

Children's Drawings as a Source of Inspiration for Designing an Animated Character

Assist.Prof. Dr. Soraia Mohamed Sobeih

Assistant Professor, Department of Animation and Book Arts -Faculty of Fine Arts -
Helwan University

soraiasobeih@f-arts.helwan.edu.eg

Abstract

Children's drawings have great deal of spontaneity, freedom and creativity, as a child draws with all his passion without any fear and with no limits or boundaries, he/she reflects what he understands, and expresses his desires and interests. When a child draws a figure, he chooses some characteristics that interests him then show his idea in general not being tied up by details that he could neglect some or exaggerate others to make his drawing a true mirror to show his ideas¹.

Children's Drawings have attracted many researchers and artists to study and analyze according to age and psychological state, and in this research, I am interested in children's drawings especially character design of both humans and animals at a certain age in children from 4 to 7 years, that is called preparing the formal precept, where it has freedom, exaggeration, simplicity and flattening which are considered main characteristics in designing an animated character. I collected some of these drawings, I got inspired and impressed by them, I was also able to benefit from them, then I began to design some animated characters in the same feeling derived from the child's art. Children tend to draw characters more than other subjects like landscapes. Drawing gives the child a full opportunity to go through creative experience by himself that he loves to experience and discover for recognition and other activities that motivate his imagination. The researcher tried to draw inspiration from the aesthetic dimensions to be reflected, so it is from the child and towards them.

Keywords

Children's Drawings, Animation, Animated Characters, Character, Art, Imagination, Inspiration, Simple Character, Preparing the formal precept, Exaggeration, Simplicity, Child Art

Problems of the research:

- What are the features used in children's drawings that give it its beauty and strength and how could we benefit from these features to make simple animated characters presented for the kids and look like their own drawings in some way?
- What happens if the artist got inspired with children's drawings in his work? could it be a sort of true unique simple art?

Aims

In this research; the researcher aims to find some features in children's drawings that derive and inspire her to create characters that are authentic and innovative from the children drawings, I collected more than 200 drawings of children's work whose age are between 4 and 7 then I chose from them only what I found inspiring to me to design a character from them and this research aims to investigate what are the things that attracted the researcher in the drawings and

what impressed her to do the work and what are the features that we can borrow from the original drawings to create a simple animated character.

Limits

Researcher used samples from USA, England, Poland, France, China in children's drawings and in animated characters and used mostly drawings of Egyptian children from age 4 to 7, that were collected from years 2000 till 2020.

Hypotheses

The research assumes that there are many features and points of strength in design and there is also beauty in the simplicity and spontaneously of the child drawings that can affect artists themselves and inspire them to simulate it with their own view and emotions to create something original from the children's drawings.

Research Methodology

The research follows the descriptive analytical and experimental approach to achieve the research aims.

Introduction

Many researchers have studied children's drawings and divided their stages of development in relation to drawing. I here start with Linfield Classification as a start to understand the characteristics of each age, then to choose some of the drawings that inspired me and draw a simple animated character from them.

Children Drawings phases in their Different Growing Stages (Linfield Classification) and the Features of Each Phase:

(0-2) years, before lines planning phase: As the child has a desire to express himself to make physical movements with his arms and feet and yelling which can be considered a way of artistic expression, through it he can communicate with others in this age he can hold a pencil and flop because he loves activity and motion in general.

(2-4) years, planning phase: As the child draws random lines and other spherical and different lines some times it's for a reason or purpose when he gives them a name.

(4-7) years, preparing the formal precept phase : As the child has evolved in his physical and mental maturity, he draws symbols and gives them names and they become understandable , the child settles on some shapes that he uses in expressing people ,we can differentiate a drawing of an animal from a human , he draws a human's head like a circle , arms as straight lines, most details are called by his mind not by what he sees , the symbol that he uses is derived from his experience ², in this age he does not recognize the relation between parts and the whole , also the location and direction of the shape is still uncomplete like the disability to define the base of the triangle if we manipulated its directions³ ,also some features of exaggeration and flatness and deleting which give his drawings in this period some cartoonish sense as the base of the animated character is simplicity and exaggeration .

(7-9) years, formal precept phase: As the child's drawings in this phase are free and spontaneous, he sticks to some symbols and repeat them in his drawings, his realization and understanding of the details grows, the drawing subjects are heading towards nature , he draws

figures from the side, ideas are intertwined in the drawing, he begins to combine between places and time, we can see, transparency, duplication, symmetry, distortion in his drawings, in addition to flatness, simplicity and exaggeration that continues in his drawings (Reed, 1975, p294).

(9-12) years, *the trail of realistic expression phase*: As the child recognizes the environment around him, he adds and exaggerates in his drawings.

(12-14) years, *the realistic expression phase*: As he draws what he knows and what he remembers about a certain subject.

(14-17) years, *Adolescence phase*: drawings are improved into many shapes that are more developed and have more names, details and complications.⁴

Drawing is set to be an emotional language that the child likes and reflects through it a lot about himself that he could not express verbally, it represents a way of communication with others.

When the child sees an outlined shape it drives his attention, on the contrary, shapes that are exaggerated in their outline make him lose interest in them, the ability of children to see complex shapes increase as he grows older.

