

Revival of the Coptic Tapestry Decoration in Denim Fashion

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Abstract *The Coptic tapestry has been carried out since the ancient Egypt. The aim of this study is to revive the Coptic tapestry and its cultural, aesthetic influence on the modern denim fashion. Denims have been developed as one of trendy casual wear to symbolize youth and worn by various age ranges. It evolved into a fashion icon due to its ability to change with every social and cultural evolution. In this study, I presented many designs inspired from the Coptic tapestry textiles. The Coptic tapestry style can be a vital starting point for new ideas for decorating denims. A survey has been conducted for two groups of adult females. The survey results clarified that our designs were approved by the younger group than the older one. I hope this study contributes to developing designs inspired by the past artifacts.*

Key words *Coptic, Tapestry, Decoration, Denims, Fashion*

Introduction

The term 'revival' can be defined as the rebirth of something that belonged to a previous historical period, which has been updated to meet contemporary standards in terms of performance and the function. Textiles reflect the material culture, the religion, and the history of peoples as Copts.

"Copts" is equivalent to the word "Egyptians", the indigenous people of Pharos' era. Nowadays it refers to the Orthodox Christian People who lives in Egypt; as the successors of the ancient Egyptians are defined as the modern sons of the Pharaohs (Atiya, 1991; Farag, 2014).

Coptic tapestry is one of ancient Egyptian textiles, that created by the Copts in the first millennium BC, showing a high level of technical skill, have been woven structure, specifically a weft-faced plain weave with discontinuous wefts (Harris, 2004). It was preserved as grave goods in the desert burial grounds of Egypt. Thousands were excavated at the turn of the century and are now scattered in private and public collections around the world. Egyptian Copts, who lived along the Nile River, provided the best preserved artifacts of the human life in the ancient world. They have illustrated the evolution of civilization and the development of humanity, thereby increasing understanding of human life, values, and

traditions (Michael, 2011).

Because tapestry technique has a few practical restrictions on clothes, it has been used to create decorative and pictorial carpets and rugs on a large scale. The tapestry now used as a woven wall hanging. In the fact, it comes from the French word "tapis" meaning a carpet. When speaking about carpets, the term "kilim" is used to denote the rug weave (Gillow & Sentance, 2005).

Tapestry decoration revival can prevent its culture, heritage from disappearing, through spreading the cultural awareness and originality. Then, the decoration of Coptic Tapestry on the recent denims' fashion makes it one of attractive and influential for adult who are looking for the exciting and difference in their clothes.

Here, I shed light on the contribution that Coptic tapestry can give to denim focusing on the revival strategy implemented. denims are an important part of a consumer's wardrobe; it has been adopted as a daily fashion item for youth generations. Questionnaires were administered to 50 females living in Cairo, in interval ages of 15's to 50's. Understanding and finding out the standards of selecting denims with Coptic tapestry. The data has been analyzed using frequency and t-test.

Literature Review

Tapestry was known as a mirror of civilization, because many tapestries represented scenario of everyday life. Tapestry maybe similar to painting with yarn, depicting an endless picture. The finest articles are seen in Coptic Egypt around the fifth and the sixth centuries A.D. (Shailaja, Naik, & Wilson, 2006). Coptic textiles may be defined as those produced in Egypt from the Christianity to the conquest of the Arabs in 640 A.D. Egypt had been a Roman province since 30 BC with a strong and long established Greek presence. Pharaonic element had disappeared and been replaced by the more international influence and styles of ornament, such as Graeco - Roman and then early Christian art which are the well-known elements of the Coptic textiles (Ginsburg, 1991).

The Coptic textile arts are divided into three periods from the pagan to the Christianity. There are three general and overlapping emerging categories: the Graeco-Roman period, followed by the transitional period, and finally the Coptic period. Characteristics of the Graeco-Roman period, probably stretch back to the first and the second centuries, but the surviving examples can be dated as the third century. Mythological stories, hunting and vineyard scenes were popular, in addition to animals, birds, fish, and trees, fruit and flowers (Figure 1 & 2). The transitional period covers roughly the fifth and sixth centuries, which was a time of change and of decline in the both quality of material and technical skills (Shailaja et al., 2006).

