

Innovating designs for printed upholstery fabrics inspired from elements of tapestry of Haraneya's Art Center.

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Abstract

Haraneya Art center which is created by the architectural artist "Ramses Wissa Wassef" is considered as one of the most important art schools that have succeeded to a large extent in the resettlement of some kind of arts that was on its way to the extinction such as carpets industry and Egyptian tapestries. The center products have gained worldwide fame and became the talk of the international exhibitions because of its art spontaneous and authentic sense derived from the Egyptian environment, which was the inspiration source for these artistic works. Its elements appeared as a main component of all designs. The distinguished of Haraneya's Art center's products is returned to "Ramses Wissa Wassef" faith that the power of human creativity were not be well used, so "Wassef" depended on the development of the creative sense on children alongside with the professionalism sense. From this perspective Wassef's center is not considered as a factory. It is a School that raising up artists who are able to produce works characterized by artistic maturation and Egyptian personality.

Due to the richness of tapestries of Haraneya center with the subjects of fine and aesthetic values, which reflect the Egyptian Environment, The researcher sees the importance of study and analyze some of these tapestries to discover its influence on the environment and benefit from these elements to create designs for printed upholstery fabrics that express the Egyptian identity and present a product characterized by high artistic value to the consumer. The simulation of tapestries affect to the elements will have the greater impact in getting aesthetic value-added to the design.

Keywords:

Haraneya Art center, Haraneya's tapestries, environment.

Introduction:

Tapestry weaving is one of the oldest forms of woven textile and the basic techniques have remained the same for centuries. The ancient Egyptian weavers were among the earliest weavers and remnants of their tapestries have been dated as far back as 3000BC. Pictures of looms, similar to the ones we use today, have also been found in ancient Egyptian paintings and on pot decorations. Tapestry weaving was commonly used in small panels on hand-woven tunics, using a special weaving technique, which resembled embroidery.

Nowadays tapestry weaving is a popular art form, and although we can still find studios such as Haraneya's art center where huge tapestries are woven from many artist-weavers who produce their own designs (Glasbrook 2002 p.6).

"Human freedom never has as much meaning and value as when it allows the creative power of the child to come into action. All children are endowed with a creative power which includes an astonishing variety of potentialities. This power is necessary for the child to build up his

own existence."

In this brief statement, the late Ramses Wissa Wassef eloquently sums up what was for him and still is today at the heart of his unique artistic experiment. The village of Haraneya, not far from the ancient Pyramids of Giza, has for over a number of years been the setting of this remarkable undertaking.

There, Ramses Wissa Wassef, architect, potter, weaver and designer, set up a tapestry workshop to be used by the local village children. With neither formal education nor artistic training the children of Haraneya were to become an important part of his ongoing experiment. They would be introduced to the craft and guided from then on in a rather extraordinary way (www.egyptvoyager.com).

Study Problem and Significance:

Due to the beauty and magnificence of the environmental elements in Haraneya's tapestries, the researcher will study these artistic works to declare how did it affect by the surrounding environment? and take advantage from these elements in designing printed upholstery fabrics.

Objectives:

1. The research aims to carry out an analytical study for samples of Haraneya's tapestries to show the impact of the environmental (natural and social) in this art.
2. Following this it is intended to design a group of printed upholstery fabrics inspired by Haraneya's tapestries elements.

This study is based on two specific assumptions:

1. Haraneya's tapestries are mainly handmade craft that expresses the Egyptian environment. Therefore the artistic analysis of selective samples of Haraneya's tapestries will clarify the effect of the surrounding environment (natural and social) on the artist on a way that express the originality and creativity of the folk Egyptian art.
2. Designing printed upholstery fabrics is an attempt to offer tapestries that carries the soul of the Egyptian folk art with its original expression of the Egyptian identity.

Limitations:***The objective limits:***

1. Artistic study of Haraneya's center tapestries to reach the impact of the environment surrounding, and its reflection on the selection of elements and subjects.
2. Design contemporary designs for printed upholstery fabrics.

Methodology:

The study employs a descriptive analytical approach. This carried out by making an analytical study of the elements and subjects of Haraneya's tapestries to identify the environmental impact on them, and also the artistic and analytical study of the designs that inspired from Haraneya's tapestries elements.

Theoretical Framework:**Haraneya's Art Center Establishment:**

"Wassef" deep interest in crafts can be traced to 1935, the year that he returned to Egypt after the completion of his studies. After eight years of living abroad, Ramses had returned home in search of his culture with a determination to find his place in its milieu. It was during the early years of his return that he would take long walks through the old quarters of Cairo.

Outings in the old quarters gave Ramses the opportunity to encounter a number of craftsmen - weavers, potters, glassmakers, and stonemasons alike - all inheritors of ancient traditions and techniques. From these meetings he gained a

knowledge of skills that he eventually went on to use in his own architectural work. Perhaps more importantly, his contact with these craftsmen gave him the opportunity to study their situation closely.

Before long he realized that eventually these crafts would vanish. Although these men were honest tradesmen, no new force or creativity could be expected from them, and many of the craftsmen he knew had died without having trained any apprentices.