Child drawings are somehow a kind of knowledge derived from his heart and mind that he transfers into shapes and lines. He leaves the boundaries behind him and emphasizes a world of himself full of all what to be nice, strange or fantastic, a horse can lay eggs, roses can talk, cats could have many feet, and the strength of the drawings come from not knowing the rules⁵

When the child draws, he starts something new that has meaning, he reforms many different elements of his experience, to give us more than a picture, it's some part of his soul, reflections of his thoughts and feelings, improvements of his cognitive awareness and aesthetic taste.⁶

The Properties of Children's Drawings:

-*Flatness*: the child draws a shape as flat as if he can see it from all sides, so his drawings don't have perspective, when he draws a food table, he draws the upper rectangle surface that has plates on it and the table legs appears from each side as if he can see it from above.

-*Blending or Mixing shapes in one space*: the child does not bound by one angle when he draws but he draws the shape in the best angle he desires as if he turns around it to pick the best side, he can draw the eye from front view and the nose from the side view and combine them in the same drawing Figure 1.

-*Exaggeration, Deleting and Neglecting*: The child gives special attention to some elements in his drawing that he thinks are more important than others, for example he enlarges his hands holding a flower for his mom, or the girl make her hair longer in a drawing of herself or the crown she puts in a drawing is bigger than others and so on.

-*Transparency*: The child draws what he knows not what he sees, for example he draws fish swimming in the water, or things inside the bag as if it were transparent, or draw a baby inside his mom's belly, and so on he draws what he desires without any reason to prevent him from doing so.

- *Ground Line as a Base*: When the child discovers that there is a spatial relationship among groups of things, he draws a ground line in his drawings.

-*Temporal and Spatial representation*: The child tends to draw what he desires without being bound of specific time or place.

-Combining verbal and fine language: In many cases the child likes to combine between writing and drawing.

-*Repetition*: the child can repeat the same shape or element in his drawing several times.

The Character Definition:

We all see, like, react with many characters through the day, whether they are; drawn, animated, printed, or found in commercials, magazines, or products, on T.V, or mobile applications, but what turns these drawings into a what we call a character? That has an entity and privacy “El Khafagy” defines the character as combination of physical, emotional and social characteristics, intellectual, cultural that are defined by nature, community, psychological reflections from what surrounds the character, and the animated character is designed by the artist after thinking in these 3 dimensions’ plastic, social and psychological dimensions, to obtain for his character a true personality in order to gain believability from audience. As Chuck Jones said” we feel our characters when it has believability “and as Disney always wanted to make the illusion of life, we feel his characters are true, that they think for themselves and take decisions. Both the designer and the animator express a dynamic that shows true life of their character through certain acts not necessary to be exactly like the reality but it has to be true so the audience can feel it.

Personality in a character always comes first, it’s very important how we think and act towards events, so the character must have certain characteristics continuous and can be easily recognized to reveal his personality so it can be believed⁷.



Figure 1 Travelling by Car, both kids drew themselves inside the car with family, they are Drawing of Neil 5 years right and Thea 5 years left, Americans: defined shape of the car, bright colors, they seem happy and smiling, the blocks on the head may be because of the air⁸ USA.

The Relation Between the Child’s Drawing and the Animated Character:

The animated character is simple and exaggerated, the simplicity of lines gives it strength and beauty, the exaggeration to emphasize the characteristic that the designer wants to show clearly, for example a character that loves to eat we make it overweight, a brilliant character we make the forehead gets bigger, the eyes become more glimmer and we make him to wear glasses to show that he reads a lot, and so on the exaggeration factor comes to show the characteristics we want to give our animated characters, and so there is some sort of resemblance between children drawings and designing animated simple and spontaneous characters, who have no fear or limits and to fix the line or the face shape to make symmetry of the arms and so on this freedom gives the drawing durability in formation, Figure 2, and give them pure beauty that can be used in designing characters from children to children.

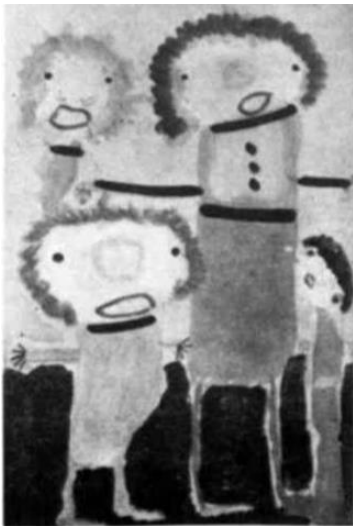


Figure 2, A Man on his Horse: Mary, 5 years, Argentina. A Group of People Andre's 5 years, France

The character is a very important factor in film, he leads the story and makes it alive.

The relationship between the character and the audience is a main target to the designer as he must decide which features to give his character to emphasize certain characteristics, and how to make his character's personality improve through the story so it becomes accepted, believed and expressive and to do so he must consider some **factors for designing a believable, appealing character:**

- Research: The designer looks around for what can make a character distinguished and special.
- Age of the Audience: The age is important if the character is presented to young children it tends to be more simple, basic shape, bright solid colors.
- Visual proportions: The character must be unique, well designed, interesting and have appeal to attract the audience
- Exaggeration: Make the character's characteristics and features readable and clear and give each one a personality of his/her own.
- Color: It's an important factor to show the character and connect him with the viewer dark colors emphasize sadness, evil and cunning like Frulo in *Hunchback of Notre Dame* or the witch in *Snow white and the seven dwarfs*, bright colors express childish, kindness and purity like Peppa pig or Boo.
- Personal Goals of the Character: One of the huge power before designing a character is to think of its goals and biggest dreams to handle it as its alive and got feelings as so it will do its role in the story as like woody in *Toy Story* who's his biggest fear is to lose Andy's love or to be second best, and his dream is to be played with by Andy forever and so we believe him and we unite with these true feelings of him.
- Create Character Back story: It's something that completes the search behind the character; how it came to life? what are its experiences? what big events that affected it and how to put all that in the design of it?
- Precise drawing of the character shape: Every little element in design has great role to tell us some information about the character so it must be carefully chosen.