Christian emblems commonly used at this time are the traditional Egyptian cross (ankh), the Chi Rho monogram of Christ, and the letters alpha and omega (Figure 3). Textile crafts gradually diversified and silk weaving also began to appear in Egypt in the sixth century. Many of them used two colors, usually drab or yellow with purple, woven in decorative strips that were to be cut and applied to linen tunics like the tapestry ornament (Figure 4). Silk weaving was increased in Egypt following the Arab

conquest. The vast number of surviving textiles was discovered thanks to the systematic excavations of the late nineteenth century. The arid land of Egypt beyond the area flooded each year by the Nile, provided ideal soil conditions for the preservation of buried clothes. Bodies were generally buried in the clothes worn in a daily life which usually consists of one or two tunics, cloak and footwear. Sometimes other garments and clothes were also added. The site which yielded the greatest quantity of textile was at Akhmim in Upper Egypt, which had been one of the greatest centers of linen production (Ginsburg, 1991).

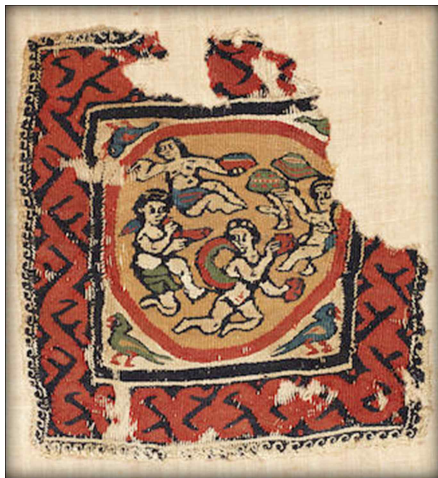


Figure 1.
Coptic textile panel. Circa 6th-8th Century A.D.
A square panel the central red roundel
showing a naked deity sitting on a
mythological sea creature with a fish in the
background; and a panel showing four naked
youths in a mustard colored roundel with birds
in the spandrels, and red geometric border.
The Coptic museum in Cairo.



Figure 2.
Coptic textile panel. Circa 4th-5th Century A.D.
A square textile fragment woven with red and
black woolen threads in tapestry representing
an outspread winged eagle surrounded by
floral decoration inside a medallion. A floral
ornament borders the scene. Material: wool
and linen. The Coptic museum in Cairo.



Figure 3.
Tapestry woven fragment with rows of ankhs and crosses; Egyptian; Akhmim. Circa 5th-6th Century A.D. Different forms of the ankh cross, which came to be the symbol of life in Coptic Egyptian art. Victoria and Albert Museum.



Figure 4.
A Coptic tunic. Circa 4th-5th Century A.D. Rare Coptic tunic from, vertical stripes on each side of torso & around wrists, decorated with tapestry weave bands at wrists, shoulders, and four round tapestry insertions. Natural linen and wool. The Coptic museum in Cairo.

The principle garments worn by both men and women in Egypt were the tunic. A simple shape is usually woven in one piece with a slit at the neck (Figure 5). Its basic shape remained constant also sixth century examples often have an oval neck opening rather than horizontal slit. Decorative panels frequently added, most commonly a pattern strip descending from each shoulder at the front around the neckline with matching cuff bands. A few of narrower lines or dual lines embellish sleeve and shoulder lines and rectangular or round decorations were woven into shoulders or around the knees (Michael, 2011).

By the sixth century there were some tunics of wool, locally produced linen in plain weave or (tabby) was the most important fabric, and the commonest decorative technics were tapestry weaving. In such parts the warp and weft would not be interweaving but left in two layers one on the other. The decoration would be added using different color weft threads out linen the pattern. Alternatively tunic decoration could be woven or embroidered separately and applied afterwards. Decorative panels of all types frequently cut out and transferred from an old garment to a new one. Decoration of these cloths is simpler, typically consisting of parallel stripes as shown in Figure 6 (Ginsburg, 1991). Therefore textiles of both ancient and modern times make our lives warm, not only physically, but also emotionally and aesthetically. Textiles are treasures of civilizations that, simply by existing and being positioned on our clothes; enrich our lives. The function of textiles within society has varied widely over the centuries (Elaine, 2001).



Figure 5.
Coptic Tunic. Circa-5th Century A.D.
A longer, wider version of the tunic, from
Egypt. Akhmim (former Panopolis). The
tapestries weave linen, wool; ornament
with an image of the god himself on the
shoulder squares, tunic: L. (183 cm) W.
(135 cm).



