

Aesthetics of hand-crafted pottery in Tunis village in Fayoum oasis as a source of inspiration for lady's fashionable textile printing designs.

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summary:

Fayoum is one of Egypt's oldest Cities, originally it was called Shedet in Ancient Egypt. The village of Tunis in Fayoum is one of the cities that was distinguished in the manufacture of ceramics and pottery, whose history extends in the civilizations of Egypt throughout the ages due to its fertile Nile environment that provided the primitive village artist with simple, primitive natural materials such as Nile silt. The pottery school in Tunis was established by Swiss artists, Evelyne Porret in the 1970s, this school, which trains adults and children to use the local pottery and local materials in enriching traditional heritage using their own folk style drawing to create their special motifs and design, which makes these creations a rich source of popular units and topics for textile printing design. Hence the research question is: Can these creations of primitive arts on hand pottery produced in the village of Tunis be a source of inspiration for lady's fashionable textile printing design? The research aims to: Shed light on a group of motifs of pottery drawings in Tunis village as a rich source for folk art native hand drawings with artistic analytical study. Creating a group of designs inspired of this source of inspiration to be applied on lady's fashionable textile with a questionnaire to show the customer preference of the design ideas.

The research importance:

Benefiting from aesthetics of folk art in hand pottery of Fayoum -Tunis village as a source of inspiration of fashionable textile printing designs for ladies.

Research methodology:

Descriptive and analytical study for motifs of pottery drawings in Tunis village (themes of workings- expressing values of line by hand drawing- color)

- An application study: by achieving a group of designs inspired by hand pottery drawings art in Tunis village to be applied on lady's fashionable textile

- A questionnaire shows the customer preference of the design ideas.

Keywords:

Folk arts, hand drawing, aesthetic values

الملخص

تعد الفيوم كواحدة من أقدم المدن المصرية ، وتعتبر قرية تونس بالفيوم من المدن التي تميزت في صناعة الخزف والفخار والتي يمتد تاريخها في حضارات مصر عبر العصور ، ومدرسة الفخار في تونس أسسها فنانة سويسريه إيفلين بويريت في السبعينيات ، هذه المدرسة التي تدرب الكبار والأطفال على صناعة الفخار المحلي في التقاليد. باستخدام المواد المحلية لإثرائها بأسلوب الرسم الشعبي ، مما يجعل هذه الإبداعات مصدرًا غنيًا للوحدات والموضوعات الشعبية لتصميم

طباعة المنسوجات. ومن هنا فإن سؤال البحث هو هل يمكن لهذه الإبداعات من الفنون البدائية على الفخار اليدوي المنتج في قرية تونس أن تكون مصدر إلهام لتصميم طباعة المنسوجات المعاصرة للسيدات؟ يهدف البحث إلى: تسليط الضوء على مجموعة من الزخارف للرسومات الفخارية بقرية تونس كمصدر غني للفنون الشعبية للرسومات اليدوية الأصلية مع دراسة تحليلية فنية. إنشاء مجموعة من التصاميم المستوحاة من هذا المصدر الإستلهامي ليتم تطبيقها على المنسوجات النسائية العصرية مع استبيان لإظهار تفضيل العميل لأفكار التصميم.

أهمية البحث:

الاستفادة من جماليات الفن الشعبي في صناعة الفخار اليدوي بالفيوم - قرية تونس كمصدر للإلهام بتصميمات طباعة المنسوجات العصرية للسيدات.

مناهج البحث العلمي:

دراسة وصفية وتحليلية لزخارف الرسوم الفخارية بقرية تونس (موضوعات العمل - التعبير عن قيم الخط بالرسم اليدوي - اللون)

- دراسة تطبيقية: من خلال تحقيق مجموعة من التصاميم المستوحاة من فن الرسومات الفخارية اليدوية في قرية تونس يتم تطبيقها على المنسوجات النسائية العصرية

- استبيان يوضح تفضيل العميل لأفكار التصميم.

