr>
<td>D.7</td>
<td>90</td>
</tr>
<tr>
<td>Total</td>
<td>86</td>
</tr>
</tbody>
</table>

Fig. (1): The percentages of acceptance for level (A) of the evaluation items.

The results presented in tables (1, 2) and figure (1) show that:

- The evaluating items have the high acceptance levels, that achieve the first hypothec of the study related with the possibility of beneficial from the printing designs to give distinctive aesthetic effects of the applied bags.
- The evaluating items (third and fifth) have the highest percentage of the acceptance (%96), because of the textures and balance in the distribution of colour spaces help in enrich the applied
designs, the evaluating items (second, seven and eight) have high percentages of the acceptance, where the seven item has (%90) and every the second and eight items have (%89), that because of harmony colours, integration between decorative design elements, the innovative style achieve attractions and thrill of artistic design, that achieve the second hypothec of the study.

Table (3): The percentages of available levels of applied designs

<table>
<thead>
<tr>
<th>Available levels</th>
<th>Designs</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>D.1</td>
</tr>
<tr>
<td>A</td>
<td>%94</td>
</tr>
<tr>
<td>B</td>
<td>%6</td>
</tr>
<tr>
<td>C</td>
<td>-</td>
</tr>
</tbody>
</table>

A (available ), B (available to some extent), C (not available).

Fig. (2): The percentages of acceptance for the applied designs

The results presented in table (3) and figure (2) show that:
The designs (first, second and fourth) have the high percentages of the acceptance, where the second design (bag for baby belongings) achieved (%97), the first design (women's work bag) achieved (%94), and the
fourth design (bag for shopping) achieved (%90), and this is due to the aesthetic effects of the prominent colours shades as well as they are more effective in supporting the artistic values of the applied bags, this proves health the third hypothec.

**Conclusion:**
- Effectiveness the printing design in promotion of cloth bags because its enormous psychological effect on the consumer.
- The practical studies indicate to artistic standards of applied designs differ according to design vocabulary and the used printing techniques.
- The surface characteristics of fabric can become the focal point in highlighting the aesthetics of the printing design.
- Textures and colour spaces can be adapted to generate varieties and achieve the aesthetic purposes of cloth bags.
- The printed designs are marked by creative visions more effective in supporting the artistic values of the applied cloth bags.
- Cloth bags are an excellent choice for most purposes in addition to the simplicity of their produce techniques and the low cost which suitable for the small industries.

**Recommendations:**
- Encourage the spirit of innovation and find the recent trends and non-traditional ideas in printing designs to encourage the initiatives for the small industries of the textile bags, achieve a reliable and modern uses and promote to the domestic products.
- Support the applied studies and activating the technical capabilities and adapt them to strengthen ergonomics of cloth bags keeping up with developments and changes in global markets and enhance competitiveness.

**References:**
13. Nadia Mahmoud Khalil; Clothing Supplements and Accessories; the Art of Elegance and Beauty, Dar the Arab Thought, Cairo, 1998.
15. Rasha Abbass Metwally, Naglaa Mohammed Mady; An Artistic Vision to Use Blending the Different Techniques and Materials to Produce Handbag for University Students" research publication, the Journal of Home Economics - Menoufia University-Volume 22-Number (4) Part (1)- 2012.
فاعلية التصميم الطباعي في دعم القيم الفنية للحقيبة النسجية
أمل بسيوني عابدين
قسم الملاس و النسيج - كلية الاقتصاد المنزلي - جامعة المنوفية