Figure 6.
Coptic Tunic. Circa -6th-7th Century A.D.
Tunic, fragment Egypt linen, wool
dimensions: wide (97.8 cm high 78.7 cm
wide); Metropolitan Museum of art.

Revival Coptic tapestry

Revival the Coptic tapestry in new ideas and techniques is based on the maintenance of cultural foundations of traditions. Unlike weavers today may want to incorporate a new decorative motif or perhaps even copy an old one into a weaving. If the weaver does have the proficiency in making the tapestry loom structure, it will not be possible to produce this type of innovation textile motif.

The decorating ideas have been inspired by Coptic arts. This incorporates the cultural power of Coptic art as a vital starting point for new design ideas and development of products (Michael, 2011).

Coptic textiles are the largest group of ancient historic textiles in museums and private collections. Although conservative historians and curators estimate that there are 35,000 Coptic textiles in public and private collections, other scholars estimate 150,000 or more textiles have been preserved (Clarke, Hiatt, Kuchar, & Farahnakian, 2003). However, the study of Coptic tapestries has been done for a very long time; it extended to 1891 since the study of Germany scholars "Die Graben und textile Fundc von Akhmim" (Philadelphia Museum of Art, 1921). The study of "New Kingdom Egyptian textiles: Embroidery vs. weaving" has been compared the weaving techniques and embroidery of the Eighteenth Dynasty (Barber, 1982).

Although Coptic textiles have been studied and analyzed by researchers in the past, some of them have been focused on the study of chemical components present in extracts of natural dyes originating from fiber samples obtained from the early Christian art collection of national museum in Warsaw (Bogdan, Orska-Gawrys, Surowiec, & Trojanowicz, 2003). Other researchers have been interested in studying the analysis, indexed and catalogued of ancient textiles excavated in 1998 from the Fag El-Gamous in Egypt compared with known Coptic textile collections. They concluded that the Fag El-Gamous textiles were not Coptic in stylistic design. Thus, this unique collection of textiles may provide a significant bridge of textile artifacts between the Pharaonic (3000 - 330 B.C.) and the Coptic (500 - 1100 A.D.) periods (Clarke et al, 2003; Sibly & Jakes, 1989).

Michael (2011) has focused on Coptic decorations and symbols of various Coptic arts forms and employed them in new idea for the T-shirts of youth clothes. Recently, some researchers including Pintilie (2015) have studied the revival of the tapestry in special fields, who presented the importance of the architectural side of the tapestry and the great achievement that computer assisted loom presents for this art.

Coptic tapestry technique

The Coptic tapestry was usually a structurally simple fabric in which the highly figured and elaborate design was produced by the placement of colored threads within well-defined areas of cloth. The warp was normally comparatively fine to prevent interference with the multi colored wefts in which the design was developed. When weaving a weft-faced textile it is not necessary for a weft thread to pass all the way from one edge to the other (selvedge to selvedge). At any chosen point a new weft thread of a different color may be substituted and woven in. In this way, any number of colors may be introduced and blocks of pattern built up. This technique may also be described as using a discontinuous weft (Gillow & Sentence, 2005; Grosicki, 1977; Kadolph, 2007).

The Coptic tapestry style was used woolen fibers with a variety of colors as weft thread and woven into the basic linen grounds. Linen and wool are very different in their characteristics; flax has a high level of tension and wool has strong elasticity. Copts used the characteristics properly and came up with their own unique weaving technologies. Flax was mainly used for warp and wool for the weft. One of the most unique Coptic textiles is a combination of flax and wool, which was mostly used in plain-weave fabrics (Carroll, 1988). Tapestry lends itself to complex pictorial and other patterning effects, yet it can be woven on the simplest loom. Both horizontal and vertical looms have been used in Egypt in 1500 B.C. (Harris, 2004). Tapestry can allow the weaver considerable creative freedom in comparison with other weaving techniques, although this freedom was not always granted. Many examples survive from the early Christian era and are popularly known as Coptic weavings. This tradition is kept alive in contemporary Egypt with the fine tapestries woven in the workshops of *Wissa Wassef* at Harrania near the pyramids in Giza, Egypt (Gillow & Sentence, 2005).