تتلخص نتائج البحث في

أهمية تسليط الضوء على الفنون القومية والشعبية في جميع مجالات الفنون ومنها صناعة الفخار اليدوي في الفيوم التي يمكن الاستفادة منها كمصدرًا غنيًا لاستلهام تصميم طباعة المنسوجات العصرية وذلك من خلال دراسة مفهوم وجماليات فنونها وإعادة صياغتها لتكون إضافة قيمة لتصميم المنسوجات .

الكلمات الدالة:

الفنون الشعبية ، الرسم باليد ، القيم الجمالية

Research hypothesis:

The research assumes that our country Egypt has a lot of places rich with sources of inspiration which designers in all fields can benefit from, specially Fayoum hand pottery art which can be a source of inspiration of fashionable textile printing designs for ladies.

The importance of benefiting from aesthetics of folk art in hand drawings arts in Fayoum pottery in Tunis village as a source of inspiration of fashionable textile printing designs for ladies.

Research Limits:

Spatial limit: A sample of Fayoum hand pottery art.

Temporal limit: From the start of the year 2000- till now.

Objective limits: Artistic analytical study for Fayoum hand pottery art with creating a set of fashionable textile printing designs for ladies at age group from 20: 50years old.

(1): Theoretical framework.**(1-1): About Fayoum:****Fig (1): Fayoum city**

The City of Fayoum, a broad, fertile canyon in Egypt's Western Desert, known for its great Salt Lake, its rich green fields, and its unique pharaonic and Greco-Roman remains. It is one of Egypt's oldest cities, originally called Shedet in Ancient Egypt, the Greeks called it Crocodilopolis, the Romans called it Arsinoe (Bunson, Margaret,2009,p90) Fayoum is located at a height of 22 meters above sea level on the banks of Bahr Youssef canal which penetrates the Fayoum trough of its southeastern part and is divided into eight distributary canals which provide Fayoum with water necessary for cultivation and drinking, the total area of the city is 1056 km². The entrance to the city of Fayoum starts at the Obelisk square where a 4000 years old obelisk stands. (Paola Davoli ,2012).

**Fig (2): Tunis village**

The small village of Tunis ('izbat Tunis) is located in the oasis of Fayoum, on the way to Wadi Rayan. Located on a hill facing a large salt water lake, the village overlooks a stunning view of the edge of the desert on the other side of the lake. It is one of the most beautiful places in Egypt. (R. Neil Hewison,2021 ,p59)

(1-2): The pottery school in Tunis**Fig (3): The pottery school****Fig (4): Evelyne Porret**

Established in 1970 by the Swiss artists, Evelyne Porret. In 1960, after graduating from the School of Decorative Arts in Genève with Philippe Lambercy, she moved to Cairo and established the school, as Porret used to watch local children playing in the mud, which is abundant in the wet soil of the village that sits on the banks of Qarun Lake (Lake Moeris). As a result, Porret decided to launch the village's first pottery school which would teach locals how to make a living through pottery skills, then she decided to build her own country house and pottery workshop there. The house was built in a domed- ceiling design, using environment-friendly building materials. It apparently was inspired by the designs of Hassan Fathi, dean of contemporary Egyptian architects.

This school, which trains children and adults in the local pottering traditions, it is set in a beautiful mudbrick compound. (Kamal Tabikha,,2021,p12) .

Evelyne has improved the living conditions of many families and put Tunis village on the tourism map of Egypt. She trained children with great passion and respected their natural talents and freedom of creativity, she created a development model, jobs, socio-economic opportunities using local materials and building capacities, and developed quality products and pieces of art that are sold locally and abroad," noted Spinelli, one of the school students that opened their own workshops in the village, each student had their own turntable to create their motifs and design .