Figure 3 Boo's animated serials, simplicity in design as a shape of pear, eyes are just dots, the lines of the tiger are simple and drawn freely, directed by Mark Taylor, UK, 2003-2006

Examples of Animated Characters that Resemble Children's Drawings

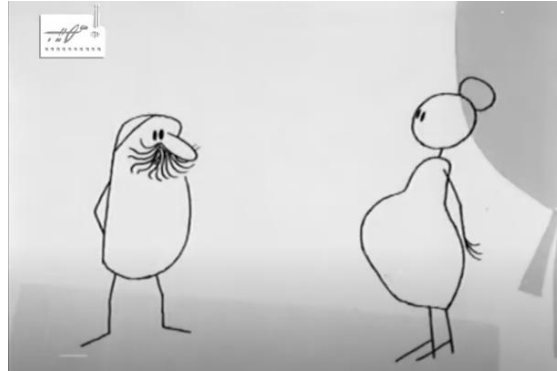


Figure 4 Ali and Hossam Moheeb in an ad of 'birth control' the figures simplified only into lines with no details at all el, Ahram agency for publications, Egypt

In Animation films or series, we can recognize some characters that may seem like children's drawings. For example, **Boo's** Series directed by Mark Taylor, UK, 2003, we see all characters are so simple in design, the main character took a bear shape, there is no symmetry in the hands and legs of the characters, the eyes are represented as simple dots, Figure 3. Some examples of the Egyptian pioneers **Ali and Hossam Moheeb** in an ad of birth control, we find the figures simplified only into lines with no details at all except for the moustache for the man, and the bun shape of the hair for the woman, yet we find it so appealing and fun to look at it, also it resembles the child work in the simplicity, summarization and combining the face and side view Figure 4.

In **Nan and LiLi** animated series directed by Firdaus Kharas, the first animated series for preschool Arab kids it encourages them to learn and discover, we notice that the simplicity of the shapes as if they were drawn by a child, both the body and the face has oval shapes, more into a cone are the bodies, arms and legs are like thin strings, eyes are dots, and the hair is few lines, the animation tends to be slow and calm, each one of them dresses of one-piece clothes, Figure 5.



Figure 5 Nan and Lili animated series, we realize the simplicity in form of face and body, also only one piece of clothes, the hair is simplified into few lines produced by Chocolate Mouse directed by Firdaus Kharas.

and in the series “**Draw with Rasm**” that teaches the kids how to draw, all the drawn shapes are very simple with one or two colors, colored by crayons to resemble the child drawing especially in the young ages, the head is a geometrical shape as a circle or almost a circle, the eyes are dots and the mouth is a line Figure 6.

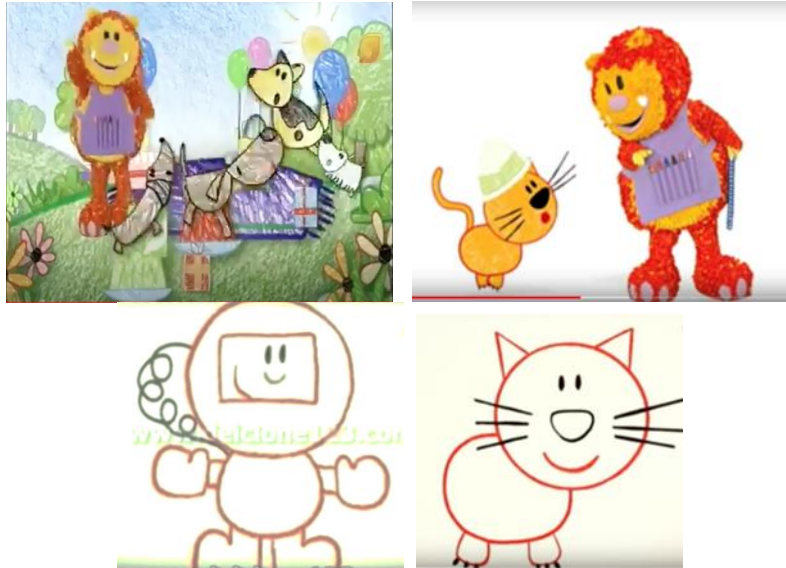


Figure 6 Rasm with some of the characters he drew, Baraem channel for kids almost defined simple shapes pencil or pastel colors to resemble the child’s drawings

We can see that this direction of simplicity many artists around the world had adopted it , they took their power out of this simplification, and from those is the polish **Reksio** series directed by Lechosław Marszałek 1967-1990, he makes good adventures outdoors and in the farm ,also the series of **Bolik and Lolik** who spend a lot of time outdoors and discover and make adventures and fun directed by Alfred Ledwig and both from studio Filmow Rysunkowych. Figure 7a&b, they have simplifications in the body shape and colors and the hair.



