



# **An Innovative Artistic Vision for the Aesthetics of Arabic Calligraphy and Coral Reef Shapes as an Entrance to Enrich the Printing Painting among Students of the Faculty of Home Economics**

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## **Abstract :**

Arabic calligraphy is one of the most important heritage elements in Islamic art due to its characteristics that allow the expression of aesthetic values that made it distinct among other works of art, and there is no doubt that different cultures through the ages have been associated with certain social and religious factors, so human groups differ according to their cultures, hence the Arabic calligraphy has a basic relationship with art, regardless of its different elements and forms, so the researcher poses several questions The most important of which is whether it is possible to benefit from the use of Arabic calligraphy in the technical printing technique to obtain an aesthetic value for the arts of printing, as the research aims to highlight the concepts and values of the variety and aesthetic of Arabic calligraphy and shed light on the link between Arabic calligraphy and the arts of artistic printing, where the plastic elements and aesthetic values that help in the multiplicity of printing methods for artists. The research aims to achieve three basic entrances, namely the entrance to show the plastic capabilities of the different Arabic calligraphy, the entrance to show the aesthetics of coral reef shapes, and the entrance concerned with the implementation of new printed artworks by linking them to make contemporary designs to be employed in printing pendants in the style of printing by direct drawing to enrich the field of textile printing among students of home economics. Arabic calligraphy, its types, the different plastic capabilities of Arabic calligraphy, identifying the aesthetic plastic components of Arabic calligraphy, identifying the meaning of coral reefs and its various artistic forms, and clarifying how to link them. One of the most important findings we have reached . Adapting the different plastic capabilities of Arabic calligraphy and the aesthetics of coral reefs and employing them in new plastic formulations that combine simplicity and modernity, whether in terms of prepared design or performance methods, and then using them in printing pendants, as the research is based on the experimental descriptive approach during the experiment on students of the fifth level of home economics, King Khalid University.

**Keywords :** The aesthetics of Arabic calligraphy - the aesthetics of coral reef shapes - typography work - students of the Faculty of Economics.

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## Research Introduction

The Arabic calligraphy is one of the most important manifestations of civilization and one of the most important Islamic arts, it is a unique creative work that involves standards and aesthetic values manifested in the genius of a nation, and Arabic calligraphy has dazzled the pioneers of the East from all over the world, it is characterized by the beauty of letters, whether used individually or collectively, if used individually and took the method of repetition to create a spiritual impact on the soul, and if the letters met to form a word that highlights the beauty of meaning in agreement with the beauty of the composition of the letters in order to flow lines in a continuous movement to produce an aesthetic art formation (1).

The Arabic letter has its law and significance, each letter has its personality, and the letter is characterized by having a relationship with the void achieved by the artist in an artistic style, because of its good beauty and the shape of its geometry, so it was used for various purposes, the first of which was writing the Holy Qur'an, which is a great honor for this line to write the holiest thing that came down from heaven, and even used in decorating and decorating the facades of mosques and buildings. (Shaker, Amani, 2007) Naturalism is the first inspiration for the artist to formulate, shape, create, and create new works, and nature contains many diverse elements, materials, and different materials. The world of man, the world of plants, the world of animals, the world of the sea and the world of inanimate objects are all images of nature from which the artist draws and is inspired by new contemporary ideas from which he learns, innovates, and creates what benefits him and serves his life. The sea world is one of the The artist's rich sources include fish, flora and fauna, coral reefs, and aquatic life. Contemplation of nature is insight into the power of the Creator, and people differ when they see nature. The artist sees it through a binoculars other than the world, and this and that they see with two eyes that differ from the eyes of the average person, photographer or child, and what concerns us here is the artist's view, his translation of nature, and the extent to which it differs from the view of all of them. The artist always takes nature as a source of inspiration because it is full of plastic and aesthetic systems. The technological revolution in the modern era has encouraged the discovery of the secrets of nature, which led to the emergence of various art schools, where each artist has a special vision of nature, and a personality that distinguishes each artist from the other, and on the difference of those visions and trends, artists set out to reveal the plastic and aesthetic values found in nature to create new works of art. In this context, the research turned to a new research source, where I noticed that "coral reefs" a new entrance to revealing the structural pattern because it contains a degree of formal and structural diversity, which depends on diverse systems and aesthetic values (rhythm - balance - unity - diversity - proportionality - ..... ) that can result in shapes, buildings and aesthetic values that contribute to enriching the printing plate among students of home economics in the course of printing textiles. Technical money enriches the field of textile printing. Where marine coral reefs are characterized by the artistic and aesthetic formal richness, through which diversity and difference occur according to the plastic designs to be implemented, they have been linked to the aesthetics of the plastic values of Arabic calligraphy using the method of printing by direct drawing, which contributes to the achievement of innovative printing artworks in which different artistic and aesthetic values are achieved.(2)

