



Cell Shapes of the Human Body and Miniature Art as an Entry Point for Creating Contemporary Print Works

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Abstract :

The various fields of plastic arts are considered the structural basis of the arts, from which the artist borrows structural systems and design foundations, by extracting vocabulary and elements of various types. The artist has a great position in interpreting and analyzing structural relationships, reformulating them into design systems and formulas, and opening the way for artists to access diverse inputs for their artistic designs. By understanding and realizing the relationships between the forms and elements present in the plastic arts, and interacting with these elements and reformulating them anew in a way that preserves their basic form,

The current research studies an important element of the arts, which is the art of miniatures and their relationships with the different shapes and cells of the human body. In this context, the current research has turned to a new idea, which is the art of miniatures and their relationships with the different shapes and cells of the human body.

And its various forms and plastic values. A new entrance to the search for structural coordination in order to contain a degree of formal, compositional, tactile and linear diversity that depends on various systems and plastic artistic values such as (balance, diversity, Rhythm, unity, proportionality...) and it can result in aesthetic buildings, shapes, and plastic values that contribute to enriching the printed painting using various printing techniques, including direct drawing technology (basic technology), digital printing technology, Thermal paper printing technology, silk screen technology (additional technologies).

Therefore, the researcher poses several questions, the most important of which is: Is it possible to combine the cell shapes of the human body and miniatures in making contemporary printing works? The research also aims to achieve two basic approaches, which are the entrance to showing the aesthetics of the miniature shapes, and the entrance concerned with the different cell shapes of the human body in the form of printed works of art created by By linking them to create contemporary designs to be used in printing posters to enrich the field of textile printing. Through these approaches, the meaning of miniatures and its various artistic forms was learned, and the different plastic values of the miniature art forms were identified.

Explain how to connect them. One of the most important results we reached. Achieving plastic and aesthetic values for the aesthetics of miniatures with the cells of the body and formulated in an artistic manner that combines spontaneity and intent in the field of hand-woven textile printing with the art of direct drawing in printing colors. The research is also based on the descriptive experimental method through the subjective experience of the research

Keywords – considered , elements , various, miniatures , coordination

:the introduction

Art is considered a human creative production, and a language that carries many vocabulary of self-expression that together constitute accumulated experiences that help us deeply understand the vocabulary and dimensions of the artistic work, with all the ideas, opinions, meanings and concepts it carries to express the perceptions of life. Miniatures are illustrative images of the content of the manuscript or writing. Their mission is to represent the idea in miniature form and in color. The miniature is characterized by the breadth of its meaning, as it means small-dimensional artistic production, which is characterized by the precision of drawing and coloring. It is usually applied to colored works and other written documents decorated with pictures, calligraphy, or decorated margins on wood, ivory, bone, leather, cardboard, paper, metal, and other materials. The miniature artist worked with either black or red ink, and after it dried, he filled the space between the lines with thick, sticky colors, waiting for them to dry, then decorating the frame with decorations and golden embroidery. The art of miniatures has several schools. There is the Baghdad school, the Mongol school, the Timurid school, then the Safavid school, the Mamluk school, the Turkish school, the Indian school, and then the contemporary school. Each of these schools was distinguished by special features, and together their activity constituted the main path to the development of miniature art in the Islamic world. The art of miniatures preserves for us the image of life, the environment, raids, rituals, traditions, historical events, the nature of the climate, architecture, military and civil uniforms, the clothes of princes, their assemblies, flag assemblies and other miniature images. The most prominent feature of these miniatures is that they represent the life of Arab society. Contemporary Islamic. (1) We see in it the customs and traditions of the nation and its value in the home, the mosque, the library, the village, and others that are chronicled in books. In this field, they are historical documents in addition to their artistic value. The miniature, the researcher believes, has technically reached a complete level of integration and combines stillness in spatial abstraction with movement in embodying its subjects. Miniatures are art. It contains both abstraction and embodiment through a vision that falls in the middle between otherworldly and worldly values. It is the art of the main subject matter, which is the pictorial surface, but with us, it is the representation of the imagined and its translation into a person, not as it is in Western figurative photography. The decorative units in the miniature are either abstract geometric units or bodies of subjects that have a special decorative value. The miniature relied on filling the space with decorations, surfaces, and diversity in shapes and wording. Ornamentality, fluidity in the lines that make up the shapes, and the lack of perspective. (2) He relied on the classical perspective, and the artist relied on the contrast between light and darkness in using color. Rather, the two basic elements in the miniature are: the line and the color spot, where the line defines the spot. Also, the coloring was limited to the blocks only. Note that all of these characteristics found in miniature art are similar to the different plastic values of the cells of the human body. Therefore, we have sought in this research to identify this relationship in form. We have been helped in this connection between them by the formal closeness between the cells of the human body and the art of miniatures, as they are both distinguished by the diversity of aesthetic and artistic values. And decorations, lines, artistic forms, and color spots. Therefore, in this research, we turned to identifying the plastic values present in the decorations of miniature art and linking them with the shapes of the cells of the human body. This is because they are related to each other in terms of the diversity of aesthetic and artistic values, decorations, lines, and artistic forms. Therefore, we employed them to create contemporary artistic designs that help On the richness of printing pendants. (3)