Figure 7a Reksio directed by Lechoslaw Marszalek ,Studio Filmow Rysunkowych, Poland, we can see the simple body shapes and summery of lines to design such a free simple close to children's shape.



Figure 7b Bolik& Lolik directed by"Alfred Ledwig, Studio Filmow Rysunkowych, we can see the eyes as dots, the hair is summarized into simple shapes or few lines Another example of the extreme simplifying of the character is the Brazilian Film “**the Boy and the World**” 2007, directed by Ale Abreu, Figure 8 as he drew the boy's head as a circle with eyes like oval shapes (stretched dots) there is no nose or mouth its being added when needed there is an oval shaped eyes, cheeks are blushed and the arms and legs are simple lines.



Figure 8 The Boy and the World directed by Ale Abreu, Brazill,2007 the boy's head is as a circle with eyes like oval shapes, very simple body shape, arms and legs just lines no mouth but drawn when needed

Also the animated series **Ben & Holly little kingdom** directed by Neville Astley &Mark Baker 2009-2012, the face was drawn as a circle, the mouth and nose are defined in darker colors, the clothes seem flat and has two close colors one for the body and the other for the sleeves, this simplification gives strength in design, acceptance from the kids especially the young preschool kids cause it has the feeling of their own drawings, also this kind of characters can be produced in limited budget and does not need big studios , so its suitable for developed countries .



Figure 9 Ben & Holley directed by Neville Astley & Mark Baker 2009-2012
simple shapes in face and body, 2 colors in clothes, head piece with one color.

Also from the characters designed as if a child drew it is the Irish series **Pablo** directed by Grainne McGuinness 2017, that some lines were done on purpose not symmetrical and uncomplete, the eyes and ears are not symmetrical, sometimes the color goes outside the outline to make it look drawn by hands of a child, Figure 10. So that to get to the children audience quickly, the story is about a child called Pablo who has Autism, he experiences adventures with his friends in an imaginary world with his animal friends, usually after facing a problem or some matters that he can't understand or deal with in the real world.



Figure 10 Pablo and his friend, the monkey we can see the colors are outside the outline and the unsymmetrical drawing of body to make drawings close to child's drawing directed by Grainne McGuinness 2017, Ireland.

In **Peppa Pig** series as the artist combined between the side (in face and nose) and the front view (in eyes) and this feature is known in children's drawings as mentioned before to make the character closer to children as in Figure 11, one color was used for the body and other one for clothes with two others for the background, one for the ground and the other for the sky to give strength to the design and to make more concentration on the character.



Figure 11 Peppa Pig drawing the character which combines between the side view (in face and nose) and the front view (in eyes) simple body shape and one color in body and clothes and simplified background colors⁹

Another simple character is the dog in Hey Duggee, the British series produced for preschool children, the dog helps children to learn and discover and count on themselves directed by Grant Orchard, the dogs body looks like an oval shape in addition to the ears, and the eyes are two dots, mouth is a red line, other characters seem to combine the front view and the side view, all characters are simplified in shapes and colors to look more close to children's drawings as in fig. (12)



Figure 12 British series Hey Duggee, 2014-2020, characters combine the front view and the side view, all characters are simplified in shapes and colors directed by Grant Orchard¹.

Describing and Analyzing some Children's Drawings and How to Visual Benefit from Them to Design an Animated Character:

Children's drawings are spontaneity, freedom and has no limits, so this freedom makes him to have innovative solutions to put elements of his drawing anywhere without fear of anything, what the artist do is that she looks, feels and get impressed of what is special in the child drawing then imitate it in her way in the whole idea or the simplification, the innovative thinking of creation of the character, feeling of lines, I try to keep the simple sense in it.

Other people and companies felt the beauty and innovation in child art like Ikea that makes an annual competition for children drawings then transfer them into soft toys fig (13)



Figure 13 some children drawings converted into soft toys by Ikea int.

The researcher chose some drawings that have creative and simplification and was impressed by them to draw animated characters from them.

Figure 14 A cat: The face is almost a circle, the ears half rounded shapes, the whole body is summarized into one line that continues to form the tail in a nice creative solution away from complications then four flat shapes represent the legs, three mustaches at both sides of the face, eyes are dots and a smiling mouth fig (14).

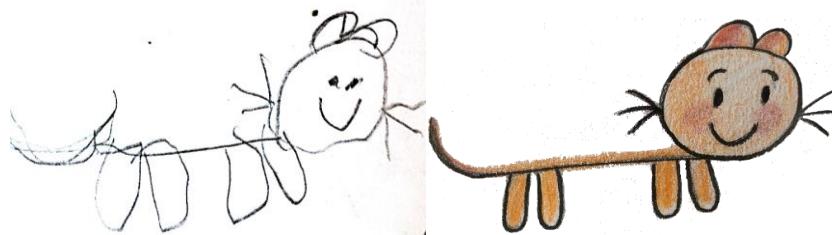


Figure 14 Sara, a 6 years' Egyptian girl: A cat with mustaches, the body is summarized into a simple line that continues to form the tail in a nice creative solution. The child drawing to the right and the researcher inspiration to the left

In some cases, the child may combine some shapes or features from different animals in one figure to create something unique which led the researcher to experiment this in something that looks like a rabbit or/and a hippo as in Figure 15, the Hippo Rabbit: Long ears and one horn face almost a circle, the horn and body have side view but the face has a front view.



