

## Plastic treatments in the faces of Fayoum

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Plastic processors associated with color. The uses of color in the faces of Fayoum. The uses of gilding in the faces of Fayoum. "The gilding appeared along with the colors in the paintings of the faces of Fayoum as if it was a final touch, as the painted and gilded crown increased the splendor of the image and they used the original gold leaf for that, and sometimes the crowns are drawn by coloring that mimics gold, where they were able to reach the golden color by mixing Yellow oak with white and part of red, as they used egg whites to paste the original gold paper on the plate painted with wax colors "The golden branches decorated for the heads of some men and women, as well as boys and children gave the attribute of sanctity to the people with pictures, and it also increased the luxury and respect for these Christians and says Berenice said that this road was similar to the traditions of the Byzantine icons and also confirmed that sometimes the lips were topped with a thin golden touch, expressing their submission, reverence and respect for the deceased, because it is the prevailing belief in Pharaonic Egypt that gold is seen as a symbol of the body of the goddess above all that in those paintings is The women's ornaments executed on the drawing with the utmost sensitivity and tenderness, and they expressed it by adding the paste protruding from the surface of the painting in order to resemble the truth, and they used the yellow color that shines in it. It's the beauty of gold".

### Background processing:

"The Faiyum artist in this period dealt with photo backgrounds. There are light backgrounds and dark or dark backgrounds, and some have gilded backgrounds".

"A face of a woman with a full face and eyes in black, and here the artist relied on showing the features through the shadow and light areas in the woman's face, and did not depend on the specific lines of the figure, and we can realize this through the expression of the nose and mouth. As for the woman's hair, it is styled in easy tufts." Short curly hair from the front and surrounding the face and the rest of the hair raised to the top and showing a golden pin, and on the right side of the woman, she wears an oval gold earring with pearl beads in the middle of a black stone bead, and she wears a gold chain with a pendant from the middle of the black stone and a necklace of black stone around her neck. The golden and black balls, and the woman wears a purple dress with a black ribbon

### light backgrounds:

"The face of a man from Al-Hawara with light skin and a little yellowish, with brown eyes with a sad expression. The eyebrows close to the nose line, which the artist expressed in a thick black color, and the man's hair is short and curly, revolving around the face line and meeting the beard and chin area from the ear, and the man with a mustache." It is almost related to the beard area that

he expressed, which came in proportion to the movement of the man's hair. As for the background, it was expressed by an artist in light colors commensurate with the tones in the man's face, which separated them with a lot of black in hair and beard

### **Gilded backgrounds:**

The face of a young man with a long oval face, black eyes, curly hair, arranged in spiral locks, which were clarified through some hanging tufts at the top of the forehead, and a crown of gilded leaves on his head. The young man has a light mustache, which the artist expressed in thin black lines. Light colors, close in tones, while the background is gilded and perfectly coexist with the total tones in the face

### **Achieving the tactile values of color in drawing the faces of Fayoum:**

"It was found that some Fayoum faces had put a thick layer of wax on the thin wooden surface and filled the spaces with it. This gave an opportunity to create deep effects on the surface of the image, and these deep effects are similar to (carved wood), which gave a special expressive significance to the pictures and the color trends in drawing faces." The artist's tendency to draw the face of Fayoum while expressing the use of color trends, which is the face of a woman that pulsates with vitality and strength of expression, and is one of the most distinguished faces.

Here, the artist expressed the woman's round face with successive circular strokes that fit and emphasize the roundness of the face, using a distinct color palette. It has lighter degrees on the right side of the face than on the left side, and this emphasized the light and shadow on the woman's face.

### **Mixing the color and the richness of the surface of the image in the faces of Fayoum**

"The Fayoum Faces artist, during his expression, resorted to using techniques related to mixing colors in an attempt to organize them in the color plane. This is an attempt from him to find an aesthetic harmony of the color group used, the techniques and materials used in painting Fayoum faces.

#### **-wax**

"It is a chromatic medium used in drawing faces, either liquid, hot, or mixed with eggs. It was used extensively in drawing the faces of Fayoum. It gave tactile effects and values that affected the artistic expressions of these faces. The word encaustic Its linguistic origins go back to the Greek language enkaio It means burning or heating, but here in these paintings it definitely refers to heating and heat and says Euphrosine about the Roman writer Seneca. Seneca In his article in which he mentions that the process of choosing and using colors was done very quickly and that this needed a medium of melted wax (liquid)

#### **Tempera**

Tempera are ground opaque colors that have the ability to cover the surface of the canvas or the medium on which they are painted, unlike ordinary transparent watercolors, which can be painted on special paper without. as resinous materia