(1-3) :Folk art:

Oxford definition for folk art as "a term for describing decorations and objects made either for daily use decorations or for special occasions", folk art is influenced by patterns of the group and their taste and is inherited from generation to generation, it is also influenced by tastes of the group and their patterns inherited from generation to generation. (Rawya Abd el Baqi, p89).

Folk art is a realistic art that derives its visual reality from direct transmission, so it cares about the overall form and not the details. The symbol in folk art used to express national identity and show its features: (Sama Ahmed Waheed, p 60).

(2): Descriptive and artistic analytical Study:

Descriptive and analytical study for motifs of pottery drawings in Tunis village (themes of workings- expressing values of line by hand drawing, color):

(2-1): Themes of the pottery drawing from Tunis environment:**(2-1-1): Themes of environment subjects (birds' themes):**

Fayoum is famous among the governorates of Egypt for being one of the distinguished duck hunting places, where duck hunting enthusiasts and enthusiasts come to it during the hunting season. There are many different nationalities who come to Fayoum to see types of birds during "Bird hunting season". The nature of Fayoum environment, and Tunis village nature have supplied people there to be native artist, as the nature there is unique due to rare different kinds of birds, fishes, animals, trees, and palms, (Fig:5) which enrich the artist's own imagination with many details that he tried to express through his drawings. Samples show the artist's preference to the elements which are derived from the environment around him.



Fig (5): environment and birds' themes on pottery and in Tunis village scenery

(2-1-2): The natural environment subjects (fishing theme):

Fig (6) Themes of natural environment from the village which shows the impact of the environment on artists who he converted to simplified symbols with delightful details (Paola Davoli (2012).



Fig (6): environment and fishing themes on pottery and nature in Tunis village

Themes of fishing shows the impact of the environment on artists who converted to simplified symbols with delightful details. Topics of fishing are among the most topics that the artist dealt with due to what his environment is famous for, with the presence of the most famous lakes such as Lake Qarun.

Lake Qarun Reserve in Fayoum is one of the country's richest attractions, it is among the oldest natural lakes on earth and is part of the pre-existing Morris Lake. It is one of the most important sources of fish wealth in Egypt.

(2-1-3): The natural environment subjects (planet theme):

Fig (7): environment and planet themes on pottery and in Tunis village natural scenes

Fig (7) Themes of plants in natural environment from the village which show the impact of the environment on artists, who converted to simplified symbols with delightful details, in fayoum, agricultural lands appear in the form of wide terraces, and therefore streams are used to raise water, the soil of the valley, in the Fayoum trough is fertile clay that the Nile brought over thousands of years and deposited on its two sides.

(2-2) Folk art and Style of drawings art on Tunis pottery:

Drawings on Tunis pottery are characterized by simplicity and spontaneity, as these drawings are made by simple, primitive artists, whether children or adults, they did not receive any academic study of the methods of drawing, but rather they express themes or elements of their environment and the culture of their societies in a simple way, that is what make their arts categorized as , Folk art, “it is the art practiced and produced by the public people, issued from their thoughts and fantasies, and expresses their cultural, social and artistic heritage” (Akram Konswah, 2005,p45). Folk symbols are distinguished by their social, cultural, and intellectual values. They are not just a symbol but also an expression of the environment (Mona M.Anowar, 1999, p 152).

(2-3): Descriptive and Artistic analytical study:**(2-3-1): The aesthetic values of hand drawing lines in expression:**

In Folk arts style antistites express their environment elements and subjects in a free manner, according to their own logic and away from simulations without being abiding by preserving preconceived principles or teachings with enthusiasm and passion, they can recover some real details from nature or from the visual repository that was left in their imaginations, they turn the elements into symbols that express visions or images from their own minds. (Gaber Hany,2005, p38)

The samples below show some styles of hand drawing expressing by the line:

Irregular free lines:

Free, emotive lines, hand-drawn in a primitive abstract style that relies on flatness without details. They believe that expressing can be achieved by line simplicity, composing depend on its curvy or broken shape either good or bad based on their free imagination.