Research problem:

- 1- Is it possible to combine the shapes of the human body's cells and miniatures in creating contemporary print works?
- 2- Will the formal, tactile and color characteristics of the human body's cells and their combination with the plastic values of miniature art be useful in creating printed hangings?

Third: Research objectives:

The research aims to:

- 1- Employing the cells of the human body with distinct shapes, colors and picturesque textures, along with the multiple plastic possibilities of miniature art, may contribute to creating new compositions that attract the recipient and entertain him visually and emotionally.
- 2- Bringing joy and pleasure to the viewer of works of art that contain the cells of the body and miniature art.
- 3- Trying to research how to employ formations of human body cells and miniatures, in an artistic style that highlights the beauty of each of them, so that they harmonize in a set of aesthetic and expressive values.

research importance :

The importance of the research is due to:

- 1- Identify the plastic and aesthetic values present in the art of miniatures.
- 2- Shedding light on the importance of combining human body cells and miniature shapes to create printed works.
- 3- Shedding light on the importance of employing human body cells in contemporary printing works due to their distinct shapes, colours, lines and textures.
- 4- Trying to spread the spirit of optimism, hope, and imagination by producing print works that contain the shape of human body cells, miniature shapes, and cheerful colors.

Research hypotheses :

- 1- Combining the shapes of human body cells and the shapes of miniatures in textile printing may lead to the creation of contemporary printing works.
- 2- Combining the shapes of human body cells with miniature shapes and their fluidity leads to lively print works that achieve visual and emotional pleasure thanks to their movement being close to the vitality of life.

search limits :

The search limits are limited to:

- 1- The researcher used some of the cells of the human body, and some of the miniature shapes found in miniature art.
- 2- Using the direct drawing method is a basic technique.

Search terms:

1-Cell:

It is the basic structural and functional unit in living organisms. All living organisms are composed of one or more cells, and cells result from cell division after the process of growth. Cells are usually divided into plant cells, animal cells, and human body cells, and there are other divisions. A group of cells that are similar in structure and together perform a particular function in a multicellular organism is called a tissue. The cell contains smaller bodies called Organelles, and there is also the nucleus, which carries the genetic code within it. The cell is also surrounded by a membrane called the cell membrane, and plant cells have a cellulose wall called the plasma membrane, which is not flexible like the cell membrane. Each of the 100 trillion or more cells in the human body represents a living structure that can remain alive forever, and in some cases can regenerate itself if the surrounding fluids provide it with appropriate nutrients.(4)

2-Miniatures:

They are illustrative images of the content of the manuscript or book. Their mission is to represent the idea in miniature form and in color. Miniatures have preserved for us images of life and the environment, customs, rituals, traditions, patterns of behavior, holidays, historical events, the nature of the climate, architecture, dress, and the arts. Its singular form is "miniature." » Miniatures are characterized by their breadth of meaning, as they mean small-dimensional artistic production characterized by the precision of drawing and colouring. They are usually applied to colored works and other written documents, decorated with pictures, calligraphy, or decorated margins on wood, ivory, bone, leather, cardboard, paper, metal, and other materials. Materials.(5)

Research Methodology :

The current research is based on

1- The descriptive analytical approach: This is through studying and analyzing the shapes of human body cells and the shapes of miniatures.