These facts deeply effected Ramses and thus led him to reflect on man's condition in the age of the machine and to discuss the problem with his colleagues. For Ramses Wissa Wassef, once broken a tradition could not be renewed. By using their own training methods, craftsmen used to hand down their skills from generation to generation. Currently used methods only resulted in routine mass production. Modern educational systems, he felt, could not form craftsmen. On reaching this point in his thoughts, he made the following conclusions:

- 1) Artistry and craftsmanship are aspects of a single activity.
- 2) A demand exists for handicrafts, which at present is not satisfied by either art or industry. Therefore, production by craft methods can still be economically viable.
- 3) The creative energy of the average person is being sapped by an abstract conformist system of education, and by the extension of industrial techniques to every field. But while the machine threatens to reduce human beings to passivity, it also frees them to develop a potential that will wither away if it does not find real fields for action.
- 4) The capacity for artistic creating exists in every child, but it needs fostering and protecting against superficiality
(www.egyptvoyager.com)

The village of Haraneya, not far from the ancient Pyramids of Giza, has for over six decades been the setting of a remarkable undertaking. There, Ramses Wissa Wassef, architect, designer, potter and weaver, set up a tapestry workshop for the local village children. With neither formal education nor artistic training the children of Haraneya were to play a vital role in his ongoing experiment (Wassef 1991p.2).

Haraneya's Tapestries:

Ramses' interest in tapestry weaving began in 1941 when he was asked by a social welfare organization to design a small center in Cairo.

While designing the building he asked permission to teach a small group of the children to weave, thus beginning his "experiment in creativity." Weaving seemed the perfect medium to bring together his appreciation for traditional craftsmanship with the innate creativity of children, which he believed was damaged by routine and formalized education. After apprenticing himself to a weaver to master the basic techniques and exploring natural dyes Ramses began to pass on these skills to a small group of the schoolchildren (www.wissa-wassef-arts.com). The weaving loom that the children use is very simple, it is the loom with the high warp, which has been used since prehistoric times.

The wool are dyed in natural colors - indigo, cochineal, madder and wood-waxen or yellow - colors that have proved their worth since the days of antiquity, colors that harmonize well. The children who like colors and produce ingenious variations choose the shades themselves according to their fancy (Forman & Wassef 1968, p.22). Encouraged by the success of these experiments in 1951 Ramses and his wife Sophie began building a workshop near the small village of Haraneyya, ten miles from Cairo. At that time no weaving was done in the area, although since the success of the Centre imitations have become widespread (www.wissa-wassef-arts.com).

First Generation Weavers:

It was with just a dozen or so children that Ramses and Sophie began their work at Haraneyya in 1952. Ranging from the ages of eight to ten, they would come to be known as the "first generation" weavers. Although at first more girls than boys were attracted to the craft, eventually boy would also join their ranks (Wassef 1991, p.17). From the beginning, Ramses knew just what was needed for these children in their development as successful weavers. While they learned the practical side of the craft, an important concern for him was also to stimulate their imaginations. In order to achieve this, he and Sophie often took them on outings to the banks of the Nile, the palm groves, the city, the zoo, the desert and even as far as Alexandria so that they could experience the sea. Ramses believed that, "For a child, the image is the vehicle of his emotions, a reflection of his inner life. It is just as natural for him to express himself in pictures as in words, which for him are merely a series of linked images."

As a result of their experiences with the Wissa Wassefs, in a relatively short period of time, an abundance of images began to appear on the

weavers' looms. As the children explored and mastered weaving techniques, their expressions became bolder and individual styles began to emerge. All of them however seemed to focus their thoughts on the village life around them. When one considers the mechanics of producing these works, one is instantly astonished to find that the whole composition is conceived purely in the mind of the weaver. Both adults and children work seated in front of the loom and as each new piece is finished, it too is rolled under and out of view. This means that the weaver never sees the complete design until the tapestry is finished. It was after several years of dedicated patience that the works of the first generation were first put on display. Since then exhibitions of the Wissa Wassef tapestries have been held regularly in numerous countries.

Second Generation Weavers:

It was in 1972 that Suzanne Wissa Wassef decided to form her own group of weavers. For this purpose Ramses built her a large room at the other side of the garden away from the workshops of the first generation. At first, Suzanne's natural choice was to invite the children of the first generation weavers to join her project. Many of these children had spent their earliest years sitting beside their mothers at the loom. To keep them busy, they would often be given bits of wool to weave on small looms. Suzanne soon discovered however that they imitated the adults' designs knowing that these had already pleased the Wissa Wassefs. She often told the children, "I want you to bring out what you feel, not what your parents are doing." The lack of spontaneity in their work moved Suzanne to disband her newly formed group and to replace them with a whole new group of children who had not been exposed to weaving at all. Their challenge, and that of their teacher, was to become free from the natural impulse to imitate by using the technical skills of weaving to find fresh interpretations of the work.

When Suzanne began her work with these children, she made an extra effort to free them from a desire to merely imitate nature. Unlike the first generation, the second generation from the start were made aware of the characteristic details which they wanted to represent. Here she describes her aspirations for the weavers; "I wove from the age of eight to sixteen and discovered that the technique had many possibilities. The more I wove, the more I discovered how freely one can express oneself on the loom. It was my aim since then to initiate

in the weavers this sense of free expression and unfolding magic." Working with this in mind, the results were indeed surprising. Suzanne found that once the children had learned to think for themselves, they were able to create in the round, whole scenes and broad landscapes, something that had taken their predecessors much longer to achieve.

Soon the second generation were able to devote more effort to finding new forms and personal styles. Also interesting to add is the fact that this generation's developments took place under different social and economic conditions. Suzanne continues her effort with 15 weavers ranging from the ages of twenty five to thirty seven ^(Wassef 1991p.18-19).

Tapestries Attributes :

'Human freedom never has as much meaning and value as when it allows the creative power of the child to come into action. All children are endowed with a creative power which includes an astonishing variety of potentialities. This power is necessary for the child to build up his own existence.'

In this brief statement the late Ramses Wissa Wassef eloquently summed up what was for him and still is today at the heart of his unique experiment in art. All the weaving had to be done without the aid of any sketch or design. Even the most complicated pieces, which took many months to complete, arose from impressions of everyday life and were improvised on the loom. Ramses Wissa Wassef believed that in spite of all risks, a work of art had to be conceived and executed directly in its material.