Figure 15 Omar 6 years, an Egyptian boy: The Hippo Rabbit: Long ears and one horn face almost a circle, the horn and body have side view but the face has front view, the child drawing is in pencil and next to it the researcher's colored drawing in water-colored. Ps. then pencil colors then solid colors Ai.

Sometimes the child combines different features of animals to make his own imaginary or mythical creature like in Figure 16a, Lion face, giraffe's neck and a horse's body with wings and big tail to the left, then to the right there is a face of a giraffe, a body of an ostrich and a tail

of a dinosaur and a duck's feet as in Figure 16b, that's what happened with the girl inside out that imagined an imaginary friend called Bing Bong Figure 18, who had a head of an elephant, a face of a dolphin and ears like a dog. We also find these combinations in a Foster house, we find the chicken with green hair like a tree and a big red mouse, and wilt a very tall creature with two different eyes, Edwardo with the body of a bull and tusks of a seal Figure 19.

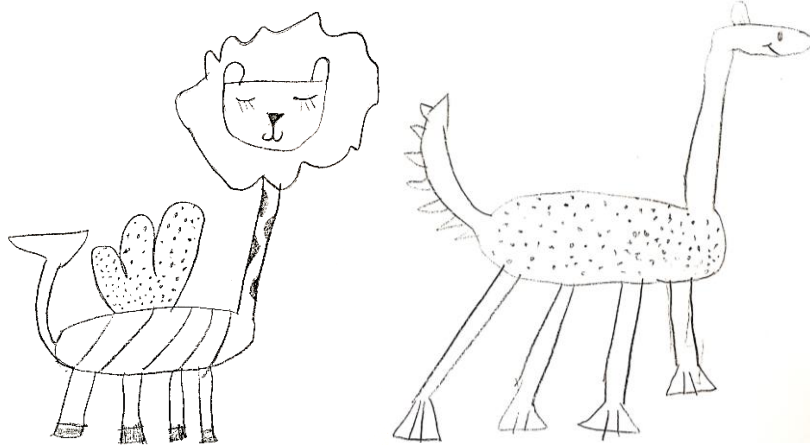


Figure 16 a Salma, a 7 years, Egyptian girl: To the left there is a Lion face, giraffe's neck and a horse's body with wings and big tail to the left, then to the right in Figure 16 b, a face of a giraffe, a body of an ostrich and a tail of a dinosaur and a duck's feet, they seem like Imaginary Mixed Characters that contain different features.

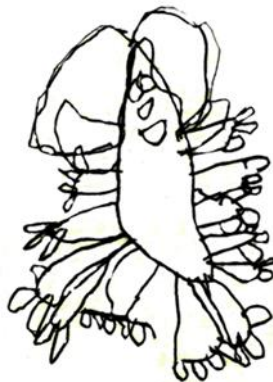


Figure 17 An Egyptian, girl, 7 years old, A Ghost or Goblin drawn from imagination, based on what she fears at some stories, it has very big ears and many legs but it seems friendly and kind ¹



Figure 19 imaginary friends in Foster Imaginary
Coco chicken with very big mouth
Wilt the big red unsymmetrical character,
Edwardo with the body of a bull and tusks of a seal
a dog

Figure 18 Bing Bong Character from
Inside out film by Pixar directed by peter Doctor
elephant's head, dolphin face and ears like

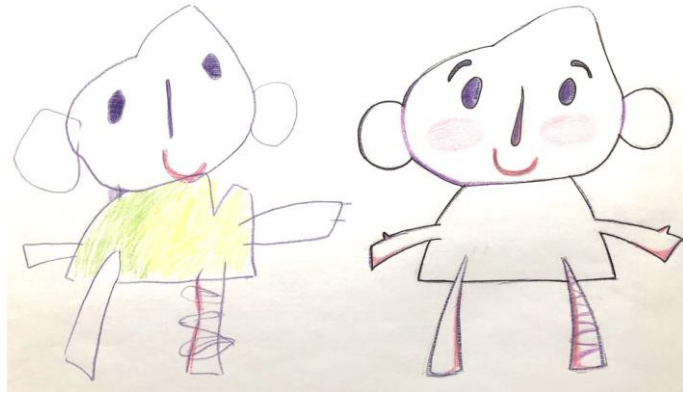


Figure 20 Ahmed Mahmoud 4 years: A Child Character to the left, the researcher's inspiration to the right

We find a child character with undefined space of the head, the arms originate from the middle of the torso one of the legs has different shape, eyes are like ovals and nose is a line and mouth is smiling in Figure 20, I find the proportions of head with ears to body is very interesting.

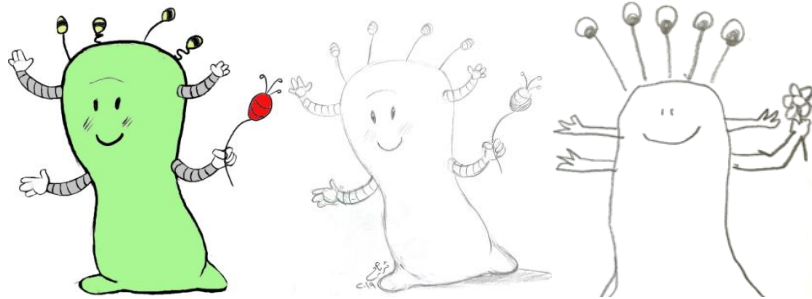


Figure 21 Omar Hesham, 7.5 years, Egyptian boy: A Sack Monster his body with his face look like a sack and has 4 hands, 2 comes from his head and has some other lines come from his head he is friendly and cute holding a rose and smiling, with a line over the eyes represents the eyebrows. The child drawing is to the right and the researcher inspiration to the left.