2- Experimental approach: By using the units and elements found in miniature art and taking advantage of the aesthetics of this art with the shapes of human body cells and implementing a group of them on cloth material in the style of direct drawing with different printing methods that suit the artwork.

First: The theoretical framework:

1- Cells:

The cell is considered the basic building unit for all living organisms of all types and sizes. The human being is one of the living organisms that consists of trillions of cells of different types that perform different functions for each type. Together, these cells form the structure of the body. The cells take nutrients from the body and convert them into energy, and through... With this energy, the tasks required of each cell are carried out. Cells can reproduce and pass on their characteristics to another cell through a process called mitosis in somatic cells, and meiosis in sex cells. Inside every cell there are organelles, each of which has a specific function that works together to perform the functions required of each cell. The most important of these organelles is the nucleus, which contains within it the genetic material, DNA, which is responsible for controlling the cell and storing genetic characteristics.(6)

-Types of cells that make up the human body:

Living organisms differ in their shapes and sizes, but they are united together by their building unit, which is the cell. The human body consists of a group of cells that differ in their structure and function in order to obtain a fully functional body. There are 12 types of these types, which are:

- **Bone cells :** They are the cells that make up what is known [as the skeletal](#) system, It performs several functions , including supporting and strengthening the bones of the body , and providing them with the ability to stand and move in a way constant.
- **Cartilage cells :** These cells are similar to bone cells but less concentrated and more flexible compared to those in the bones, they therefore bend freely . Found in the ear, nose, and between joints and vertebrae.
- **Neurons :** A group of cells that collectively make up what is known as BThe nervous system , which in turn shows the human reaction to certain things , such as exposure to heat Suddenness, pain, or pricking pin, for example, in addition to some psychological feelings , such as fear and anxiety that Specifically controlled by the brain , it does all of this through nerve impulses that it sends and receives. To and from the brain.
- **Skin cells :** They are the group of cells that collectively form the outer layer **of** the body So that it covers its organs, specifically the internal, and thus protect them from external influences .

- **Muscle cells** : They are a group of cells that include many tissues to form In the end , what is known as the muscle, and its function is to control the movement of the muscles of the body from contraction and relaxation, Hence the movement of the body as a whole.
- **Excretory cells** : These are cells specialized in secreting substances, such as pancreatic cells and glands Salivary and sebaceous glands on the skin.
- **Fat cells** : They are the group of cells that store the energy that the body **acquires** Through food in the form of fatty substances , and these cells are characterized by their ability to retain quantities Large fat, and it is present in the body in yellow , which is an indicator of it, and takes up space The cell as a whole, and these cells are surrounded by fatty tissue that isolates the organs, specifically the internal, and therefore Protection.
- **Blood cells** : These are constantly moving cells that are not found in a specific place , such as Red blood , white blood cells , and platelet cells .(22)
- **Egg cells** : these cells are present only in the cells of the female reproductive system and their functionReproduction.
- **Sperm cells** : These cells exist only in the male [reproductive system](#) and their function is reproduction.
- **Stem cells** : They are the basic cells and mother cells of the organism , and scientific research is underway to have a role in the treatment of pathological disorders in the future.
- **Optical cells** : They are cells found in the eye and their function is to receive light and reflected image On it.(23)