For that, Ramses gave three rules which he strictly observed throughout the work. The first one was "*No cartoons or drawings.*" This rule sprang from his belief that making a model or a pattern for a work of art, with the intention of transferring it to a medium that was considered difficult, meant evading the difficulty, splitting the act of creation into two stages, and resigning oneself to the impossibility of ever creating a real work of art. He was convinced rather; that only the risk involved in creating directly in the material itself could provide and channel the creative effort.

"*No external aesthetic influences,*" was rule number two. During the course of the experiment Ramses took great care not to provide the children with works of art to imitate, nor did he ever take them to visit museums or art galleries. It was his contention that, "Adopting

someone else's feelings and attitudes, or yielding to his influences means a loss of contact with one's own emotions." As Ramses observed, the children showed far too much of their own inventiveness for it to be necessary to show them anything to copy.

The third rule given was "*No criticisms or interference from adults.*" Because Wissa Wassef considered adult criticism as a crippling intrusion on a child's imagination, no criticism whatsoever was tolerated. In the closed environment of the atelier, each child was free to work at whatever came to his or her mind. In this way the young weavers were able to develop confidence in their work, and to depend solely on their own imaginations.

With these three rules and Ramses as their guide, he and the children took off on their journey in creativity. Within a few years time, it was evident that his experiment was more than a success. In its own quiet way, it had revealed that methods other than those used by modern education could be used with astonishing results. Here, Ramses' own words best sum up his point of view ^(Wassef 1991p.25-26).

Haranya's tapestries an Egyptian landmark:

Now the centre of art is a prominent landmark on the cultural landscape of contemporary Egypt and its artistic products are popular with collectors, museums and galleries around the globe. Design inspiration came in the form of day trips, outings and picnics but the children were also encouraged to draw deeply on their imaginations. The most common subjects were aspects of village life and the natural world. Fantastical, imaginary scenes and creatures also featured.



Fig.(1) 'Animals by the watering hole' by Ali Selim Tapestry - The Victoria and Albert Museum (www.vam.ac.uk/).

- The Royal Albert Memorial Museum and Art Gallery, Exeter ^{(www.wissa-wassef-arts.com)}. In 1959 a twelve-year-old boy asked to join the centre. 'Ali Salim went on to become one of its best-known weavers. The tapestry recently acquired by the

V&A was created by Salim. It is dated 1985 by the "first generation" weaver, Ali Selim was donated to The Victoria and Albert Museum in 2008, the tapestry depicts a scene from the natural world, *'Animals by the watering hole'* fig. (1), in which elephants wade, baboons play in a tree, lions hunt their quarry (a herd of gazelles) and birds rest in the trees above. Despite its naïve style, the lively animals and the blocks of colour used to depict the trees, plants and natural landscape give the tapestry an energy and dynamism. Ali Salim's piece offers a unique contemporary counterpoint to the Museum's important and extensive collection of Ancient Egyptian woven textiles^(www.vam.ac.uk/). And there is a large tapestry *"Egypt"* by Ali Selim fig.(2) donated to the Whitworth Art Gallery, Manchester by the Ramses Wissa Wassef Exhibition Trust.

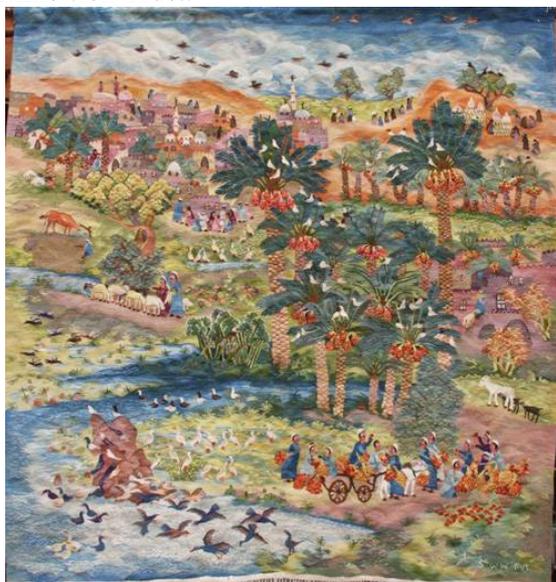


Fig.(2) 'Animals by the watering hole' by Ali Selim, Tapestry - The Whitworth Art Gallery, Manchester(www.wissa-wassef-arts.com).

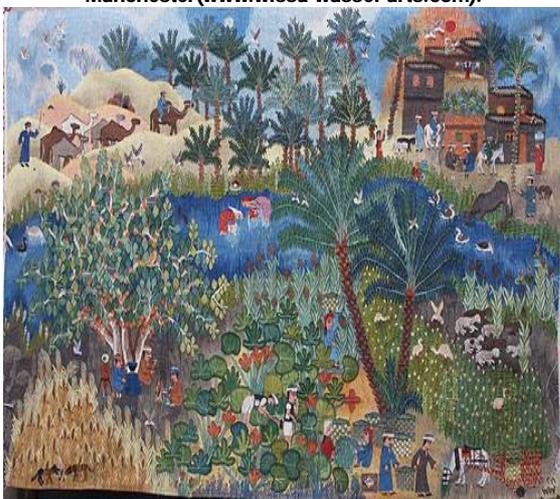


Fig.(3) "Fields and Village on the Nile" by Mahrous Abdou



Fig.(4) "Nile Flowers and Papyrus" by Mahrous Abdou - The Bristol Museum(www.wissa-wassef-arts.com).