Fig (8) ,(9) ,(10) Irregular free lines Hand-crafted on Fayoum pottery.

Radial lines:

The element is drawn with a group of lines that gather at a central point in a radial form, and the element is repeated in its various sizes to express the multiplicity and spread.



Fig (11) ,(12) ,(13) Radial free lines Hand-crafted on Fayoum pottery.

Branching Lines:

Drawing the element with branching lines that spread and reproduce with regular repetition to fill the background area with a diversification in the sizes of the elements and the branched blocks according to the area they occupy to express the plurality and abundance.



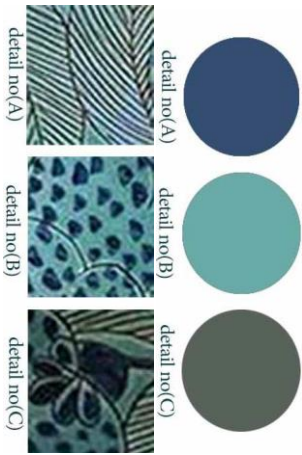

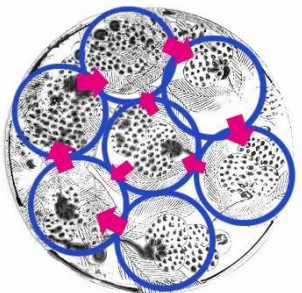
Fig (14) ,(15) ,(16) Branching free lines Hand-crafted on Fayoum pottery.

(2-3-2): The aesthetic values of some models of fayoum pottery hand drawing in terms of (Texture and color, Lines, Motifs and background):

(2-3-1): Pottery hand drawing no (1):



Fig (17) : Hand-crafted pottery from Fayoum


 <p>Fig (18): Texture and color</p>	<p>Texture and color:</p> <p>Fig (18) : The artist used the colors of the ceramic material and its thermal treatments, which makes his drawings limited between the shades of blue, green and black in the expression of the line to draw the details of the plant element, while he used the gray-green color spaces in dividing the floor areas that link the elements in the design. As for the dark blue color, he used it to make some effects and textures to occupy some areas of the details of elements in the form of frills with thin parallel lines, while the adjacent color points were used in the dark blue color in various sizes to express the darker color areas to give an effect of The Personal Style and modifying the form without imitating the original, to express it with some brief lines summaries in a primitive style.</p>
 <p>Fig (19): Sketch shows directions of lines in fig17</p>	<p>Lines:</p> <p>The artists use native simple lines which achieve Flattening and Abstracting line. Red arrows in the illustration doubt sketch show directions of lines in the art work fig (19). Diversity of the uses of lines and its forms within the composition in flat shapes with the use of the aesthetics of soft lines to give the decorative character to the leaves and fruit in continuous wavy lines.</p> <p>Balancing:</p> <p>The composition includes an equal distribution of blocks and space within the composition space in order to achieve a visual comfort that depends on symmetry and spread, distribute items into balanced blocks within the workspace, gray areas indicate medium-mass elements that cover a larger area of the design, while black spots indicate elements with greater mass which makes the viewer’s eye move inside the panel jumping from one point to another.</p>
 <p>Fig (20): Sketch shows the motifs compositions</p>	<p>Motifs and background</p> <p>The distribution of the element in symmetrical repetition in the background that covers the entire floor so that all the elements are interconnected with the areas of color and texture in the floor, Diffusion and Interconnection Fig (20). The blue circles indicate the symmetrical distribution of the elements and the red arrows indicate the points of contact and connection.</p>

(2-2-2): Pottery hand drawing no (2):