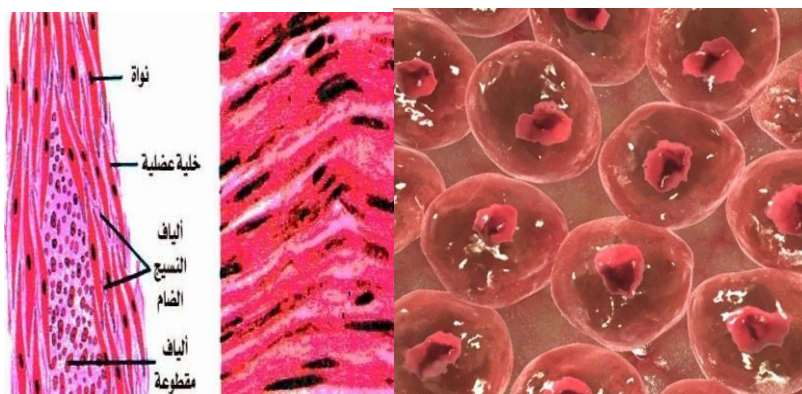
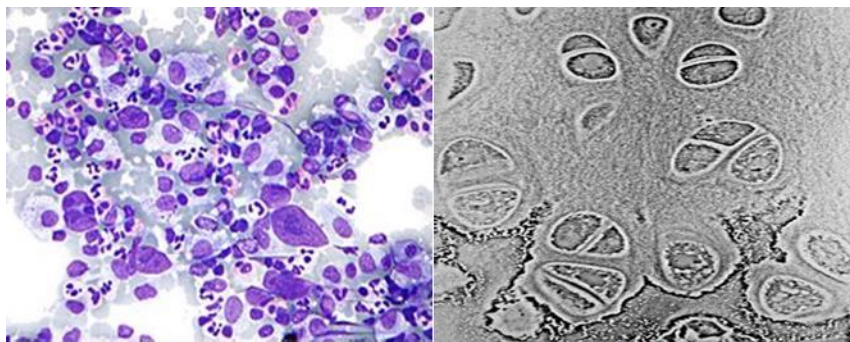


Figure (9) blood cells in the human body

. Figure (10) muscle cells in the human body



Figure (3) Red blood cells in the human body.

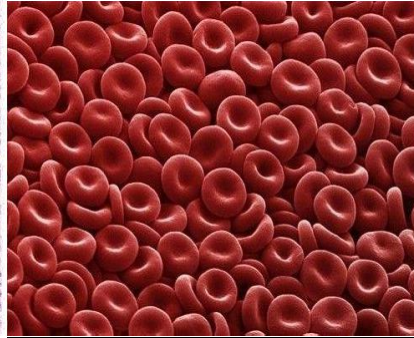


Figure (4) Reproductive cells in the reproductive organs of the human body

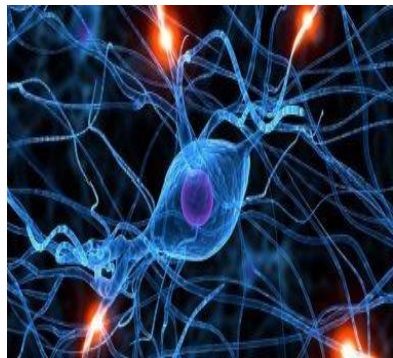
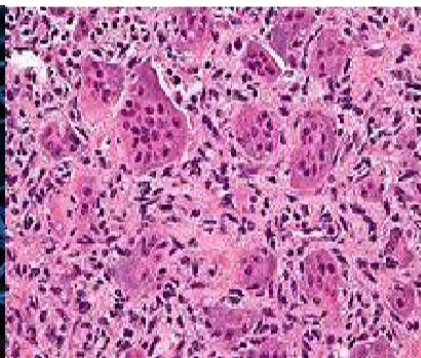


Figure (7) Cancer cells in the human body



. Figure (8) Nerve cells in the human body

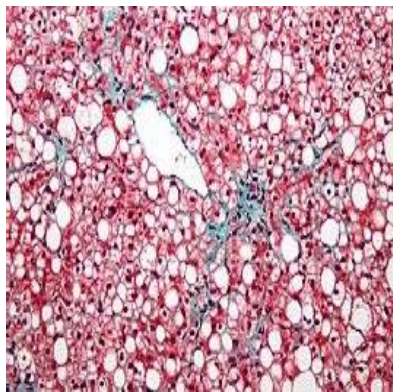


Figure (1) Stem cells in the human body.