Through the survey carried out by the students of the printed artworks, they found similarities in the designs, so new sources of visions were searched for that can put forward new innovative designs that are different from what is in the printed works. The design acquires its beauty and attractiveness from two important elements, the first is the constituent units of the design and the second is the colors, where this study lies in benefiting from the aesthetic values of the line Arabic and coral reef forms as an entrance to enrich the printing painting among students of home economics, by addressing several basic axes, namely the axis of the aesthetic plastic capabilities of Arabic calligraphy, the axis of aesthetics of marine coral reef forms, and the axis of typography work and linking them and they were employed using the descriptive analytical approach to develop contemporary printed artistic designs.(5)

**Search problem:**

The research problem is determined in answering the following questions:

- 1- How to benefit from the aesthetic values of Arabic calligraphy and coral shapes as an entrance to enrich the printing painting among students of home economics - King Khalid University?

**2- Research Objectives:**

The research aims to:

- 1- Identify the aesthetic plastic values of Arabic calligraphy.
- 2- Recognize the aesthetics of coral reef shapes in a different way through microscopic vision
- 3- Trying to research how to employ the plastic values of Arabic calligraphy and the different forms of coral reefs in an artistic style that highlights the beauty of each of them, so that they harmonize in a set of aesthetic and expressive values.
- 4- Developing contemporary designs inspired by the plastic values of Arabic calligraphy and coral reef shapes that enrich the printing work of students of home economics - King Khalid University.

**The importance of research:**

The importance of the research is due to:

- 1- Revealing the plastic values of Arabic calligraphy.
- 2- Detection of aesthetic images found in the forms of marine coral reefs.
- 3- Shedding light on the importance of combining the motifs of Arabic calligraphy and coral shapes to develop contemporary artistic designs that enrich the printing work of home economics students.

**Research hypotheses:**

- 1- The artistic vision of marine coral reefs and their analysis in terms of general shape, color and surface texture comes with new plastic solutions.
- 2 - The research assumes that the combination of plastic values of Arabic calligraphy and the aesthetics of coral reef forms and their fluidity in contemporary designs enrich the printing paintings of students of home economics.

**Research Methodology:-**

The research follows the experimental descriptive approach.

**Search limits:****1- Research time limits:**

It is represented in the time of conducting the applied experiment (two months through eight interviews, i.e. each interview is a week).

**2- Spatial Research Limits:**

The applied aspect is limited to students of the College of Home Economics - King Khalid University.

**3- Objective research limits:**

- An applied study of the plastic values of Arabic calligraphy to be employed in some of the artistic printing works.
- A microscopic descriptive study of some of the forms of marine coral reefs.
- Printing is limited to the direct drawing style.
- The use of opaque, transparent and prominent printing pastes.

- Print on cotton canvas.

#### **Search terms:**

#### **Arabic Calligraphy:**

It is the way in which Arabic letters are written in order to appear in a beautiful and organized image and this method is subject to the rules and proportions of geometric commitment to the calligrapher, it is the art of improving fonts and improving writing, and the word line means "line" and it means (line with the pen any books), which is what is written by hand. (Hisham Ibrahim Mohamed, 2013)

#### **Coral:**

It is an invertebrate animal, including soft, hard, which is common, and from it is non-reef-building (does not include in its components the reef building), and from it the reef builder (building the basic structure of the reef) and contains in its tissues algal cells, which are the first source of energy for the activity of coral reef-builders. A coral animal is an invertebrate marine creature. It is the first builder to make coral, build its reefs, and create its colonies. Coral belongs to the subversial phylum. (Nahmada Khalifa Abdel Moneim Saleh 2008)

#### **Aesthetic values::**

Values represent the aesthetic foundations of the elements, whose interaction achieves an aesthetic vision through which the enjoyment and taste of aesthetic visuals are achieved, "whose existence is controlled by the laws of aesthetic energy, the dynamics of surfaces, diversity, homogeneity and intensity, the universe, value and degree, and whose existence achieves an aesthetic addition to the connoisseur and practitioner.