Figure 22 drawings of Chinese children of characters seem like Robots or tv Machines with buttons and antenna

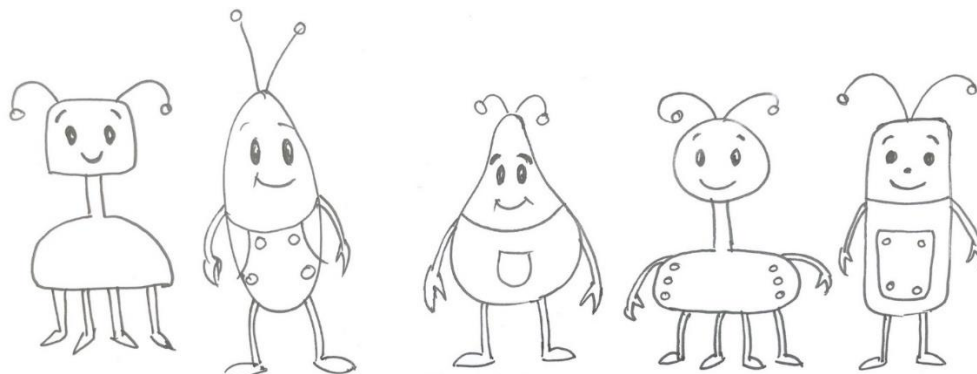


Figure 23 characters or Aliens or Robots inspired from the Chinese drawings fig (22), by the researcher



Figure 24 characters of series Rollie, Pollie and Ollie who live in the tea pot house on planet pollie from right Rollie and then his sister zoe and their pet dog. American-French-Canadian production directed by Mike Falous, Ron Pete and bill Gigi, we can see the simplification of characters as the eyes are like big dots with the antenna



Figure 25 Moemen Medhat,7 years, Egyptian boy: A Boy with 4 hands, the child drawing is to the right and the researcher's inspiration to the left



Figure 26 Moemen Medhat ,7 years, Egyptian boy: A Flying Girl, we notice the stretch in her body, hands and legs, simplified into circles with lines as fingers, the child drawing is to the right and the researcher's inspiration to the left .

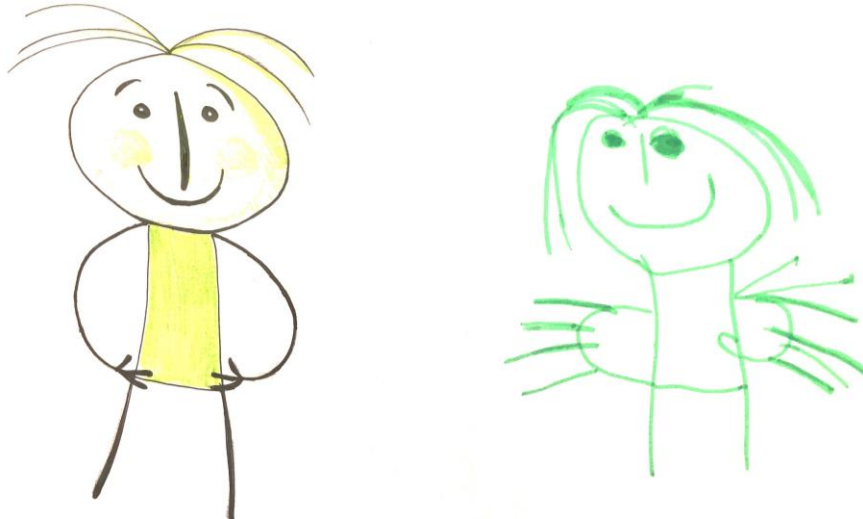


Figure 27 Latoia, 5 years, Egyptian girl: A Boy Character, the face is like a circle and the body is almost a rectangle, arms and legs are lines. I transferred the arms into a more human shape, there is interesting proportions between head and body, the child's drawing is to the right and the researcher's inspiration to the left .

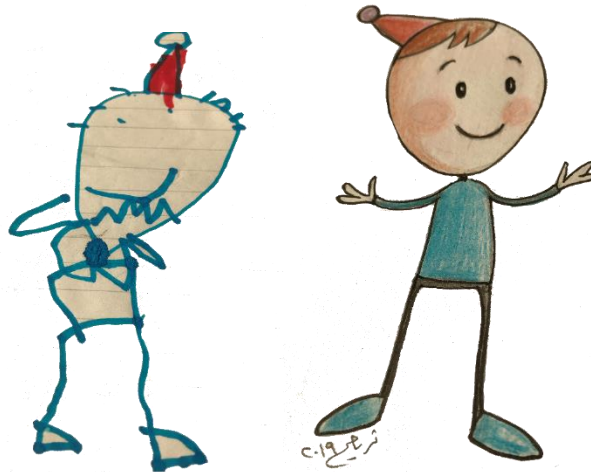


Figure 28 A Birthday Kid: the face has an oval shape, the body is almost a rectangle, long legs with a read head piece
the child's drawing is to the right and the researcher's inspiration to the left



Figure 29 Salma Hesham, 6 years, Egyptian girl: Little Girl, the head shape is a mix between a circle and a square, there are 2 long lines on both sides of the head represents the hair with a solid triangle shape body like a dress and the legs and feet are just simple lines, the child's drawing is to the right and the researcher's inspiration to the left.