In 2010 the Royal Albert Memorial Museum and Art Gallery, Exeter acquired a large tapestry *"Fields and Village on the Nile"* by Mahrous Abdou fig. (3). And in 2010 too the Bristol City Museum and Art Gallery acquired a large tapestry *"Nile Flowers and Papyrus"* by Mahrous Abdou fig. (4)^(www.wissa-wassef-arts.com). At the British Museum there is a tapestry *"Banks of the Nile"* by Sayed Mahmoud fig. (5).



Fig.(5) "Banks of the Nile" by Sayed Mahmoud- The British Museum.

The Environmental impact on the art:

The environment is considered as one of the important surrounding factors which affect on the artist one way or another in promoting his sensuality perceptions. The environment is an important source for a lot of artistic works and also the social environment which supports and promotes artist's ideas^(Riad 1986 p. 11).

So the artist usually derived his elements and subjects from the natural and social environment in where he lives either it was agricultural, civil or desert village^(Dewey 1963p.36). This artistic look to environment make the artist transforms and

translates those external influences which is perceived by his eye and mind to an artistic form with a vision and imagination results from experience and organized ideas. He did not interact with the environment only but also casting out his feelings, because of that we find that each artist has a special character distinguishes his work than another (Fischer 1971p. 53). The artist's culture was an essential factor in realization the events that surrounding and facing him in his artistic life and also through his ideas, perceptions and what is resulting from artistic values and what will be done through it. So the artist's culture gained from its durability through the close connection which links him with all natural and social environment phenomena (Jaafar 1977 p.256).

Analytical Study:

There is no doubt that the environment has a great impact on the growth of the aesthetic side of Haraneyya's weavers who live in the countryside between the fields and spends most of their life in the nature, including its appearance which is not veiled by something. A countryside person has the full opportunity to live with the inside of the nature which shape his emotional aspects. We can teach art and develop it inside human through coexistence in a particular environment with a distinct character (Zenhom 2002 p.255).

Haraneyya's artists depend on raw materials which provided from environment such as cotton and wool in their tapestries industry, and drew his design ideas from its surrounding elements, and when we study the Haraneyya's art and the environmental impact on it, we can divide environment into two parts:

First: The natural environment:

Because the natural environment is considered as the basic and important resource to draw the design and aesthetic ideas on different arts fields, the inspiration starts from the nature with aesthetic phenomenon which is felt and realized by the designer then get excited with it at the first look to the nature, and that is called with the designer aesthetic activity, then divide this phenomenon into elements, then formulated this elements through experiments the designer experience to create a new form with a personal philosophical outlook of this designer (Zenhom 2002 p.294).

Subjects of Haraneyya's tapestries expressed the Egyptian natural environment with all simplicity and spontaneously that derived its decorative

elements from forms of flowers, trees, birds, animals, and other things. The relation between the artist and the surrounding natural environment is the resource of his artistic ideas. A group of tapestries appeared that expressing the agricultural countryside with its fields fig.(6) and another one expressing Nile's outlook for sailing boats with a group of fishermen fig. (7) and scenes expressing the desert environment which is near to the Haraneyya's countryside fig. (8).



Fig.(6)



Fig.(7)

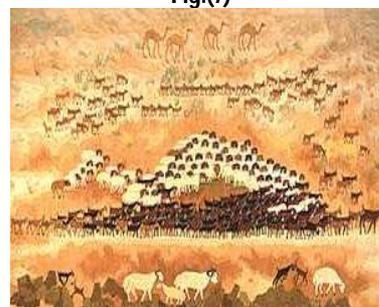


Fig.(8)

And if we divide the nature into sensuality classifications which is easy to simulate, we find that it can merged to:

- 1- Plant elements: All things that can be planted such as fruits, branches, leaves, roses, and other (Zenhom 2002 p.254). It is the nature's richest

treasures which inspired artists and designers, infinite forms, designs, and colors in various fields.

2- Animalism elements: All organisms except plants and humans expressing it, and falls below it the fish, marine organisms, wild animals, birds, insects and reptiles (Zenhom 2002 p.255)

Plant elements have great presentation on Haraney's tapestries and the reference that to the agricultural environment which is surrounding to Haraney's countryside with its plants and trees. Haraney's artists present all of trees types which is existing in their natural environment such as sycamore trees fig.(9), oak, camphor, berries, and willow fig.(10 ,11) and cypress and olive trees fig.(12) also cactus trees appeared in various kinds as in fig.(13), and on fig.(14) the artist draw the papyrus trees growing in the Nile side.



Fig.(9)



Fig. (10)

The artist affected by some plants existing in fields such as grain fields fig.(15) cotton and corn fig.(16) banana's trees fig.(17) palms fig (18,19) as for plants and flowers have a large field that appeared with its different forms and colors on fig.(20,21) sunflowers

and different types of flowers appeared on fig.(22,23) and also the plants growing on canals aspects fig.(24,25).