مختصر البحث:
في السنوات الأخيرة تزايد الاهتمام بالفنون التشكيلية خاصة الصناعات الصغيرة فهي
بمثابة بارومتر هام لدرا ما يتسم به السوق من حيوية وحركة ويتوقع لها أن تكون قاطرة للنمو
الاقتصادي خلال العقود القادمة، وتتعSUMER صناعة الحقائب من الفنون الهامة التي تتأثر وثيقا
بتعامل التغير المستمر مما يجعلها خاضعة بشكل دائم للتطوير والابتكار للحصول على أنماط
معاصرة وقابلة التكاليف.
لذا فإن هذه الدراسة تهدف إلى:
الاستفادة من العلاقة المتداخلة بين الخامة والأشكال الطباعية في تقديم بعض الحلول التصميمية
للحقائب النسجية لتنال مع البيئة الاجتماعية والثقافية المحاصرة إلى جانب تفعيل دور التصميم
الطباعي في الترويج للحقائب النسجية لتحقيق الأهداف التنموية وتعزيز القدرات التنافسية.
حيث عمد البحث إلى اتخاذ نوعين من الأبحاث: الدراسات النظرية للإطلاع على
الدراسات السابقة ذات الصلة بمواضيع البحث، والدراسات التطبيقية لإعداد أنماط إبداعية
من التصميمات الطباعية للحقائب النسجية محل الدراسة كما يلي:

- اقتراح سبعة أنواع من الحقائب النسجية التي تخدم أغراض مختلفة (حقيقية بدنسية
  للعمل – حقيقية لمطلقات الأطفال الموالي – حقيقية سود للنساء – حقيقية للسوق – حقيقية
  رياضية – حقيقية للنساء - حقيقية أطفال بناتي للخروج).
- اختيار خمسة أنواع من الخامات النسجية المميزة بالثبات والمرنة وتخالف من حيث
  طبيعة السطح والنساء المثلثية (قماش جينز بي غامق - قماش جيردين أبيض - قماش
  شموعي أسود - قماش كتان بيج - قماش قطيفة أخضر زينوتي) لعمل الحقائب محل
  الدراسة.
- دراسة مقوام التصميمات الطباعية الملائمة للحقائب المفتوحة من خلال التعرف على
  مظاهر الجمال في العناصر النسجية المطلوبة (الحذاءات - الأوان - الملمس -
  المساحات - النمط) وإعداد بذاتها وصقلها بما يتناسب مع فكرة العمل للوصول إلى أعلى
  مستوى من الإسهام، وإعطاء القوام المرئي المبدع.
- صياغة التصميم المقترحة باستخدام أساليب الطباعة البينية بالشلوانات و باستخدام
  ملثميات البيض والعلاجات البراقة لابتعاث تأثيرات نمطية وملمسية مميزة.
- إعداد استمارة أسئلة للاستماع من صحة القروض الجلدية ومدى فاعلية التصميمات
  الطباعية المطلوبة في إثراء القيم الفنية للحقائب محل الدراسة، حيث تم تقديم حدد الاستمارة
من خلال عنبر جمهور من الأشخاص المتخصصين في هذا المجال.
- وقد أظهرت نتائج الدراسة ما يلي:
حازت عناصر التقييم على مستويات قبول عالية، وحققت باند التقييم (الثالثة والخامسة) أعلى نسب القبول (99%)، حيث يتساءل كل من الممارسون والمساحات واللونية في إلغاء التصاميم الطباعية المطبقة.

حصلت التصاميم (الأولى والثانية والرابعة) على أعلى نسب ملوية للقبول، حيث حققت التصاميم الثاني (حقيبة أضواء الطفل) (97%)، وحقق التصاميم الأول (حقيبة يد للعمل) (94%). وحقق التصميم الرابع (حقيبة للتسوق) (90%)، وهذا يرجع إلى تميز هذه التصاميم بالروى الفنية الأكثر فاعلية في دعم القيم الفنية للحفاظ مخل الدراسة.

وأخيراً أوصي البحث بضرورة تفعيل الإمكانيات الفنية والتشكيلية للتصاميم الطبيعية وتطويرها لدعم المنتجات النسيجية، وتشجيع الصناعات الصغيرة بما يواكب الاتجاهات المعاصرة للبيئة والمجتمع.