Creating a tapestry requires a thorough training in drawing and painting for the design work, com-

plete mastery of weaving techniques and knowledge of the behavior of the yarn. The basic tapestry techniques described here represent only a fraction of the many methods used by tapestry weavers. Weaving takes about as long in doing as finely stitched solid needlework, for weaving the entire fabric, both pattern and ground. The speed with which the work can be done of course varies considerably, being mainly dependent upon the design that is being carried out. Also the quality of the materials used affects the rate of working; for instance, the thickness of the warp-strings and the placing of them nearer together or further apart. Moreover the weft may be composed of one strand or of several strands together. In weaving, unless the materials used are very fine, it is impossible to get minute detail in the drawing.

The main difficulty in the technique of the work lies in the attainment of good draughtsman, which of course includes light and shade as well as an outline. It is naturally more difficult to draw by means of bobbin and thread, in horizontal lines, than to work unrestrictedly with an embroidery needle (Christie, 2012).

The design should be drawn or painted first on a paper and fixed on the loom behind the warp sheet. The drawing was sometimes traced on to the warp yarns. The weaver should be sitting at the back of the loom. Often a mirror was set up in the loom, to check the progress of the pattern on the right side. Tapestry weaving is characterized by discontinuous wefts, which means that the weft crosses the warp only when its particular color is required. Discontinuous wefts can meet or join in a number of different ways (Shailaja et al., 2006). If they meet, but do not join, a slit form in the direction of the warp of which may be seen in Middle Eastern kelim (Figure 7), the slits were sewn up after the work was removed from the loom. A slit of any appreciable length tends to weaken the cloth structure, and so Coptic weavers have other methods of joining discontinuous wefts. These methods include in single dovetailing the wefts are wrapped alternately around a common warp (Figure 8). With slit tapestry the design can be built up irregularly, leaving the weaver free to concentrate on one particular section of it (Harris, 2004).

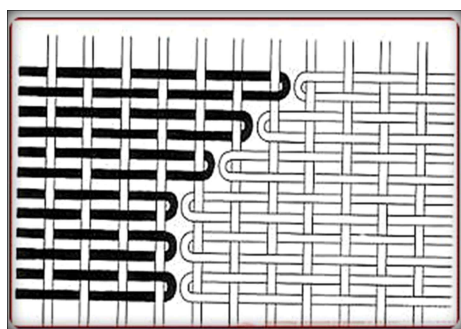


Figure 7.
Slit tapestry (Harris, 2004)

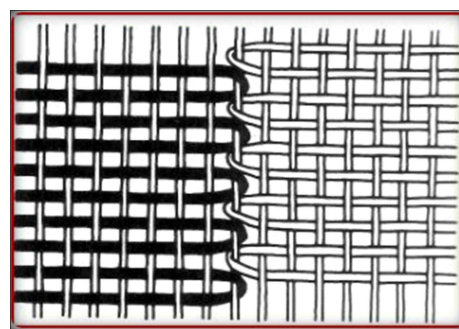


Figure 8.
Single dovetailing tapestry (Harris, 2004)

Coptic tapestry motifs

The typical motifs in Coptic arts include human figures, geometric shapes, images of nature (plants, animals, birds... etc.), as well as the Christian saints mixed with Egyptian and Roman mythological figures and symbols (Michael, 2011). On the other side, they used colors in several ways, the most basic use of color was in monochrome geometric designs (the use of a dyed yarn and a natural yarn), usually purple and white. Coptic weavers used many colors for stylistic ornamentation, where the intensity of the colors also increased. Common Coptic colors include black, red, brown, yellow, white, purple, green, and orange, with small portions of coral and blue (Figure 9 & 10).



Figure 9.
A Coptic roundel textile. Circa 6th-8th Century A. D.
A complete and very colorful textile of leaves and fruits in cross shape. From an old Swiss collection. Mounted in colored frame. L. (9 cm) W. (8 cm).

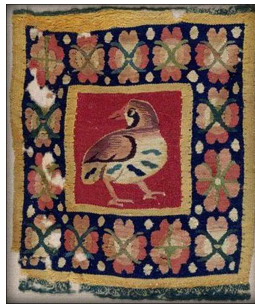


Figure 10.
Coptic textile panel. Circa 4th-5th Century A. D.
Tapestry textile of a bird surrounded by flowered frame square, 4th or 5th century using eccentric weft technique. Victoria and Albert Museum.



Figure 11.
A Coptic textile, Circa 6th-8th Century A.D.
Coptic colorful textile geometrical patterns, portraits, and human figures, wool & linen.