Fig. (11)

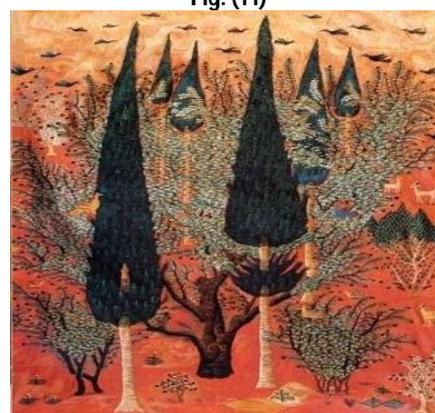


Fig.(12)



Fig.(13)



Fig. (14)



Fig.(15)



Fig.(16)



Fig.(17)

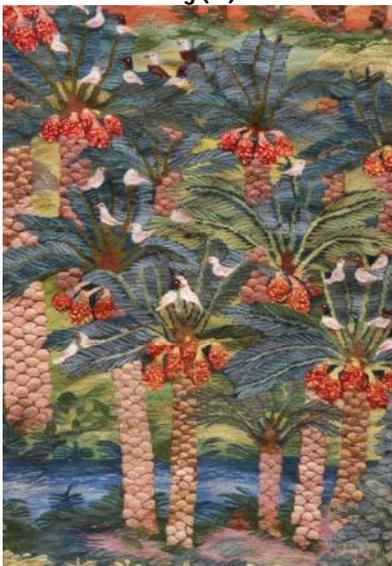


Fig.(18)

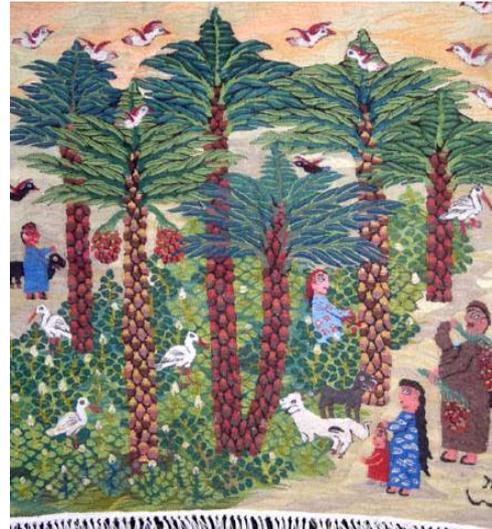


Fig.(19)



Fig.(20)



Fig.(21)



Fig.(22)



Fig.(23)



Fig.(24)



Fig.(25)



Fig.(26)



Fig.(27)



Fig.(28)

Animal elements appeared on Haraney's weavers work like field animals such as cows, sheep, goats, and donkeys fig.(26) in addition to the Hoopoe bird which is have common appearance in the fields and agricultural areas fig.(27) also home animals appeared like chickens fig.(28, 29) goose, ducks, turkeys and birds fig.(30) and rabbits fig.(31) and cats image (32) and also draw the desert animal, which was watched in the Giza Pyramids such as camels and horses fig.(33).

In some textile the artist inspired from the river's and lake's water, and what inside it from different forms and colors as on fig.(34).



Fig.(30)



Fig.(31)



Fig.(32)



Fig.(33)



Fig.(34)

Second: The social environment:

It must be clear that the idea of artistic creativity expressing the aesthetic values on the society and it cannot be separated from the social dimensions. We cannot clarify arts without its social aspects. However, these features are confirmed through folk arts (Jaber 1997 p.57). Haraneyya's art presents a form from folk creativity forms which is expressing the surrounding society, and that appears through artistic formations and the blending of colors compatible to the geographical environment and conditions of material resources. At the end all of them express the human's aesthetic look through practicing his daily life as it appear on fig.(35) which expressing the reality social and geographical village (Kamal 2000 p.105).

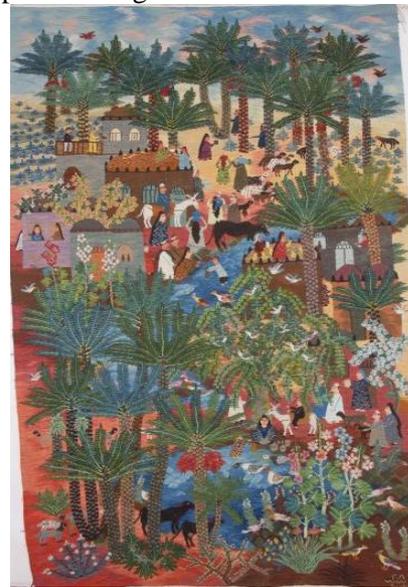


Fig.(35)



Fig.(36)

The artistic analysis to a group of Haraneyya's weavers work it were cleared the extent they affected by the surrounding social environment as appearing on fig.(36) the extent to which the

artist affected by the agricultural environment and the farmers work in fields during harvesting crops fig.(37) in addition to scenes of animals and birds in fields fig.(38) the reference for that the most workers in Haraneyya's tapestry society work in agriculture. The existence of Haraneyya's village near to the pyramids in Giza has the biggest impact on the tapestries work, the weavers affected by the distinctive tourism on that region, scenes of beauty and horses appeared in their work image fig.(39).

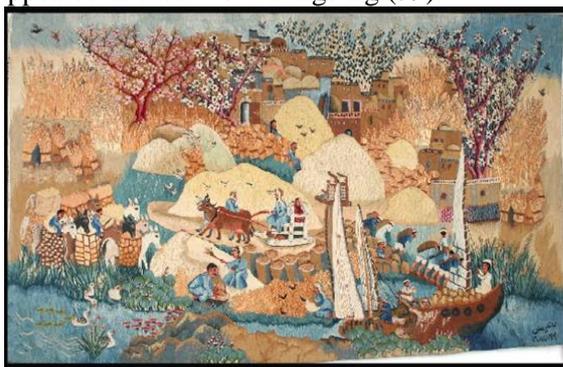


Fig.(37)

Also the impact of daily social life appeared on Haraneyya's tapestries where the weavers draw a lifestyle representing a real life on the village fig.(40) a scene of two men playing backgammon in front of house and another one watered his cow from the river and a group of men riding donkeys on their way to the field. As well some tapestries portrayed the housework in this region fig.(41) tapestries expressing the countryside's women feed the birds and animals in their home yard, about the fig.(42) which portrayed two women talking in front of house one of them with her son while the goose surrounding them in the bond what is considered as a daily scene expressing the lifestyle in countryside.