#### **Previous studies:**

It is divided into two axes: the first (the aesthetics of Arabic calligraphy), the second (the aesthetics of coral reefs).

#### **First: Studies of the first axis: the aesthetics of Arabic calligraphy:**

- 1- **Study (Ohood Yahya Khalil, Ahmed, 2008), entitled (Kufic calligraphy as a source to enrich clothing supplements using the computer):** The study aimed to study Arabic calligraphy of all kinds and features and then expanded Kufic calligraphy, types, characteristics, divisions, elements and aesthetic foundations of Kufic calligraphy and the study of clothing supplements of all kinds connected and separate, then a For the proposed designs using the computer for the letters of the Kufic script, and followed the descriptive analytical and applied approach, and the results reached the possibility of using the Kufic calligraphy to enrich clothing supplements using the computer using design programs. The study may benefit the current research in identifying the types of Arabic calligraphy and its characteristics.
- 2- **Study ( Taha, Hassan Hassan, 2003) entitled (Modifiability as an artistic property in Arabic calligraphy as an entrance to the procedure of decorative designs):** The study aimed to highlight the modifiability as an artistic property in Arabic calligraphy and as an entrance to enrich decorative designs, and the study reached the most important results that the property of modifiability as an artistic property in Arabic calligraphy has a fundamental role in enriching the field of Decorative designs through the technical foundations and building systems based on this property, including the plastic and aesthetic elements and artistic methods of Arabic calligraphy, through the work of some innovative and modified calligraphic formations and the introduction of these calligraphic formations in decorative linear formations through the use of the computer. The study may benefit the current research in identifying the different plastic values of the Kufic calligraphy.
- 3- **Study (Matbouli, Hala Mahmoud 2013) Study title (the possibility of benefiting from the aesthetics of Arabic calligraphy to enrich the aesthetic and functional aspects of children's clothing supplements).**The study aimed to preserve the Arab identity and in recent times children's clothing has tended to imitate the West, and the results of the study found the possibility of benefiting from the aesthetics of Arabic calligraphy and environmental materials and employing them appropriately on

children's clothing supplements to achieve aesthetic and functional aspects. The study may be useful for the current research in identifying the meaning of Arabic calligraphy and aesthetics.

- 4- **Study (Dalia Mohamed Abdel Halim Al-Qadi, 2001): The title of the study (the use of computer programs (Photoshop) in the development of printing designs using Arabic letters** "The study aimed to study the historical emergence of Arabic calligraphy and its types, analysis and presentation of the most important artistic trends that were based on the Arabic letter as a constructive vocabulary for the artwork, and printing designs were made from Arabic letters and implemented By silkscreen printing, the study found the possibility of using computer programs in the development of printing designs using Arabic letters. The study may be useful for the current research in identifying the types of Arabic calligraphy and its characteristics.
- 5- **Study (Ahmed Al-Tahhan, Nashwa Nabil, Omar Ahmed Muhammad 2012) Study title (TEmployment of aesthetics and semantics of the footsteps of Thuluth and Diwani in the development of women's fashion designs characterized by Arab )** The study aimed to reveal the formal and aesthetic possibilities of nude calligraphy as a source of inspiration for fashion designers, the stages of the emergence of Arabic writing, the origin of nude calligraphy, its spread, types, the origin of its development, and the most important characteristic of the steps of Thuluth and Diwani and their employment in the field of fashion design, and the results found that the designs inspired by the footsteps of Thuluth and Diwani reflect on the material and give it richness of various dimensions and establish the Arab identity in the field of fashion design. The study may benefit the current research in identifying the origin of Arabic calligraphy and its types.