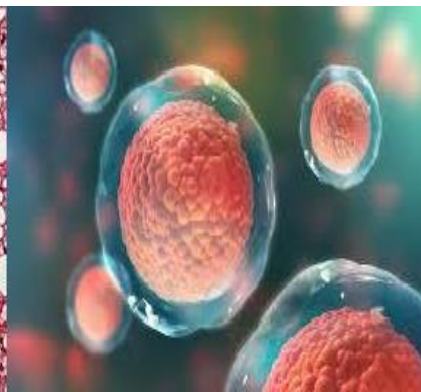
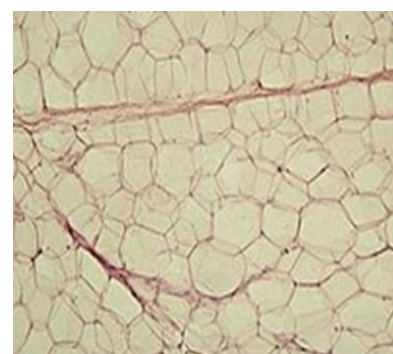
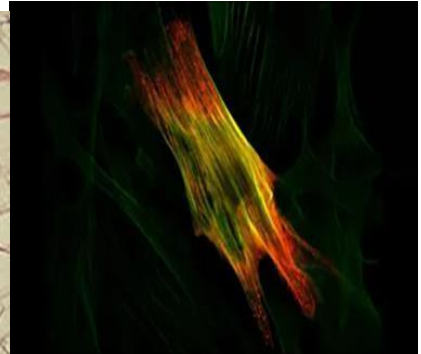


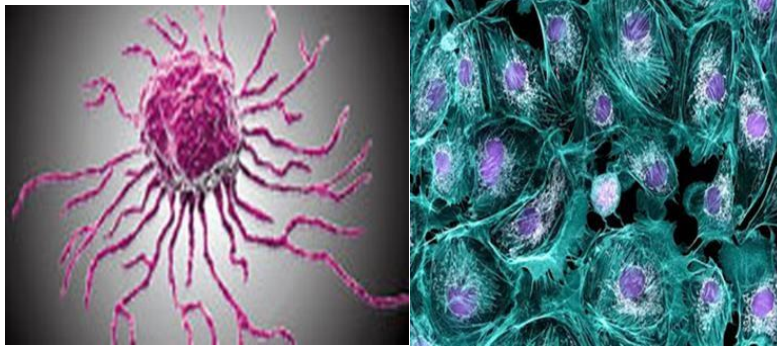
Figure (2) Fat cells in the liver of the human body



Muscle cells in the human body Fat

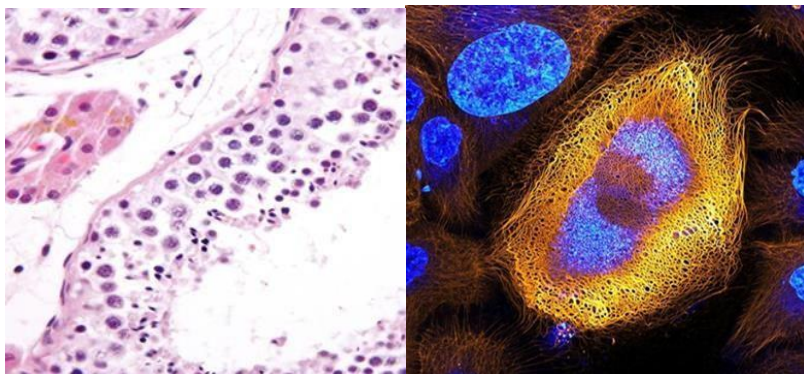


cells in the human body



Endothelial and endothelial cells in the human body Nerve

cells in the human body



Skin cells in the human body Sperm

cells in the human body



Bone cells in the human body Pancreatic

cells in the human body

2- The art of miniatures:

Its source is a miniature , and a miniature of any decoration , pattern and decoration , and a miniaturized wind sand or water , i.e. its plan And left a mark on him that looks like writing .A wren is the art of accurate depiction in a page or some sheet of a manuscript book , and a miniature collected Miniatures mean the delicate depictions that adorn a page from a manuscript book . A miniature is also defined as those small drawings found in manuscripts that represent Islamic depictions in Decorating history books ,

stories and natural sciences , and the period from 1235AD to 1350AD is considered the era Golden for the art of miniatures. (Abi Khozam Anwar Fouad, (1995), The Sufi Spirit in the Aesthetics of Islamic Art.) The term miniatures was used to express photographic works , especially small-sized portraits , which They were painted and painted on wood , ivory , bones , leather , cardboard , paper , metal and other Materials . The art of miniatures has been known as a traditional Islamic art that appeared in several schools , it is a spiritual and material art .