Fig (21): Hand-crafted pottery from Fayoum

<p>detail no(A)</p> <p>detail no(B)</p> <p>detail no(C)</p> <p>Fig (22): Texture and color</p>	<p>Texture and color:</p> <p>The artist used the colors of the ceramic material and its texture to give the illusion of soft textures that go along with soft lines and light colors, where some details of the fish's body and tail are drawn with soft lines in the form of adjacent arcs.</p> <p>Fig: 22(A). While creating another texture by using a group of small arcs adjacent and consecutive to express the fish scales in the middle part of them.</p> <p>It uses dark dots within adjacent spaces to give the illusion of a rough texture and darker silhouettes in the fish's body, Fig:(B). It uses short straight parallel lines to give the feel of a decorative plant that connects the elements Fig(C).</p>
<p>Fig (23): Sketch shows the motifs compositions</p>	<p>Motifs and background</p> <p>It is noted; the indifference towards perspective and the simulation of proportions and embodiment, they tend to the expressive simplicity by abstracting lines, fig :(23). Deleting and adding to increase the clarification of certain characteristics, which is generally not simulating real details turning it into symbols, the popular artist does not tend to anthropomorphize shapes, but rather relies on simplifying and flattening.</p> <p>Balancing:</p> <p>Distributing the main element in the same size, by repeating it in three successive points around the center and on equal dimensions, and connecting them with a secondary element, which is the green feather, makes the viewer's eye in a circular tour inside the panel fig (23).</p>

 <p>Fig (24): sketch shows directions of lines</p>	<p>Lines: Using curved and soft lines while summarizing the shape of the elements and transforming them in a decorative form so that they spread to cover all the design space as if they were interconnected without a starting and ending point, while relying on the simplicity of composition and symmetrical repetition, Fig:(24). The arrows indicate the movement of the direction of the lines moving from one space to another in a sequential form connected with the rhythm achieved by the various soft lines.</p>
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(3): Design ideas:

In the light of the previous artistic and analytical study a group of designs inspired by hand pottery drawings art in Tunis village to be applied on lady’s fashionable textile, all designs and simulation models of the final product were implemented using computer added design (Photoshop) to be ready for being applied through digital printing.

(3-1): Design idea no. (1)



Fig (25): Design idea no. (1)



Fig (26): Applied idea 1 printed on a dress

<p>Motifs: Design idea: (Color – lines- composition)</p> <p>Technique:</p>	<p>Motifs of palms, dates and plants from pottery of Fayoum with textures and colors, Fig (25). Design inspired by elements of agricultural environment in Fayoum palms and dates which are hand drawn on a plate pottery by native artists by overlapping different palms with planet elements with their radial lines and textures spared and repeated on the ground with different compositions. Choosing multiple degrees of blue colors with gray in a balanced exchange between the elements and the background. Digital printing- for prints of fashionable casual dresses for ladies Fig(26).</p>
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(3-3): Design idea no. (3)



Fig (27): Design idea no. (2)



Fig (28): Applied idea 1 printed on a dress

<p>Motifs:</p> <p>Design idea: (Color – lines- composition)</p> <p>Technique:</p>	<p>Motifs of flowers and plants from Fayoum environment drawn on a pottery plate. Fig (27)</p> <p>Design inspired by spring elements of colorful flowers and plants drawn with transparent soft colors on white background mixed and overlapped together in harmony and fresh color mood.</p> <p>Addressing the different elements in the design by adding bluer textures and sizes with distribution of color ranges from blue shades overlapping with violet and green with soft touches to lighten up corners of the design to create a kind of color harmony.</p> <p>Digital printing- for prints of fashionable classic and formal Abaya for ladies Fig (28).</p>
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(3-2): Design idea no. (3)



Fig (29): Design idea no. (3)



Fig (30): Applied idea 1 printed on a dress

<p>Motifs:</p> <p>Design idea: (Color — lines- composition)</p> <p>Technique:</p>	<p>Motifs of a cow and some planets drawn on pottery plat of Fayoum Fig (29).</p> <p>Design inspired by the theme of animals and plants environment in Fayoum especially the cow as simple motifs overlapped with different composition with Spontaneous lines. Choosing multiple cold and worm colors of red yellow, fuchsia, green and blue with contrasts and of overlap hot and cold colors in a balance between the elements, derived from folk art with its delightful shades which give the impression of vitality and joy to the whole design.</p> <p>Digital printing- for prints of fashionable classic and soiree dresses for ladies Fig (30)</p>
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(3-4): Design idea no. (4)