**Second: Studies of the second axis: the aesthetics of coral reef shapes:**

- 6- **Study: (Rita Ramzi Wadih Ghattas 1999) entitled: (Linear rhythm systems in the structure of selections of marine snails as an introduction to teaching linear designs)** This study targeted organisms that live in the waters of the seas with formal formations of a special nature, which they gained from the environment in which they live, and examples of these organisms are: Snails Marine, shells, and oysters, most of which share a spiral structure that is a fertile source for the study of the calligraphy element, its rhythmic systems, and a source of imagination and innovation. The study may be useful for current research in identifying marine species species.
- 1- **Study: (Iman Muhammad Tawfiq Al-Sukkari: 1989) Study Title :(Extracting geometric shapes from nature in printed designs)** In this study, the researcher has been exposed to nature by addressing the plant element, and its rich aesthetic and plastic values commensurate with its biological functions, with the aim of identifying constructive values and laws through vision Microscopic plant, and benefit from it in the innovation, and production of printed designs.
- 2- **(Dalia Al-Mohammadi Mohamed, 2009): A study entitled (Building Systems for Coral Shapes to Create an Artistic Job)** This study aims to use plastic solutions and technical and technical capabilities commensurate with the nature of the material used and the function for which the work was prepared, whether aesthetic or functional. This study is consistent with the current study that it dealt with and was interested in studying the shape of coral and benefiting from it in the artwork. This study differs with the current research that the current study is concerned with the aesthetic values of the reef.
- 3- **(Marwa Ezzat Mohamed, 2011) a study entitled (structural systems of morphogenic design as a source for teaching decorative designs)** "This study aims to deepen the designer with the concept of the morphogenic system and its relationship to decorative designs and also aims to invest the morphogenic system in extracting structural systems as a source of decorative This study is consistent with the current research in that this study was interested in studying structural systems and benefiting from them in enriching decorative designs" and differs with the current research in that the current research was concerned with the aesthetic values of coral reefs to enrich the printing work of students of art education.

**Procedural steps of the research:**

**First: Theoretical Framework:** It includes:

- 1- Studying the meaning of Arabic calligraphy and types of Arabic calligraphy.
- 2- Studying the characteristics of Arabic calligraphy, and the plastic components of Arabic calligraphy.
- 3- Studying the different formal aesthetic values of coral reef shapes and types.

**Second : Practical Framework :**

By benefiting from the results of the study in the theoretical framework

- 1- Experimental practices carried out by first-level students at the Faculty of Home Economics - King Khalid University, to benefit from combining the aesthetics of Arabic calligraphy and the different forms of coral reefs and implementing them in contemporary printing designs.
- 2- Adding variables such as the colors of printing fabrics (pigment) transparent, opaque and substantial, and color value variables.
- 3- Implementing and employing these applied experiments in contemporary printing pendants to achieve artistic and aesthetic goals.
- 4- Providing results and recommendations in the light of the results of the research.

**First: Theoretical Framework:**

**The concept of Arabic calligraphy:**

Arabic calligraphy linguistically is the art of improving fonts and improving writing The word line means the line, we find that it means" line with the pen any books and calligraphy is the line and writing and the like, which is written by hand, Arabic calligraphy is known as drawings and forms of distinct crafts, and the Arabs termed them in the indication of their spoken words and their language, which they understand "and this line consists of distinct written letters such as Alef, B, C, Raa and Ta to the last twenty-eight Arabic letters known to all of us", and has types Many of them are Kufic, Thuluth, Persian, Diwani, patch, Naskh, and others.(12)

**Types of Arabic fonts:**

Arabic fonts are divided into two parts

: A- Heritage Lines:

These include: Ruq'a, Naskh, Thuluth, Persian, Ijazah (signature), Diwani, Kufi (Amer, Maha Mohammed, 2016).

. B- Modern (free) fonts:

These include: geometric free line, soft free line, soft geometric free line .

- 1- **Line patch** : It is a wonderful and clear line in its letters and tends to simplicity and the fastest and easiest lines to write at all and its letters are characterized by shortness and rotation, as in Figure (1)
- 2- **Naskh line**: It is called soft calligraphy, and it was named by this name because of the copies of the Qur'an since the early thirteenth century AD, as in Figure (2).