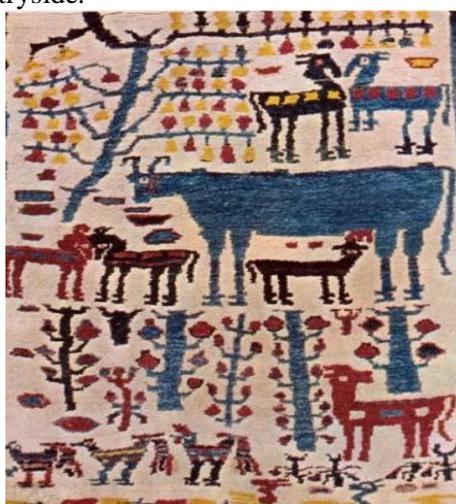


Fig.(38)



Fig.(39)

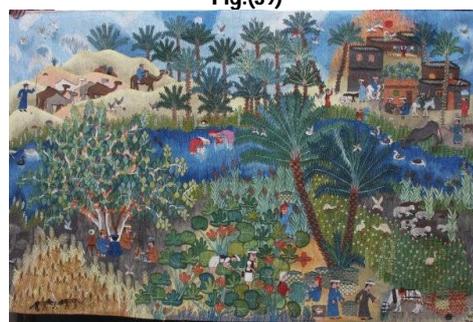


Fig.(40)



Fig.(41)

The subject of the village market gets a large position in Haraneyya's tapestries that refers to the market's importance in peasant's life, because it is the only outlet to drain products and the only place where the peasants can buy their needs. And appearing on fig.(43) tapestries expressing the market's day on the village what is reflected on the characters movement and distinctive representation to the nature in agricultural countryside, but about fig.(44) expressing the bird's market on the village.

Also the impact of social life appeared on fig.(45) which portrays wedding procession, the bride goes to her husband's house after setting on a camel's back and a girls carrying her things surrounding her.



Fig.(42)

And also the religious beliefs impact appeared on tapestries. Fig.(46) a description of Christ surrounded by disciples carrying the palm fronds, on fig.(47) where appear scenes of mosques which confirms the relation of the artist with his social environment and religious beliefs.



Fig.(43)



Fig.(44)



Fig.(45)

Design of the upholstery fabrics:

The field of designing the upholstery fabrics is considered as one of the important fields on the world of designing printed textiles, Where the upholstery fabric enjoy a large aspect from precision and concern in its production field, Where many consumers prefer to get upholstery fabrics enjoying an aesthetic value in addition to the material's quality.



Fig.(46)

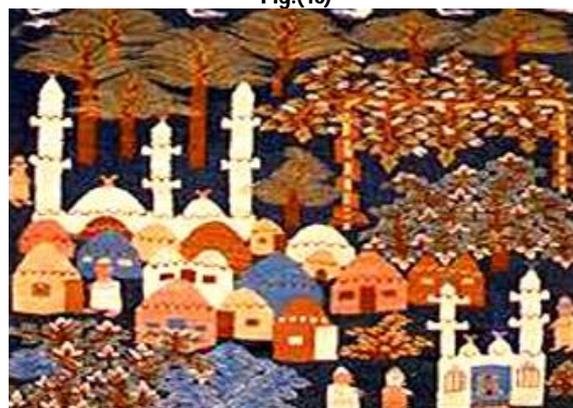


Fig.(47)

The Modern technological developments which prefer using computer in design open the field to the designer to work freely and that result from the availability to produce any form of drawing that he is able to create. The designer can get different influences such as the impact of batik, and the free colorimetric patches, and photographs of the many shadows. (Awad 1983 p.199)

In the following the researcher will inspire a group of elements derived from Haraneyya's tapestries and affected by the Egyptian environment even natural or social, as useful for the design of printed the upholstery fabric. There is a presentation of five basic designing ideas and each one will include two designing treatments employing as a curtains and upholstery fabrics.

The design idea No.1:

The design idea (1-a) depends on the use of a group of sunflowers which inspired from Haraneyya's tapestries and distribute them in random distribution in the work surface. The researcher divided the background with a group of horizontal and vertical lines at the first level, in the second level she distribute a group of different sizes of circles .This diversity and difference in the lines values and designing figures would generate to the recipient the sense of permanent movement and diversity (Bates and Kenneth 1970 p. 91)

The design idea no. (1)



Fig.(48) Design idea no. (1-A)

There was redistribution for the idea's elements to be compatible with the idea of employed it as curtains fabrics that appeared on designing idea (1-b) the plant elements has been repeated in the lower part of the design intensively to create border layout, the rest of the work surface has a distributed set of vertical lines which have disparate thickness that to give an extension to the design in line with his job.



Fig.(49) Design idea no. (1-B)

***The color:** A plan has been developed to the designing idea that the design is made up of the colors purple, pink and green to reflect the natural colors of flowers. Lights and shadows play an important role in showing the beauty of plant elements.



Fig.(50) Suggested usage.

The design idea No.2:

The idea (2-a) depends on inspiration from Haraneyya's tapestries a group of plant branches carrying flowers with different sizes, forms, and colors, and repeating this branches as it will be semi-curved lines intersect with each other, and arises a set of comfortable spaces for the user. This type of repetition led to confirmation the plant branches movement and vitality.