The most important features of miniatures

One of the advantages of miniatures is that they are flat with two dimensions of length and width. Al-Mazzouq did not resort to anthropomorphism by drawing the third dimension of things and relying on the illusion of sight. Rather, the two main elements of a miniature are the line and the color spot, where the line identifies the spot. Also, the coloring was limited to blocks only. Man occupies a large place in miniatures and comes after him in the second place animals, plants and buildings, and the accuracy of drawing buildings has helped historians to return the proportion of the depiction to the city painted in it through the shape of the arches and decorative elements that adorn it. In the art of miniatures , we notice clearly the departure from literal realism when comparing the sizes of some elements of the painting To other surrounding elements , for example the ratio of human size to buildings, where man looks It's too big for her to point out that man is the main and central theme in painting. What's more , there is often a variation in size between sizes. The human being in the same picture so one of the characters looks larger than the others to indicate The importance of this social , political or religious figure , such as being a prince or a king Or a poet. The most prominent characteristic of these miniatures is that they are realistic and represent the life of the contemporary Arab-Islamic society , so we see in them The customs , traditions and values of the nation in the house , mosque , library , cemetery , village and others, they are in this The field is historical documents in addition to their artistic value . We note that the faces with delicate and stripped features take a circular shape , and the beards are dark black or white, The eyes are large with prominent eyelids reminiscent of the facial features of Sumerian and Assyrian sculptures , while The eyebrows are tapered and elaborate, holding the long line of the nose , then the heads are covered with turbans Lacquer. As for the clothes , they are loose decorated with decorations and shapes drawn with soft moving lines , as well as tending Colors to simplicity , accuracy and distance from costliness.

Characteristics of miniatures:

- 1- The painting contains several vocabulary or shots , and the characters are related to each other by relationships that cannot Embodying them in reality while not taking into account proportions and being careful not to leave a space in Miniature .
2. Not using the laws of perspective .
- 3- Free from emotion and sensation on human faces .
- 4- The division of the image into independent topics .
- 5- Turning away from anthropomorphism and prominence .
- 6- Accompany the photography with linear decoration .
- 7- The artist is not interested in drawing body parts according to the laws of natural proportions and does not care about the distribution of light and shadows But it over-distributes the colors that give the image another life and a wonderful luster and strange magical colors .
- 8- Attracting everything that suggests excitement .
- 9- Choosing colors , Arabic colors were characterized by a special sense .
- 10- Most of the subjects of miniatures are taken from fairy tales , myths and scientific data .

The most important topics addressed by the photographer of miniatures:

- Images of scientific books : They are scientific researches related to medicine , astronomy and mechanics.
- Animal Nature Book Images : The name of a type of medieval book that includes stories about birds and animals Plants and inanimate objects .
- Depictions of literary and epic books : One of the most important books in which these miniatures are mentioned " Maqamat al-Hariri " by Abu Al-Qasim bin Ali Al-Hariri and other books that remain a witness to this day on its time The past with its literature - poetry and tales about the lives of kings and the public .

The aesthetics of the place in miniatures

In the art of miniatures , we find their departure from temporal and therefore spatial designation , and therefore he does not paint things .As the eye sees it at a certain time and from a certain angle because he wants to photograph each unit for us For what it is abstract from those emergency circumstances of light and shadow or disappearance and appearance , that They are casual conditions that disappear with the disappearance of their cause and change with the change of the beholder and its place in relation to the thing as These conditions change with the change of time , so we find when we contemplate the miniatures that there is Freedom to express time and space cancels the logic of similarity and symmetry , in the miniature We can't hold a specific place with realistic features . .

The expressive aesthetic value of decoration in miniatures:

The decorations were present in the miniatures to occupy quite a few spaces. From a technical standpoint, the paper used in the miniatures was made in Private workshops, which are similar to the textile industry, were colored with many types of vegetable dyes, mostly in different shades.