Figure (1) Naskh line

Figure No. (2) Patch line

- 3- **Third line:** The master of lines, which is the most difficult lines, the calligrapher is not considered a calligrapher unless mastered, which is of two types: the light third pen, and the heavy third pen, as in Figure (3)
- 4 - **Persian calligraphy:** is a small thin line and node associated with each other make it isolated from all the rules of the line, and difficult to read to be free from the Ijam, is the classical lines have types: Shakasta line - Persian line habit - Shakita Amir line, as in Figure (4).



Figure (3) Persian line



Figure (4) Thuluth line

- 5 - **Diwani line:** It is one of the beautiful lines, and named by this name for use in the Ottoman Royal Court. It is called the Ghazlani line relative to the Egyptian calligrapher (Ghozlan), used in internal and external correspondence in the Diwans of kings, caliphs and presidents, as used in personal cards, certificates and documents, this line does not bear the formation, and is characterized by straightness in the line from the bottom, which is one of the wrought lines because the letters volunteer with calligraphy pens, they are soft and write circular. Figure 5.

- 6- **Diwani line clear:** It is a line branching from the Diwani line, and is characterized by some movements Syntactic and decorative rounded dots and characterized by letters roundness, diversity, softness, overlap and gradation in the thickness of the letters, as in Figure (6).

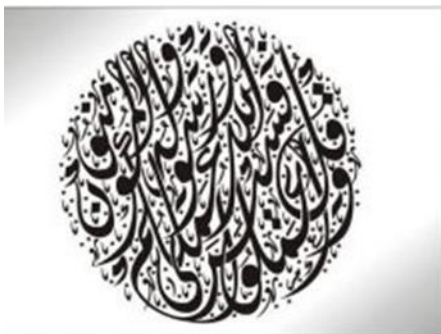


Figure (5) Diwani line



Figure (6) Diwani line

7 - **Kufic calligraphy:** characterized by lines of straightness and angles and is used for decoration and decoration, and is characterized by complexity to the extent that it is difficult to read on non-specialists, and is used in newspapers and books and for large decorative writings and types are (leafy - geometric - simple - decorative - braided - Mosul - velvet).(20)



Figure (7) Kufic calligraphy      Figure (8) Free Line

8 - **free line:** It appeared in the twentieth century, has no rules or inherited lineage it is subject to the inspirations of the artist and diligence in drawing letters as in Figure (8).

**Advantages of Arabic calligraphy:**

- 1- The ability to vary in rhythm with sensory diversity.
- 2- The suitability of its letters, the integrity of their arrangement, their parallelism and their good regularity .
- 3- Arabic calligraphy has the qualities of (rubber - overlap and entanglement - tide - warping - rotation.)
- 4- Inbuilt decorative and formal artistic qualities.
- 5- Obedience through the work of different structures and forms of the word and the same sentence.
- 6- It accepts that it is formed in any geometric shape and is consistent with any written image and its essence does not change and this is what distinguishes it from any other letters.

**Aesthetic and plastic components and values of Arabic calligraphy:**

- Inflatables - multiple images of one letter - tide
- Shortenability - Extension (horizontal extension) - Interweaving and overlapping
- Vertical extension - Oiling - Modifiability
- Movement - Fill the space - Shape and wonder - Whiteness

The multiplicity of Arabic calligraphy styles made Arabic calligraphy one of the richest manifestations of Islamic artistic creativity, and became unique among the lines and writings of the world, with the beginning of modern art, the literal trend in photography appeared in many works of art that dealt with the alphabets in their subject and the interest in forming Arabic writing was not only for Muslims and Easterners, but this trend had interest in some European artists, so they used writing letters as a new and distinctive plastic element in some of their artwork and on top of these Artists (Paul Klee) as the painting appears in the form of (9,10) .



Figure No. (9,10) painting by the artist Paul Klee depicting Arabic calligraphy(14)

It also appeared in some Egyptian artists influenced by Arabic writings such as (Omar Al-Najdi - Youssef Sayida) as in Figure (12-11)).



Figure (11) Painting by Omar Al-Najdi Figure No. (12) Artist Youssef Sayeda

Arabic letters have a wide field from which the artist derives his works and artistic creations by employing crafts as a plastic vocabulary through which the letters were liberated from their natural forms to different plastic creations that carry contemporary plastic values to achieve the artist's aesthetic artistic goals.