Design idea no. (2)

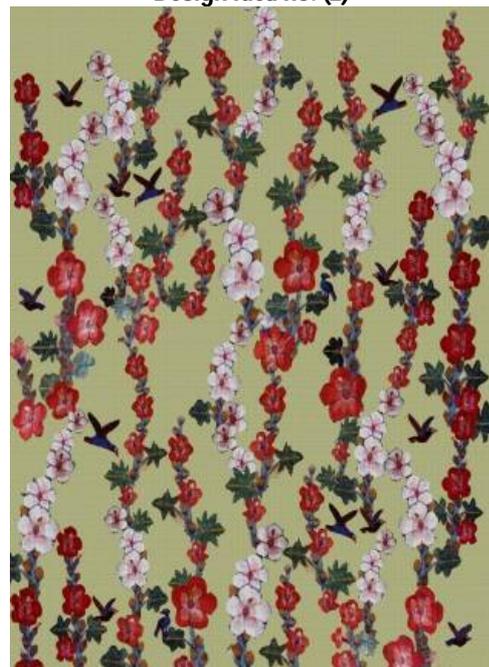


Fig.(51) Design idea no. (2-A)

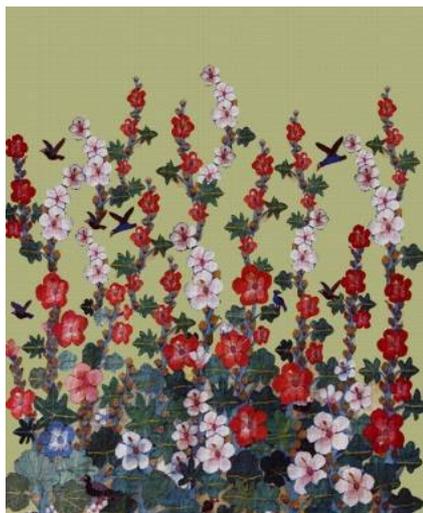


Fig.(52) Design idea no. (2-B)

Redistribution of the work's elements in the designing idea (2-b) to overlap and adjacent plant elements in the lower part of the design creating boarder, the rest of elements based on that boarder, and inspires the viewers with the heaviness and poise, then repeating the plant branches ascending repetition from the bigger size to the small to create wavy forms which give a sense of continuity and extension.



Fig.(53) Suggested usage.

***The color:** Appear in this work, the use of a group of harmonious colors derived from nature and the distinctive elements and colors of Haraney's tapestries which depends on the color and its grades, about the background it use, the light cream color and it is consistent with the

previous colorimetric group, and it have been used to distinguish the figures to make the viewer able to realize it easily.

The design idea No.3:

The idea (3-a) depends on geometric configure based on a zigzag line which repeated with different thicknesses, that had impact on giving the viewer the sense of continuously movement where the line includes overtones of rhythm and unity and balance, and the multiplication of lines led to clarify and confirm the idea.

The designing idea (3-b) depends on a regular repetition of tree's stalk take the form of zigzagged line and the tree's branches and leaves filled the spaces between each stalk and the other which led to promote a sense of unity and interdependence of design elements.

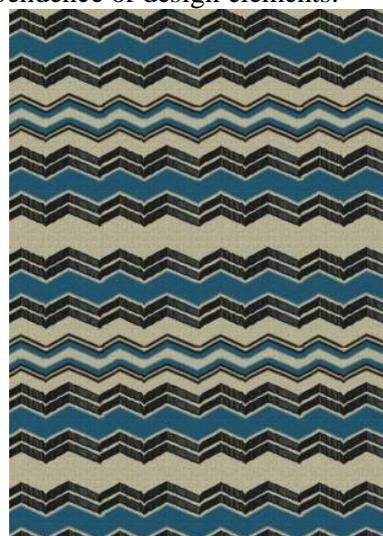


Fig.(54) Design idea no. (3-A)



Fig.(55) Design idea no. (3-B)

***The color:** In this idea the color could contributes with an important part in organizing the visual perception between the work parts. The use of black and blue in the shape and the cream color on the ground came as a link

between the work elements, and confirms the unity and balance of those elements. Also, this trilling of light and dark led to create a sort of rhythmic harmony between the work parts.



Fig.(56) Suggested usage.

The design idea No.4:

The idea (4-a) depends on inspiring a group of regular geometric shapes which drawn inside it an animals and plants figures and it inspired from a piece from Haraneyya's tapestries. This idea built on the geometric configures repetition to create an impression the viewer can see that the design is integrated, this integration derived from the cohesion of configuration items after repeating it symmetrical.

Design idea no. (4)



Fig.(57) Figure Design idea no. (4-A)

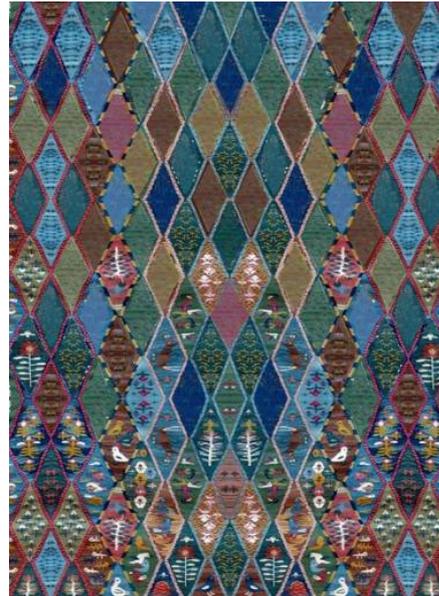


Fig.(58) Design idea no. (4-B)



Fig.(59) Suggested usage.

This creates a kind of harmony between the design's part and the other, which gives the sense of a continuous relationship between the parts and balancing them.

The idea (4-b) is derive from the previous one but with cancellation of some animals and plant elements which is existence in the upper part of the design. So that the remaining is only a net figure made up of regular geometric shapes, while maintaining the elements in the lower part of the work to give the heaviness sense. The consistency of units and spaces surrounding it led to create an amount of the regular rhythm of the artistic work.