Often colors were used for tapestry hatching in various shades of one hue to create a sense of texture or space. Black was utilized in later Coptic textiles to outline colored designs. Elaborate borders have been observed on many Coptic textile designs. They contain geometric designs that create borders within the border. Animal figures were treated similarly to the human figures, beginning with a natural style and progressing to a very abstract style (Figure 11 & 12). On Coptic tunics, these designs and motifs were placed in traverse bands, clavi, sleeve bands and patches on shoulders, knees, or elbows (Figure 13). Coptic artists depend on implementation of their works mainly on the symbols because of the persecution caused by the Romans to the ancient Christians in Egypt.



Figure 12.
A Coptic textile. Circa 5th-7th Centuries A. D. A
Brightly Colored Coptic Textile Fragment. With central
band of overlapping and alternating graduated blue and
cream-colored leaves with red border on a purple
background, flanked by yellow and red scalloped
border; and another textile fragment probably from a
wall hanging, decorated with part of a column with
twisted fluting indicated by diagonal stripes in blue,
green, yellow and red, (38.7 x 16.2 cm).

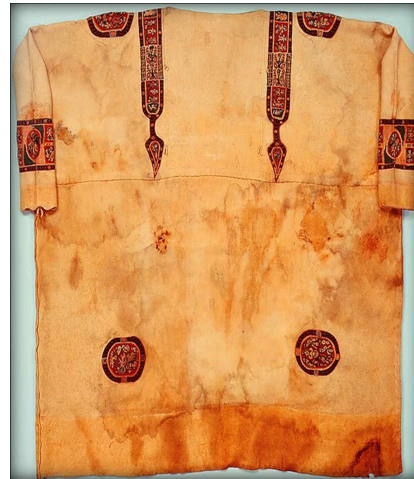


Figure 13.
Richly Decorated Tunic. Circa 7th-9th
Century A. D. Egypt, Tuna al-Gebel Tunics
decorated with red background motifs were
popular at the end of the Byzantine era in
Egypt. The bright colors, bold schematic
figures, and contrasting vegetal tracery of
the ornamental insets give this fine woolen
tunic a strong visual appeal. Separately
woven geometrically patterned woolen bands
are attached to the hem and cuffs.

Denim fashion

It is known that denims evolved into a part of the fashion gamut and popular culture since the 1960s. The success of denim is due to its ability to change with every social and cultural evolution. Denims evolved into a fashion icon and universal casual wears that could simultaneously express the highest level of individualism (Card, Moore, & Ankeny, 2006).

The fashion world is frequently inspired by the past. Designers, professionals and stylists need to understand how to allude to the silhouette or styling of a particular era or mix the palette of ideas in a new way. Fashion frequently looks at the shapes and materials of the past as an inspiration for new styles (Jones, 2011). "May 20, 1873" was the day on which the United States Patent Office granted dry goods merchant Levi Strauss and tailor Jacob W. Davis the exclusive authorization to produce trousers made from strong cotton reinforced with metal rivets. Their name, however, comes from a corruption of "Genes" the French name for the Italian port of Genoa, where they were cut and sewn for sailors who

had endured long voyages and hard physical work, which meant that their clothes had to be made from strong fabric. They used dark blue cloth from the French city of Nimes; and the phrase “de Nimes” is the root of the word “denim”. Jeans trousers typically made from denim cloth were traditionally colored blue with indigo dye to make blue jeans. Denim is a sturdy cotton warp-faced textile in which the weft passes under two or more warp threads. This twill weaving produces a diagonal ribbing that distinguishes it from cotton duck.

Everyone seems to own at least one pair of jeans. Some see them as a way of life; others regard them as a cult object; and still others simply view them as a fashion that never goes out of style (Mancinelli, 2010). Many jeans are deliberately made to look like the worn work wear of cowboys from the turn of the twentieth century (Brooks, 2015).