In another drawing the child drew a lion, he made the face almost 2 circles one for the face and the other for the hair and simplified the body as a line continued to form the tail, the eyes like dots and a smiling mouth, the researcher changed the place of the ears and made the legs more like each other Figure 30.

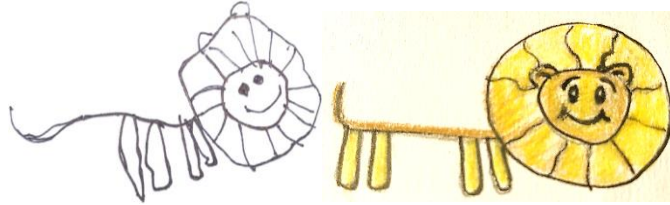


Figure 30 A Lion, the face almost has 2 circles one for the face, the other for the hair and he simplified the body as a line continued to form the tail, the eyes are like dots and a smiling mouth, the child's drawing is to the right and the researcher's drawing to the left

In this drawing Figure 31, A hippo; the child drew a semi-circle as the body and a semi rectangle as the face with one horn, there are a tail, big simple eyes, and nails.

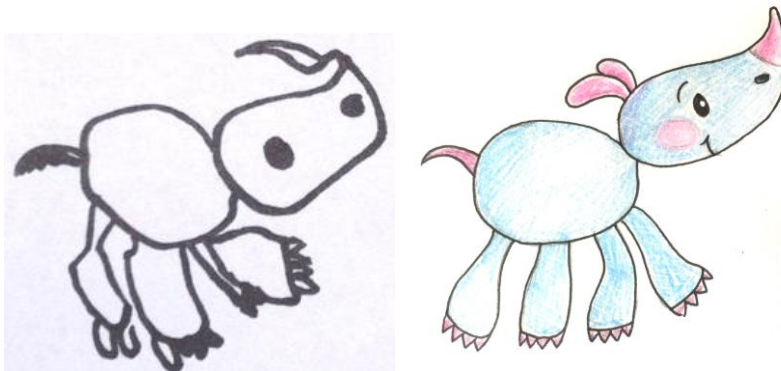


Figure 31 A Hippo, the child drew a semi-circle as the body and a semi rectangle as the face with one horn and a tail, big simple eyes and nails, the child's drawing is to the right and the researcher's drawing to the left.

In another drawing the child drew a giraffe with long neck and legs and spots all over the body with simple eyes and smiling mouth Figure 32.

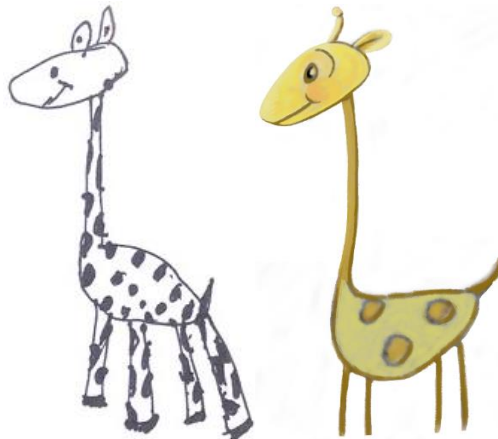


Figure 32 A Giraffe with long neck and legs and spots all over the body, with simple eyes and smiling mouth,

the child's drawing is to the right and the researcher's drawing to the left, I tried to summarize the legs and neck into simple shapes and the dots on the body too.



Figure 33 A Bird Opens His Mouth the child drew a pear shape for the body and another one for the face, legs are long, and a rectangle shaped tail the child's drawing is to the right and the researcher's drawing to the left.

as we see in Figure 33 the bird has a big opened mouth, maybe he is singing or talking, the eye is a dot, and the tail is shaped like a rectangle.

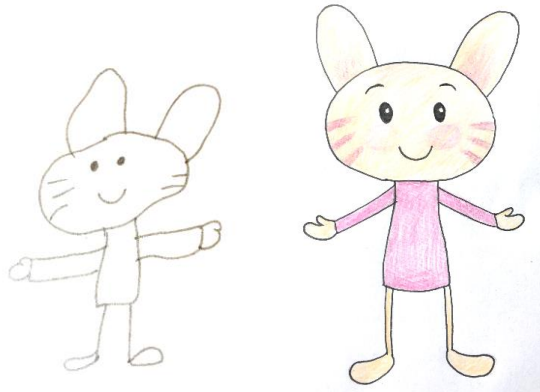


Figure 34 A Standing Cat, the child drew the face as a circle, the body as a rectangle shape, two long ears and 3 lines on cheeks, the child's drawing is to the right and the researcher's drawing to the left

In this drawing, the child combined the human shape in the body standing and the animal shape in the face of a cat with long ears, the face is almost a circle, it has an open body language as giving a hug or happily receiving friends. I was mostly impressed by the proportions between face and body, and the feeling of a cat.

In another case in drawing an elephant, the child combined the face and body in one shape like a circle or oval, made it in front view then put the trunk at its side as a side view, a smiling mouth, and a tail in Figure 35.