### **Coral reefs:**

" Coral reefs are marine organisms, and coral is the first animal responsible for the formation of coral reefs and therefore called coral reefs. Coral is a colony of living organisms that grow and adhere to the bottom, each of which includes hundreds or even thousands of small and very fine animals called "polyps", where each polyp shares with its counterparts in the formation of a single colony whose shape and external composition vary according to the type of coral. The body of the polyp consists of three zones, the base area, the crown area and the trunk area. Coral reefs are marine rock formations that coexist with a large number of marine organisms, whether plant or animal, and among those organisms is what secretes calcium carbonate that makes up coral reefs.

### **Types of coral reefs:**

**Coral reefs are divided into three basic types -:**

- 1- Reef Fringing : It is a longitudinal reef in shallow water and is parallel to the shore, and extends in the form of a continuous line for several kilometers, and these reefs are usually destroyed by waves, and for this it is formed by Cracks, caves, and openings that serve as a refuge for the creatures that live in them, and arise on new islands and their shores, and it is the first chain in the evolution of coral reefs that will turn into barrier reefs over the years..
- 2- Reef Barrier: It is the second evolution of the bare reef, and arises after the gradual sinking of the island begins due to the lack of volcanic construction, and because of the increase in the weight of the island due

to the coral that grows continuously; Coral begins to secrete calcium carbonate abundantly to compensate for this decline, and builds what looks like a lagoon (It gradually increases in altitude, serves as a haven for marine life, acts as a continuous barrier parallel to the shore and is more complex than barefoot reefs.

3- Atoll: (Reef Atoll) consists of atolls after the almost complete sinking of the island with compensation for this drowning by the growth of coral up until it is the atoll, and is characterized by its circular top shape and surrounds a shallow water basin, and its edges are steep towards the bottom, and islands may arise on the edges of these edges called ((Cay and exploited in tourism.(23)

The researcher made an engineering analysis of the movement of coral reef growth and overlay in its parts and found a circular formation, including oval formation, central asymmetric radiation formation and spiral rising formation, as in Figure (16-15-14-13).

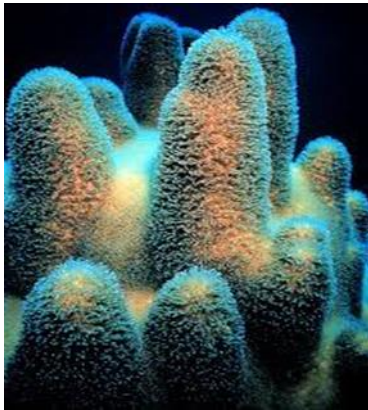


Figure (13) Circular shaped coral reef      Figure (14) Oval shaped coral reef

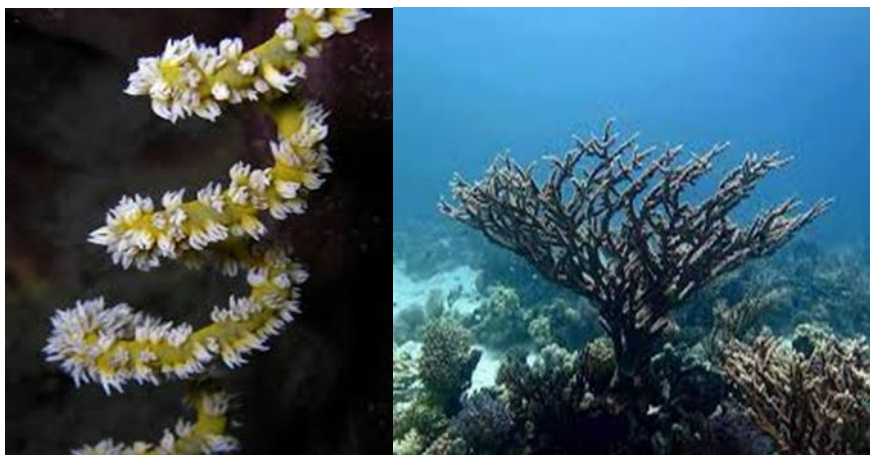


Figure (15) Eccentric radiant coral reef      Figure (16) Spiral coral reef

The researcher presented some models of the works of international artists who took advantage of the beautiful surface values of coral reefs and turned them into contemporary plastic paintings as follows: Some examples of the artworks of the American artist Amy Eisenfeld Genser, Figure No. (18, 17), which relied in its construction on the structural approach of coral reefs and its superficial, structural, color and tactile values, which gave her works a kind of formal distinction, which Various materials such as acrylic and paper colors were used on the surface of the painting.