Denim clothes decorated by a consumer and developed in the early 1970s. Personalized denim was a fashion phenomenon that developed as a part of a foreign culture, especially among individuals who identified themselves as hippies. Some fashion fads have origins in consumer behavior, namely in the personalization and modification of existing apparel and existing idea. Usually, the consumer is searching for visual cultural or the spirit of the time using simple materials such as embroidery thread, spray print, ribbons, and scraps of fabric to rework and produce apparel and accessories. Fashion is the fad for personalizing denim, primarily through the use of embroidery thread and patchwork. The choice to purchase denim was for several reasons. Denim clothes were valued in part for their durability and long life span. Additionally denim was valued for symbolic connections to working class people. As many counter cultural youths lacked the extensive funds necessary to regularly replenish a wardrobe. Thus the inexpensive denims would then be modified in terms of both construction and decoration (Moore, 2015). As our personal histories, national and cultural demands of the modern world converge, they prompt us to re-create and re-discover traditional images that can sustain the new dynamics of everyday life. We need fashion to give us icons of key pieces that are accessible and attainable, but never lose their appeal because they are such perfect examples of their type. Denims (shirt, coat, pants) all of these are embodiments of style, which is different from fashion because it lasts over time (Mancinelli, 2010).

J. Park (2007) studied the changes that focused on material types, colors and styles on the pockets of currently selling jean-clothes brands in favor with teenagers and twenties.

The field of denims which simply used for working clothes, has developed as one of trendy casual clothes to symbolize youth and to be worn by various age ranges. The traditional blue jeans, especially in favor with young people have developed with advanced material variations and processing skills such as washing technique: therefore, blue jeans has made diverse style changes with different textures, colors and decoration. As the diverse changes became possible, denims are able to cover broader ages of people with more classical fashion styling.

To examine the effect of standards of selecting jeans and appearance management behavior on leisure lifestyle, E. Park (2012) studied a significant difference in brand-valued and design-valued of standards of selecting jeans. The frequency of wearing and selecting jeans showed that male students were

higher than female students. Shin, Fowler, & Lee (2013) focused on teens and college students' purchasing decision factors of denims in the United States. This study stated that Teens like college students desire to make their own decisions when they select and purchase denims. A significant number are influenced by their friends' opinions, and sometimes the opinions of family members. However, the most important factor in determining preference was "fit".

Anyway, decorative clothing can affect a person's mental attitude or morale in a good way. It provides a psychological feeling of well-being through beauty. Body adornment enhances self- concept and personality. Some designers turned to the past for decorating ideas and themes. The trend of decoration design has highlighted the strong position of handmade items and natural fibers. The traditional decoration of motif and fabrics has come back to use of different techniques (Moore, 2015; Wolfe, 1998). From this perspective, we tend to revive the decoration of the Coptic tapestry in denims for the first time.

Methodology (Design Application)

Revival of the Coptic tapestry shows us how originality and creativity can improve and support the design inspirations. So that, we used it in denims decoration designs and explained how it can be employed. The most of our tapestry design ideas applied to women's jackets and dresses, because they have wide areas and more visible than that of the normal jeans pants. Thus the scale of decoration on jackets and dresses would be larger and more influential.

The interaction between the design elements and principles, material properties, adaptation and modification of design inspiration are very important. Stone (2001) emphasis that the fashions of the past are rich sources of design inspiration, where the designers use old things in new ways.

Ten designs have been achieved using the known software (Adobe Photoshop, version CS5) to create a variety of Coptic tapestry decorations on female's denims. The present designs, as shown in Figure 14 (A) and Figure 14 (B) can be described separately as following:

- D1: Inspired from Figure 10 and 11. It consisted of tapestry strips Coptic crosses of geometric forms, one quad and the other circular linked by wavy lines.
- D2: The second design inspired from across leafy branching, Figure 9.
- D3: It is decorated with strips tapestry composed of Coptic flowers on the cross with Coptic ankh in both forward and backward. The source of inspiration taken from Figure 3 and 10.
- D4: It is a jacket adorns with strips of braids in the front with two outspread winged eagles in the back associated in the same end Figure 2 and 3.
- D5: The fifth design is a dress decorated with cross in geometric shapes with different colors. The source of inspiration taken from Figure 6 and 11.
- D6: Inspired from Figure 9 and 12. It is made up of three motives, which repeat alternately along the band with a red cross in square shaped, double scalloped shapes in the center of them a tiny red cross and decorated with leaves stems floral sprays in cream-color.

- D7: This design focuses ankh sign in both forward and backward in the jacket where the ancient Egyptian decoration of lotus flower, as well as the three pyramids filled interior decorative details of the mark ankh in Figure 3.
- D8: It consists of the overlapped leaves in esthetic strips and replicated in alternating and inverse directions. The source of inspiration taken from Figure 12.
- D9: It combines more than decorative, ornaments, formed each of the cross, the dove and the leaves of plants. The source of inspiration taken from Figure 6, 10 and 11.
- D10: The tenth design has adorned with a Cross of four leaves of plants surrounded by two frames one circular and the other square. Inspired from Figure 5 and 6.