Fig (31): Design idea no. (4)



Fig (32): Applied idea 1 printed on a dress

<p>Motifs:</p> <p>Design idea: (Color – lines- composition)</p> <p>Technique:</p>	<p>Motifs of different trees and planets drawn on pottery plats of Fayoum Fig (31):</p> <p>Design inspired by the theme of agriculture environment of Fayoum with element of trees with radical and branching lines. Choosing multiple harmony colors of degrees of green and Beige overlapped with white lines of planet details as a texture in a balanced exchange between the elements, composition in a rhythm that achieves a balanced element which cover all the background of the design.</p> <p>Digital printing- for prints of fashionable casual dresses and Abaya for ladies Fig (32) .</p>
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(3-5): Design idea no. (5)



Fig (33): Design idea no. (5)



Fig (34): Applied idea 1 printed on a dress

<p>Motifs:</p> <p>Design idea: (Color – lines- composition)</p> <p>Technique:</p>	<p>Motifs of horses and fishes drawn on pottery plates of Fayoum Fig (33).</p> <p>Design inspired by the theme of animals and Nile environment, horses and fishes which have been drawn with Irregular free lines, hand-drawn in a primitive abstract style, which gives simplification of elements lines through the spread of wavy and sloping lines, and mixed textures varied between parallel lines and dots. The color range of blue and brown and grey shades with the advantage of the aesthetic element of the Nile water and fish distinctive white and blue colors, the elements composition spared in a way that makes the viewer's eyes moves in a circular tour inside the design.</p> <p>Digital printing- for prints of fashionable classic dresses and Abaya for ladies Fig (34).</p>
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(4): Questionnaire:

A sample of 35 ladies from Cairo judged the previous designs through a questionnaire; they were selected randomly in ages ranging from 20 to 50 years. They were asked 6 direct questions about their preference in the 3 areas (motifs and colors -design idea - the applying on printed textile of dresses) to measure their satisfaction and preference regarding the designs. The questions listed in table no (1):

Free Hand drawing and color preferences:	1 -Do you like the style of native hand drawing motifs of this design?
	2 - Do you think the colors group (contrast, dark, or harmony colors) is fashionable and matches this season?
Designs idea preferences:	3 -Do you like the style of native and regular lines in Fayoum pottery as a motif in textile printing design?
	4 – Do you think this design idea has achieved a fashionable and modern vision?
The Applying on lady’s dresses and textile:	5- Do you think this design is suitable for lady’s dresses printing textile design?
	6 -Do you think the scale of the printed design matches the design of the dress?

Table no (1):

(5): Results:

	Sentence no	Yes. (3)		No (1)		Not sure (2)		Total	Weighted Total	Weighted average	%	Rank
		No	%	No.	%	No	%					
Design No 1	1	19	54.28	8	22.85	8	22.8	35	81	2.31	77.14	
	2	29	82.85	4	11.42	2	5.71	35	95	2.71	90.47	
	3	28	80	1	2.85	6	17.14	35	97	2.77	92.3	
	4	30	85.7	4	11.42	1	2.85	35	95	2.71	90.47	
	5	20	57.14	7	20	8	22.8	35	83	2.37	79	
	6	28	80	1	2.85	6	17.14	35	97	2.77	92.38	
								175	548		87	
Design No 2	1	19	54.28	9	25.71	7	20	35	80	2.28	76.19	
	2	30	85.7	2	5.71	3	8.57	35	98	2.8	93.3	
	3	28	80	1	2.85	6	17.14	35	98	2.8	93.3	
	4	30	85.7	4	11.42	1	2.85	35	99	2.82	94.2	
	5	21	60	7	20	7	20	35	84	2.4	80	
	6	29	82.85	1	2.85	5	14.28	35	98	2.8	93.3	
								175	557		88.5	
Design No 3	1	18	51.42	8	22.85	9	25.71	35	80	2.28	79.19	
	2	29	82.85	3	8.57	3	8.57	35	96	2.74	91.42	
	3	27	77.14	2	5.71	6	17.14	35	90	2.57	85.7	
	4	30	85.71	3	8.5	2	5.71	35	97	2.77	92.38	
	5	20	57.14	8	22.8	7	20	35	82	2.34	78	
	6	28	80	2	5.71	4	11.42	35	94	2.68	89.5	
								175	539		86	
Design No 4	1	20	57.1	10	28.6	5	14.2	35	80	2.28	76.19	
	2	29	82.8	2	5.71	4	11.4	35	97	2.77	92.3	
	3	29	82.8	1	2.85	5	14.28	35	98	2.8	93.3	
	4	30	85.7	1	2.85	4	11.4	35	99	2.82	94.2	
	5	18	51.4	6	17.14	11	31.2	35	71	2	67.6	
	6	31	88.5	1	2.85	3	17.14	35	100	2.85	95.23	
								175	542		86.47	
Design No 5	1	17	48.57	9	25.71	9	25.71	35	78	2.22	74.2	
	2	28	80	5	14.28	2	5.71	35	93	2.65	88.5	
	3	27	77.14	3	8.5	5	14.28	35	94	2.68	89.5	
	4	28	80	4	11.42	3	8.57	35	94	2.68	89.5	
	5	20	57.14	8	22.8	7	20	35	82	2.34	78	
	6	28	80	3	8.5	4	11.42	35	95	2.71	90.47	
								175	536		85	

Table no (2)

From table no. (2); it is obvious that:

For the 1st question, the degree of voting for the design no (3) was the highest (79%) followed by the design no (1) by (77%). While the design no (5) has the lowest preference (74.2 %). It confirms the style of native hand drawing motifs.

For the second question, the voting for the design no (2) was the highest (93.3%) followed by the design no (4) by (92.3%). While the design no (4) has the lowest preference (88.5%). That confirms that colors are fashionable.

For the third question, the voting for the designs no (2,4) were the highest (93.3%) followed by the design no (1) by (92.3%). While the design no (5) has the lowest preference by (89.5%). That confirms the style of native and regular lines in Fayoum pottery as a motif in textile printing design.

For the fourth question, the voting for the designs no (2,4) were the highest (94.2%) followed by the design no (3) by (92.3%). While the design no (5) has the lowest preference by (89%). That confirms design idea has achieved a fashionable and modern vision.

For the fifth question the voting for the design no (2) was the highest (80%) followed by the designs no (3,5) by (78%). While the design no (4) has the lowest preference by (67%). That confirms this design is suitable for lady's dresses printing textile design.

For the six question the voting for the design no (4) was the highest (95%) confirming that the preference of the scale of the printed design matches the design of the dress followed by the design no (2) by (93.2%). While the design no (3) has the lowest preference (89.5%).

By referring to the choice of samples it was noticed that the highest voting was for the design no. (2) by (88.5%) followed by no. (1) by (87%) while the least percentage of voting is for the design no. (5) by (85%).

Results reflect the importance and the possibility of benefiting from aesthetics of folk art in hand drawings arts in Fayoum pottery in Tunis village, as it as a source of inspiration for fashionable textile printing designs for ladies.

(6): Recommendations:

The importance of spotting the light on native arts and folk arts in all fields of arts specially in Fayoum hand pottery, as it could be a rich source of inspiration for fashionable textile printing design by understanding the concept and the aesthetic of reforming motifs to be as an added value to the textile design with appreciating the importance of consumer trends and preferences.

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