Figure (18,17) works by Amy Gencer

From the above, it is clear the extent of the formal richness that characterizes these marine elements, represented in coral reefs, with their different shapes, buildings and different types, which can be relied upon to develop innovative building values, which contribute to the formal richness of the contemporary printing plate. (6)

From the above, it is clear the extent of the formal and artistic richness that characterizes Arabic calligraphy, represented in the types of Arabic calligraphy and its different forms, and multiple and its different types, as well as the aesthetics of coral reef shapes that appear with microscopic vision, which can be relied upon using the printing method to achieve aesthetic values that contribute to the formal richness of printing works.

#### **Second: Practical Framework:**

From the above, the study found in the theoretical framework that there are different plastic values for Arabic calligraphy and marine coral reefs, and the study will conduct an experiment on the students of the fifth level of the textile printing course to achieve this in contemporary printing plates with the use of basic technology printing by direct drawing and techniques added stencil printing.

#### **Experimentation Controls:**

The controls of experimentation are determined as follows:

First - Printing materials:

Colors of printing fabrics (pigment) transparent, opaque, pigments, brushes, plastic pipes, pestles for printing stencils.

Second: - Printing surfaces:

The research experiment is based on the material of cotton cloth.

Third: - Methods and methods of performance typography:

- 1- Printing by direct drawing (basic technology)
- 2- Stencil printing (sub-technique added to the design)
- 3- The application aspect of research and technical analysis of printing works:

#### **Printing work (1)**



Printing work No. (1) executed in direct drawing and stencil printing, dimensions: 40×60 cm

**Analytical Description:**

- **Printing work (1) represented in:** Printed wall hanger dimensions 40 ×60 cm
- **Materials:** White cotton fabric - pigment pastes - printing colors - brushes of different sizes - a stencil previously equipped with the required designs - pestles.
- **Printing methods and methods:** Stencil printing is a basic technique – an added technique Direct drawing printing.

**Printing work (2)**



Printing work No. (2) executed in direct drawing style, dimensions: 40×60 cm

**Analytical Description:**

- **Printing work (2) represented in:** Printed wall hanger dimensions 40 ×60 cm
- **Materials:** White cotton fabric - pigment pastes - printing colors - brushes of different sizes - a stencil previously equipped with the required designs - pestles.
- **Printing methods and methods:** Stencil printing is a basic technique - an added technique of direct drawing printing.

### Printing work (3)



Printing work No. (3) executed in direct drawing style, dimensions: 40×60 cm

#### Analytical Description:

- **Printing work (3) represented in:** Printed wall hanger dimensions 40 ×60 cm
- **Materials:** White cotton fabric - pigment pastes - printing colors - brushes of different sizes - a stencil previously equipped with the required designs - pestles.
- **Printing methods and methods:** Stencil printing is a basic technique – an added technique Direct drawing printing

### Printing work (4)



Printing work No. (4) executed in direct drawing style, dimensions: 40×60 cm

#### Analytical Description:

- **Printing work (4) represented in:** Printed wall hanger dimensions 40 ×60 cm
- **Materials:** White cotton fabric - pigment pastes - printing colors - brushes of different sizes - a stencil previously equipped with the required designs - pestles.
- **Printing methods and methods:** Stencil printing is a basic technique – an added technique Direct drawing printing



**Printing work (5)**

Printing work No. (5) executed in direct drawing style, dimensions: 40×60 cm.

**Analytical Description:**

- **Printing work (5) represented in:** Printed wall hanger dimensions 40 ×60 cm
- **Materials:** White cotton fabric - pigment pastes - printing colors - brushes of different sizes - a stencil previously equipped with the required designs - pestles.
- **Printing methods and methods:** Stencil printing is a basic technique - an added technique of direct drawing printing.

**Printing work (6)**



Printing work No. (6) executed in direct drawing style, dimensions: 40×60 cm.