Two groups of females lived in Cairo saw the designs and commented through a questionnaire. One design has been awarded "*the best design*", design No. 6. This design represented a source of inspiration for this study; it supplies method of application, problems encountered and solutions discovered.

Hand woven tapestry weaving using a loom frame are popular among both experienced and novice tapestry weavers due to portability, low cost, and ease of warping. Although one cannot see the warp in a finished tapestry, the vertical warp threads are vital components of each piece they are the backbone of every tapestry, and provide the support for the weft threads. Think of the warps like a blank canvas and the wefts like strokes of paint on that canvas. In other words, the weft threads are the colors which gradually build up to form a tapestry picture.

The main color of the coat is black the decoration is made up of three motives, which repeat alternately along the band with a red cross in square shaped, double scalloped shapes in the center of them a tiny red cross and decorated with leaves stems floral sprays in cream-color.

The product of tapestry woven on a small frame looms (linen warp in its natural color; cotton weft in red, cream and black colors) sideways, so the shapes are predominantly vertical. These forms can, of course, be shaped with graceful curves as well. As we know, the handmade tapestry technique is very slow, where a single cotton design takes about three months; therefore we implemented only one design.

The sixth design (D6: the black used jacket), which has been obtained the highest rank, and was chosen by the two groups of females (Figure 16). It represents the revival of the handmade tapestry decorations.

The tapestry strips were implemented in the front of the jacket; four strips as follows:

Two strips upper the front part (17 cm length 5 cm width) and two strips under the pockets (19 cm length 5.5 cm width in upper, and 4.5 cm width at the end). Repeating the design of the strips in the back of the jacket (32 cm length 18 cm width in upper, and 15 cm width at the end), in addition to two strips of the waistline of the jacket (15 cm length 4 cm width) as shown in Figure 15. The author typically fixes the tapestry with the base jacket with application stitching by home sewing machine with sewing and zigzag stitches.

The process takes approximately seven hours to complete one jacket. Cotton threads were initially

used to fix the tapestry fabric with sewing stitch. Cotton threads covered polyester threads in zigzag stitch in the outer border. Threads ends were secured by stitching in place several times and trimming close to the surface. Sharp needles with size 14 and gold metallic needles were used for the jacket. Gold Metallic needles have an elongated eye and special shaft to reduce friction.



Figure 14 (A).
The present designs



Figure 14 (B).
The present designs



Figure 15.
Different views of the implemented design

Results & Conclusions

The decorative designs of denims, jackets and dresses inspired by the Coptic tapestry style using geometric shape, images of nature (plants, birds) and some famous Egyptian symbols like ankh that enables artists to interact with the designs in many ways. In this context, a questionnaire for all designs has been achieved consulted through two groups of adult females; see the appendix 1. The first group (N=28) aged from 15 to 30 years old; selected from girl schools and universities in Cairo. The second group (N=22) aged from 30 to 50 years old; selected from our neighbors, friends and families.

The mean and standard deviation for each design have been calculated individually according to the two groups, and then the statistical T-test value has been calculated respectively. In our case, the degree of freedom (DF=48), and the statistical significance is taken at (P=0.001), the tabulated value is found to be (3.46). 80% of our designs have been found greater than the tabulated value, as shown in Table 1, the statistical signifies is related to the first group. This means that our designs are approved by the younger group than the older one.

The mean value for each design is plotted according to the two groups, as shown in Figure 16. Designs No. 4 and 7 have been disapproved by the second group because they didn't verify the strength of the appeal, and seem to have a free motion surrealism decoration that makes them more suitable for

younger females. Related to designs No. 5 and 8, the first group scored lower than the second group which is the older group. This preference seems to be caused by the classic decorating techniques which include straight shapes and limited colors in design. Meanwhile, design No. 6 has been approved by the two groups' evaluation because it is the most design which emphasizes their point of view of using denims in a new aesthetic vision. Therefore, it has been selected to be implemented. It is noted that the younger group is more responsive to fashion changes due to the characteristics of their ages. It is clearly reflected in their behavior and actions, which makes it one of the groups targeted for this study. On the other hand, this design is selected by the two groups as the best design because it makes the body shape look better, slimmer, and has positive effects of decorations and colors.