***The color:** The colors have been diversifying

between warmth and coolness which gives unity and balance in general, also transparency colors, lights and shadows played an important role in showing the beauty of each element separately.

The design idea No.5:

Design idea no. (5)

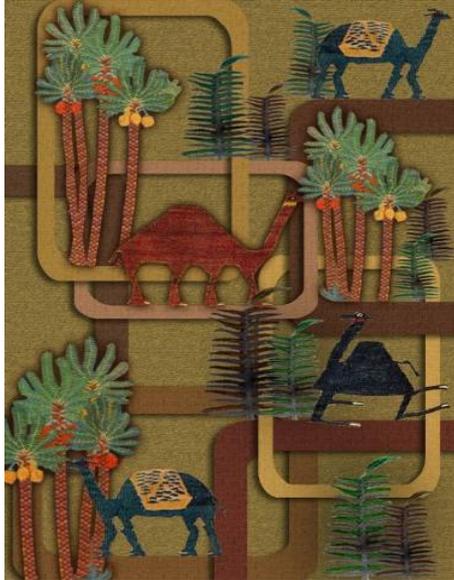


Fig.(60) Design idea no. (5-A)

(5-a) This idea depends on repetition a group of rectangles with rounded corners that interlaced and correlated with each other creating accurate geometric background, and may install on it a group of camels and palm trees that inspired from Haraneyya's tapestries as the geometric shapes appeared like a frame surrounding it, which lead to achieve the unity in the design by limiting the subject's key elements within the framework, the purpose of it is to limit the viewer's attention within this framework to not distract his mind from others.

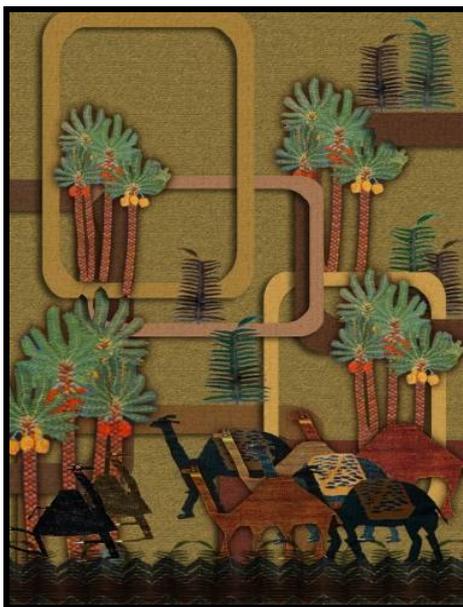


Fig.(61) Design idea no. (5-B)

There is a redistribution in the elements of (5-b) designing idea were focusing on the elements of camels and palm trees in the lower part so it creates a form closely to the natural scenes, in terms of the dense presence of camels and the camels different situations, some of them walking and others setting under the palm trees, The touching and superposition elements with each other's confirms on the unity of the artwork as a whole and the harmony of every part with the other.



Fig.(62) Suggested usage.

***The color:** This work uses a variety group of the worm colors, and the plants and animals elements came similar to the nature, also the repetition of the wide range colors in transparency, brightly, and gloomy creates a type of rhythmic harmony in the artistic work.

Results:

At the end of this study, the research reached the following results:

- The study presented an artistic analysis of Haraneyya's tapestries samples, which showed the great effect of the surrounding environment (natural- social) on its subjects and elements.
- The research presented five printed

upholstery designs with its suggested usage. These designs inspired from Haraneya's tapestries elements.

Discussion:

The environment is the framework in which human lives and affects and affected by it. It is the first source of artistic inspiration of its system and aesthetic forms which are considered as wellspring in all areas of the arts service. The artistic and innovative work affected and interacts with the surrounding environment (natural and ideological, social, cultural, etc.). Accordingly, in the artistic analysis of Harania's weavers tapestries, it is appeared that there is a close relationship between the surrounding environment (natural and social) and the topics that have been designed in the cut of drawing, it shows the natural elements of all forms (plant and animal) and the scenes that depict the nature of rural Harania area. The social environment appeared in another designs, with its scenes that reflect the customs and traditions in Harania area. This confirms that Harania's tapestries considered as an expression of thought and conscience of the Egyptian society including its inherited creativity with its artistic experience from generation to generation. Finally, Harania's tapestry school considered as the best reflection to the Egyptian authentic environment through its unique artistic works.

- The popular culture and the culture of the machine age, represent at the present the two extremes that vying to acquire an area of the present culture, (Productive, creative, inspired and hiring). Each one of them accuses the other in the liability in breaking the balance between man and his environment and the deviation of creative aesthetic spirit, and the multiplicity of standards towards identity and authenticity. The researcher has found the possibility of creating some kind of merge between these two cultures through designing printed upholstery fabrics using plastic elements inspired by Harania's tapestries, which is characterized by its different innovative production from the rest of the popular inherited forms. This is considered rehiring the popular innovation and put it in a suitable form to the age practical requirements and enhances the current users to his origins and roots, through the designs that reflect the environment spirit (natural - Social) of the

Egyptian countryside.

Recommendations:

The study recommends the following

- The need to encourage the Egyptian innovators and designers to study the traditional crafts to benefit from its plastic values and decorative elements in create designs reflect our cultural heritage and characterized by its compatibility with global trends in designs.
- The necessity to apply the applied arts artistic researches and exploit it in the optimal exploitation to connect between the fields of art and industry.
- Raise the awareness to the importance of arts and crafts in the Egyptian cultural heritage, and try to support this crafts marketing and economically (internally and externally) because of its artistic and aesthetic values which reflect the Egyptian identity.
- Make courses to educate and train young craftsmen the traditional Egyptian crafts, and encourage them to innovate and considerate the quality of craft products.

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