**Analytical Description:**

- **Printing work (6) represented in:** Printed wall hangings measuring 40 ×60 cm
- **Materials:** White cotton fabric - pigment pastes - printing colors - brushes of different sizes - a stencil previously equipped with the required designs - pestles.

- **Printing methods and methods:** Stencil printing is a basic technique – an added techniqueDirect drawing printing

**Printing work (7)**



Printing work No. (7) executed in direct drawing style, dimensions: 40×60 cm

**Analytical Description:**

- **Printing work (7) represented in:** Printed wall hanger dimensions 40 ×60 cm
- **Materials:** White cotton fabric - pigment pastes - printing colors - brushes of different sizes - a stencil previously equipped with the required designs - pestles.
- **Printing methods and methods:** Stencil printing is a basic technique – an added techniqueDirect drawing printing

**Printing work (8)**



Printing work No. (8) executed in direct drawing style, dimensions: 40×60 x

**Analytical Description:**

- **Printing work (8) represented in:** Printed wall hanger dimensions 40 ×60 cm
- **Materials:** White cotton fabric - pigment pastes - printing colors - brushes of different sizes - a stencil previously equipped with the required designs - pestles.
- **Printing methods and methods:** Stencil printing is a basic technique – an added techniqueDirect drawing printing .

**Printing work (9)**



Printing work No. (9) executed in direct drawing style, dimensions: 40×60 cm.

**Analytical Description:**

- **Printing work (9) represented in:** Printed wall hanger dimensions 40 ×60 cm
- **Materials:** White cotton fabric - pigment pastes - printing colors - brushes of different sizes - a stencil previously equipped with the required designs - pestles.
- **Printing methods and methods:** Stencil printing is a basic technique - an added technique of direct drawing printing.

**Printing work (10)**



Printing work No. (10) executed in direct drawing style, dimensions: 40×60 cm.

**Analytical Description:**

- **Printing work (11) represented in:** Printed wall hanger dimensions 40 ×60 cm
- **Materials:** White cotton fabric - pigment pastes - printing colors - brushes of different sizes - a stencil previously equipped with the required designs - pestles.
- **Printing methods and methods:** Stencil printing is a basic technique – an added techniqueDirect drawing printing.

**Printing work (11)**



Printing work No. (11) executed in direct drawing style, dimensions: 40×60 cm.

**Analytical Description:**

- **Printing work (12) represented in:** Printed wall hanging, dimensions 40 ×60 cm
- **Materials:** White cotton fabric - pigment pastes - printing colors - brushes of different sizes - a stencil previously equipped with the required designs - pestles.
- **Printing methods and methods:** Stencil printing is a basic technique – an added technique Direct drawing printing

**Printing work (12) :**



Printing work No. (12) executed in direct drawing style, dimensions: 40×60 cm.

**Analytical Description:**

- **Printing work (12) represented in:** Printed wall hanger dimensions 40 ×60 cm
- **Materials:** White cotton fabric - pigment pastes - printing colors - brushes of different sizes - a stencil previously equipped with the required designs - pestles.
- **Printing methods and methods:** Stencil printing is a basic technique – an added technique Direct drawing printing

**Findings and recommendations:**

**First: Results**

- 1- The artistic vision of marine coral reefs and their analysis in terms of general shape, color and surface texture comes with new plastic solutions.
- 2- Identify the nature and aesthetics of coral reefs, and benefit from them in works of art.
- 3- Achieving plastic and aesthetic values for the aesthetics of Arabic calligraphy and formulated in an artistic way that combines spontaneity and intention in the field of printing handmade textiles in the art of printing by direct drawing in printing colors.
- 4- The validity of the hypotheses has been verified and it has been proven that it is possible to experiment in the aesthetics of Arabic calligraphy and the different forms of coral reefs to achieve various plastic and tactile artistic values that enrich the printing work of students of home economics.

**Second: Recommendations:**

- 1- Directing attention towards the aesthetics of coral reefs in contemporary research artworks.
- 2- Research and access to more studies from natural sources that help enrich and enhance printing works.
- 3- The need to take advantage of the aesthetics of Arabic calligraphy and the various artistic plastic values of Arabic calligraphy in the fields of multiple arts and the field of textile printing, especially in the work of innovative designs suitable for the modern era.

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