

## **The Potential of the Portrait and its Use in Enriching the Woven Artifact**

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### **Abstract**

The art of weaving is one of the oldest arts that has been practiced by man and developed with man's development through the ages, which has created a diverse and rich heritage that represents most of what has been weaved. It is one of the plastic arts that involves a great deal of creativity, innovation, and expression of feelings, like other arts, to perform its aesthetic and functional mission that is necessary for the development of the public taste. Weaving addresses the conscience and mind of the recipient, regardless of their specialization, to produce an effective response so that this field and its potentials can be understood.

There are many attempts to enrich the woven artifacts ranging from the development of applied weaving methods to create aesthetic and tactile effects on the woven artifacts surface, traditional materials and plastic medium, to attention to design.

The weaving design is characterized by its structural design formulated through the interaction of a range of fundamental factors combining the elements of design in general with the components of the woven artifacts in particular.

Accordingly, this research takes the portrait as a weaving element/stimulus that is rich in many design, structural, plastic, and technical potentials through which the woven artifacts can be enriched.

### **Keywords:**

Portrait, weaving, Tapestry, unstretched wefts, woven artifacts.

### **An Introduction:**

The art of hand weaving is one of the oldest arts practiced by man and has developed with his development through the ages, which has created a diverse and rich heritage that represents most of what was woven by man. Necessary for the development of public taste, as it addresses the conscience and mind of the recipient of different categories, the specialist and the non-specialist in order to produce an effective response to understanding this field and its potential.

Hand weaving has a special ability in shaping, due to the peculiarity of its tools of weaving structures, wild methods and decorative techniques, which make it distinguished and unique in structural formation, which is a form capable of artistic formation, and the introduction of various formulations, which are subject to the principle of continuous experimentation in the textile field, to formulate new creations in Hand weaving. (9,81) \*

There are many attempts to enrich textile artworks, ranging from the development of applied textile methods to obtain aesthetic and tactile effects on the surface of the workpiece, and between traditional materials.

and visual media, down to the interest in design.

The textile design is characterized as a structural design, formulated through the interaction of a set of basic factors that combine the elements of design in general and the elements of the textile work in particular.

From this point of view, this research takes the personal image - the portrait - as a plastic stimulus rich in many design / structural / plastic / technical capabilities through which the textile work can be enriched.

### **Research Problem:**

The research problem is summarized in the following question:

Is it possible to benefit from some of the capabilities of the personal image in enriching the textile work?

### **The following questions arise from it:**

What are the potentials of a portrait?

What are the design treatments for the portrait that are compatible with successful textile design?

- What is the most appropriate textile method that is compatible with the design treatments for the personal image in light of benefiting from some of its capabilities to enrich the textile work?

### **Research Importance:**

The importance of the research lies in:

- Identify the capabilities of the personal image.
- Identifying the design treatments for the personal image that are compatible with the successful textile design.
- Contemporary weaving busy formulation in light of making use of the plastic capabilities of the personal image.

### **Research Goal:**

The research aims to:

- 1- Benefiting from some of the capabilities of the personal image in enriching the textile work.
- 2- Contemporary weaving craftsmanship in light of making use of the plastic capabilities of the personal image.

### **Research hypotheses:**

- 1- It is possible to benefit from some of the capabilities of the personal image in enriching the textile work.
- 2- There are statistically significant differences between the results of the experimental and control group members in favor of the experimental group.

### **Search Limits:**

#### **First - the objective limits: -**

- Take advantage of the plastic capabilities of the personal image.
- Relying on the self-image of the students in the research sample as a kind of motivation for commitment and perseverance, and to arouse students' interest in the seriousness of work.
- Using mobile phone cameras to take a personal photo.

- Design processors for the personal image based on some methods of processing the image on the mobile phone as a simple student introduction that is not deep in design technology - it has a simple relationship with design technology -
- The weaving method used: the weaving that is drawn where the wefts do not extend across the width of the weave.
- The materials used: the use of synthetic wool threads of multiple thicknesses and cotton threads such as wefts and silk for warp threads.
- The loom used: the frame loom.
- Evaluation card for textile works. (Prepared by the researcher)

### **Second - spatial boundaries: -**

The experiment was applied to students of the second year, Faculty of Art Education, Minia University.

### **Third - Time Limits: -**

The experiment was carried out in the second semester of the 2016/2017 academic year Within the course of experimental studies in tissue structures.

## **Findings and Recommendations:**

### **First the results:-**

The students got to know the capabilities of the portrait and were able to carry out design treatments for it in accordance with the successful textile design in light of the following:

1- Practice and experimentation through digital processing of the personal image, providing the opportunity to reach successful textile plastic solutions and formulations that enrich the field of hand textiles.

1- The student was able to make plastic treatments for his personal image and formulate it in a successful manner.

2- The student acquired the skill of design and technical treatments and a combination of them to make a rich textile work with a set of fine values (at the level of textile design and drafting).

3- It was possible to develop textile formulations based on the plastic and artistic values of the personal image.

4- The students of the experimental and control groups adhered to the front position of the portrait and kept away from the side position or three or four; This is due to the students' reliance on photographing themselves with a mobile phone in the manner of a selfie, which enhances the forward position of the image.

5- Perhaps the most important finding of the research is that the personal image is a rich source with many plastic capabilities and artistic and aesthetic values, which can be used to enrich handmade textiles.

6- The textile artworks resulting from the student experience were presented in a student exhibition, at the Faculty of Art Education, Minya University - 10/22/2018 in the artist Hanna Habib hall, entitled Creative Production of Experimental Studies Course in Textile Structures for Students of the Second Year of the Academic Year 2017.

**Secondly, recommendations:**

The researcher recommends

- 1- The need to delve into the study of the technological capabilities and digital processors that have become available to all, and to benefit from their capabilities in the field of plastic arts.
- 2- Paying attention to scientific research that combines the plastic and experimental aspects in the field of textiles.
- 3- Providing opportunities for experimentation related to student participation through academic courses.
- 4- Attempting to search for everything new at the level of idea, material, technology, and benefit from its plastic capabilities to enrich the textile work.
- 5- Interest in holding art exhibitions for students' creative production in their academic courses, to encourage and motivate them to participate in active artistic participation.
- 6- The researcher stresses the importance of offering various experimental approaches to students of the College of Art Education to enrich the educational process and stimulate their creative process.

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