Decorative units in miniatures:

- 1- They are either abstract geometric units or bodies for subjects that have a special decorative value , and in the field of Genesis in miniature we find in front of two types of unity .
- 2- A unit based on infinite relationships : that repetition in this unit gives us joy It comes from meditation and trying to keep track of what is coming and what has ended , and this requires great mental work (This unity is embodied in plant forms or organic formations).
- 3- Unity of edges (adornment in the limbs - the hem) : achieved through decorative control with ripples and lines on Edges or hem .

The most important pillars on which miniatures relied to avoid simulating nature:

- 1- Relying on principles in photography such as the principle of contrast with alum, the principle of modification and the principle of impossibility of The aspect of believing reality and the principle of personality in the drawings of people by removing features as it relied on aesthetic The concept , which was directly related to the aesthetic of the overall idea and the aesthetic of the model.
- 2- The miniature also relied on the study of humans and animals by presenting topics that highlight the identity of the place And the people and shapes painted in an idiomatic symbolic style , so the prince and the warrior appeared in the miniatures illustrated through The artist's integration of the aesthetic of the concept and the aesthetic of the symbol

Constructivism of images in miniature:

The miniature relied on constructive images , namely :

- 1- **Beauty** : and its link to virtue through harmony between the aesthetics of the soul and the body to be The beauty of the soul is the trait .
- 2- **∴**: based on the logic that the soul is the rest and the body is The mortal was the absence of the realistic embodiment of the human body in the art of miniatures for an idiomatic value .

- 3- **Idiomatic character and ideal presentation** : gave the idiomatic character on Understanding the recipient and expanding his artistic perceptions in spirit and not in their form through characters and plants to perceive wars and nature
- 4- **Diversity** : Diversity in shapes and decorative formulation .
- 5- **Unity** : coherent unity in appearance and essence to be linked in one language and similar rule Foundation .
- 6- **Aversion to emptiness** : Dictating the void with decorations and flats .
- 7- **Continuous development** : a constant quotation .
- 8- **Religious association** : the impact of the spirit of Islam and the distance from depicting the living .
- 9- **Flatness** : distance from anthropomorphism of living forms .
- 10- **Blur the shadows** : the lack of shadows of the shape , and rely on the selection through Take advantage of the bold selection to give clothes a vivid feel of size .
- 11 - **flow** : "gave the fluidity of the lines of the composition of the shapes and their exact proportion to the extent of impressionistic extravagance In depth (Abi Khozam Anwar Fouad, (1995 AD), The Sufi Spirit in the Aesthetics of Islamic Art).
- 12- **Color** : The artist relied on the use of color on the contrast between light and darkness .
- 13 - **perspective** : the lack of the third dimension , which depends on the classical perspective and adopted the artistic perspective On the longitudinal and transverse dimension without depth
- 14 - **movement** : Drawings in miniatures relied on the movement , which is characterized in the movement of the eyes And the movement of people's hands .
- 15 - **the factor of fate and kindness** : here is the contradiction in the subject at hand And the features of the characters who played the role of stillness and storm .
- 16- **Harmony of literary text** and **symbolic images** : adopted The miniatures are in perfect harmony between the literary texts that carried the moral character and the artistic images. The harmony between the poet and the painter in its formation

The most famous miniatures:

One of the most famous ancient miniatures is the drawings of "Al-Wasiti" on the shrines of Hariri, where these drawings show self-modification Which was done by the Muslim artist on the Byzantine origin of this art, as he moved away from drawing halos Sacred to persons, turned into colorful edges . As well as his attention to the distinctive details of each character drawn in terms of movement and gesture, in addition to that Al-Wasiti's choice of colors and his appropriate use of them in terms of being a formal value in Same .Yahya ibn Mahmud al-Wasiti mastered the drawings of the crowds in his manuscripts and was able to express the depths of souls, and to be realistic in his representation of scenes. Al-Wasiti painted the Maqamat al-Hariri , and this copy is known as "Maqamat Shafer" and is preserved in the library Eligibility in Paris. We also see a tendency towards perspective , albeit imperfect , and also an interest in the elements of the image in terms of The size of people and their different expressions on their faces and movements , which elevates the importance of the image In its gradation in the ladder of values and containing the largest amount of values, i.e. transition From plastic values to attention to representative and spiritual values .