Table 1.
The means, standard deviations, and T-test values of each design

Design		D1	D2	D3	D4	D5	D6	D7	D8	D9	D10
Group 1, N= 28 (Younger)	M. 1	7	9	7	8	6	10	7	6	9	8
	SD. 1	3.1	1.6	2.9	2.5	1.0	2.2	2.0	0.85	2.1	2.0
Group 2, N= 22 (Older)	M. 2	6	7	6	5	7	8	5	7	7	6
	SD. 2	2.4	1.2	3.7	2.2	0.8	1.6	1.4	0.9	1.8	1.6
DF=48, P=0.001		T-test	1.28	4.88	1.04	4.51	3.82	3.58	4.15	4.02	3.82

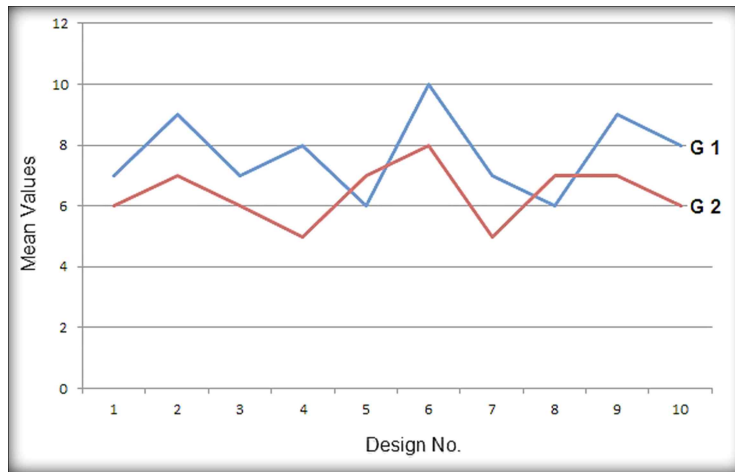


Figure 16.
The mean value for each design according to the two groups

In general, these results indicate that the importance of these designs, which are obviously added a new trend in denims. Also, it confirms that the results of the questionnaire matched well with the idea of the present study. Most designs are suitable for adult females and can be manufactured and marketing as well.

A very important fact in the present research is that the Coptic arts, heritage, as the last shape of the Pharaohs era in Egypt, can contribute in the development and enrichment many fields of the arts especially in decoration designs with or without the aid of technical processes. The Coptic studies not only contribute to the conservation of cultural heritage, but also to a deeper understanding of Coptic material culture and the people who made it. Reviving the tapestry, as one of Coptic arts, is used here to innovated and contemporary designs for adult females.

We can emphasize that the elements of creativity, personality, and cultural heritage are still playing a very important role in our inspiration for designs. So, it is expected that this study will provide the future researches on the history of Egyptian arts and decoration designs. On the other hand, it is important to examine other aspects of the social meaning of the hand woven tapestry. However, we try to open a new horizon for designers to use the spirit of innovation based on the history and heritage; hoping that our approach will shed some light on a new trend to denims decorations.

If an ancient tapestry is not maintained or is replaced by something else, such as factory-made reproductions of indigenous fabrics, then not only does the material culture itself disappears but also the cultural tradition disappears along with it. Based on the current study, we should preserve of the relevant, tangible heritage, and the revival of traditional arts crafts and consequently to the weavers. However, we can conclude that the denims decoration were truthful presentation of the Coptic tapestry character in a certain epoch, which was a part of our cultural heritage in Egypt.

Finally, the present work can open new horizons for young fashion designers to innovation based on historical and cultural information of people, which have an identity and unique spirit of the style.

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Appendix 1: Questionnaire

Revival of the
Coptic Tapestry
Decoration in
Denim Fashion

Is the current design representing the tapestry style?

Do you see that the current tapestry design related to Coptic style?

Can you distinguish the handmade tapestry decoration in the current design?

Does design verify a kind of unity and harmony among the basic elements (line, color, raw, shape, decoration)?

Is the current tapestry design is suitable for the denims or not?

Do you think that the tapestry design is a valuable enriched the denims or not?

Do you think that the current design is suitable for your age?

Would you like to keep this design and wear it? Which one you prefer?

Does the current tapestry design verify the general attitude of the denims in Egypt?

Do you think that the allover designs have made innovation and contemporary Coptic tapestry style?