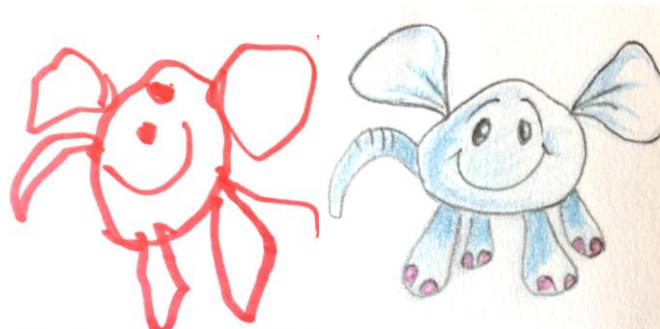


Figure 35 An Elephant, a summarized shape that combines the face and body in one space, a front view of face and ears and a side view of a trunk, the child's drawing is to the right and the researcher's drawing to the left .

RESULTS

- The simplicity, summarizing and exaggeration in a child's drawing are sources of strength that can imply and inspire artists to create animated characters derived from this raw drawing of a child that has strong and simple lines.
- We can combine front view and side view in characters designed for young children as it somehow resembles their drawings and have acceptance from them as in Peppa Pig and the elephant.
- The simpler and more summarized the character is, the stronger it is in a design.
- We can summarize the face in human and animal into a circle shape or semi-circle, eyes are like dots and may extend to have oval shape, the mouth is a must to create a smile and make facial expressions, the nose may be a line or a dot or be completely deleted as in Pablo, and the boy and the world.
- We can summarize the animal body into a line that completes to form the tail as in the case of the cat, fig (14) and the lion fig (30).
- We can draw the arms and legs as simple lines.
- Bright cheerful colors are so important when drawing for children.
- The simplicity, summarizing, courage and breaking some symmetry and discipline in drawing the character proportions are elements of power in the design, the designer can inspire from the child's drawing.
- A designer can combine many features of different animals in one drawing and it could give innovation and something new or a feeling of a monster or a strange imaginary character.

References:

- Abd Allah Amin El Kirty, 2001, An Entrance of Children Drawings Psychology, Dar El Fkr El Arabi, Egypt.
- Abd Allah, Fatma Lateef, Bashaer Mohamed Ibrahim, 2017, The Educational Dimensions in the Hero Character in Children's Drawings, Babel Magazine for Humanities ,vol:7n:3.
- Albisyunie, Mahmoud; 1980, Teaching Arts Methods, Egypt, Dar Almaearif publishing.
- Barbara Hayes, Patrick Doyle: 1998, Animate Characters, USA, Stanford University, Kluwer Academic Publishers.,.
- El Khafagy Mozafer Kazem Mohamed; 1984, The Change Between the Actor Character and the Dramatic Character, Bagdad, Master thesis, unpublished, Faculty of Fine Arts.
- Gehan M. Elgamal, Mai Maher; Child Arts as a Source of Designing of printed Furniture Fabrics, Faculty of Applied Arts- Damietta University, Egypt, Architecture and Arts Magazine.
- Josephine Deguara, 2015, Meaning Making in Young Children's Drawings, USA, PhD, School of Education Studies, University of Sheffield.
- International Exchanges Through Art Educatio,1953, Courier, Publication of the UNESCO scientific and cultural organization, France, volume I.
- Mohamed Abd El Maged Fadel; 1992, The Essential skills for the primary students and the Role of artistic education, Saudi, Faculty of Education, King Saud Magazine of educational science, and Islamic science.
- Reed Hubert; 1970, The Artistic Taste, Egypt, translated by Saad Yousef Mikhaeel.

- www.Peppapig.com 20 September -2019-9 am
- www.IMDB.com 4 April-2020- 11am
- www.Mawdoo3.com 2 February 2020- 2 pm
- www.Alrai.com 15 June 2020-2pm
- Childrenandadultsarts.blogspot.com :3 March -2020- 10am
- www.Negsh.com Naksh Knowledgepedia : 6 August 2020 -9 am

¹ Abd Allah, Fatma Lateef, bashaer Mohamed Ibrahim, The Educational Dimensions in the Hero Character in Children's Drawings ,Babel Magazine for Humanities ,2017,vol:7n:3

² Albisyunie, Mahmoud, Teaching arts methods. Dar Almaearif, Egypt, 1980. p.63

³ Khamis, Hamdi, Art Teaching Methods for teachers, Aleama, Cairo Dar Almaearif, 1965, p.194

⁴ www.Negsh.com Naksh Knowledgepedia 6 August 2020 -9 am

⁵ International Exchanges Through Art Education, Courier Publication of the UNESCO scientific and cultural organization, France, volume vi-1953

⁶ Mohamed Abd el Mgeed Fadel: The basic skills in elementary students and the role of art education, Art Education section, Faculty of king Saud magazine for Education Sciences and Islamic Studies p 379-401, Saudi ,1992

⁷ Hayes –Roth-Doyle 1998-Article-Animate Characters. from the research: Thomas Goldberg, Ken Perlin, Clilly Castiglia, Sabrina Liao Media Research Laboratory New York University, The Improve animation project

⁸ Josephine Deguara, Meaning Making in Young Children's Drawings, PhD, School of Education Studies, University of Sheffield,2015

⁹ www.peppapig.com 20 JSeptember- 2019-9 am

¹ www.IMDB.com 4 April -2020 11am

¹ Childrenandadultsarts.blogspot.com 3 March -2020- 10am