Elements of artistic structure in miniatures:

The elements of the artistic structure consist of:

1- Calligraphy in miniatures:

The miniature relied in the realization of the shapes on the definition of the black line , and the red line , which ranges from Between thick , thin , flowing , curved and sharp refractor , the miniaturist has relied on color and layout Highlighting people on the surface of paper .

2- Area:

The miniaturist relied a lot on dividing the space into regular geometric shapes such as a square, rectangle, triangle or circle.

3- Shape:

Forms in the art of miniatures are taken on a number of classifications :

- Geometric shapes - organic shapes
- Abstract forms - natural forms
- Representative forms - non-representative forms
- Objective forms - subjective forms

The shapes and lines vary in terms of their ability to harmonize and express, there are some forms that are easy and another He amazes and another terrespases , but the best shapes do not harmonize with the self in aesthetic harmony .

The eye movement from a person or body to another person or object may take the form of a triangle or circle or other shapes , the shape of the triangle suggests the strength , stability and solidity that characterizes the pyramid , which is a tight and closed shape that pushes the eye to move inside it from one point to another without to displace out , and when the triangle is long and thin it approaches the effect of vertical line , when short and wide it approaches the horizontal line effect , and be more stable because of its broad base , that the shape arranges Elements of composition in a way that would highlight and increase their sensory and expressive value .A round shape or oval shape can attract and attract the viewer's attention , as well A circular body or group consisting of a number of people or objects in the form of Circular , bear the viewer's gaze to roam inside it and not stray outside the frame.

4- Composition:

There are laws of form formation in the works of miniatures , which are :

A- Basic Law and Importance :

It is the prominent and large form in the composition is responsible for unity , that is, the artist must determine a form Prominently gathers around the less important other forms and subordinates them to him .

- of Repetition :

Create a kind of interconnection between the components of the board by making some of these components just an echo or Less significant redundancy of other components emphasized .

C- Continuity Law:

Give some sequence and orderly continuation of a number of the most exciting things to the recipient.

D- The law of curvature or curvature:

The shapes in the painting are usually subject to a certain type of curves or arcs that can be drawn to illustrate and identify the prominent shapes in them, says Ruskin, "Curves are more beautiful than direct lines."

F- The law of contradiction or contrast:

It is the faint musical melody in the elements of composition, as it is represented in the correspondence between different colors, especially black and white.

N- The law of mutual variability:

This law emphasizes the unity of opposing things by giving each of them a role or contribution to the nature of the movement of other things, as the change in the color, movement or shape of one of the components is necessarily accompanied by a change in the other components.

M- Law of Consistency:

Despite the differences and variations that may be large between the components of the painting of shapes and colors, the sub-things seem coordinated in relation to the components of the painting.

R- The Law of Harmony:

A good painting is a renewal of natural realities and the artist cannot represent it, but it is concise and concise.

Radiation Law:

The lines are harmonized through their simple and complex relationships, where the components radiate or relate to a central point of gravity within the painting that is the center of the work.

Patterns of formations: Researcher Rudo Ruve divides configuration patterns into.

A- Diffusion formations:

In them, the units are distributed in a homogeneous and regular manner without a center of radiation or a point of concentration or confirmation.

B- Rhythmic formations:

Here there is a spatial rhythm or rhythm in the relative distribution of spaces has divided Rudorov this type into:

1- Pivot configurations:

In it, the components are organized around a central axis for the main shape or a group of main shapes that are based on several axes.

2- Central configurations:

Components radiate, emit or attach to a central point of gravity.

3- Polar formations:

It consists of two opposite forms or two groups of corresponding shapes between which there is a relationship that forms a total structural system with a comprehensive form and floor for the design.

5- Vacuum:

The frame of the picture works to show the boundaries of the space, whether the space is front, back, or above in relation to the main subject included in the picture. The space must have a connotation or meaning. If it is in front of the main subject, it strengthens the sense of movement and its direction, but if it is behind it, it strengthens the sense. By retreating backwards. If it is above, it performs a vital function to stimulate the feeling of moving forward. It is a symbol of the future and also indicates departure and separation or the past.

The artist employed the concept of space in his miniatures to serve the subject in the context of events. For him, space has a functional meaning linked to the events of the story. Space gains its importance by containing all the elements included, so it becomes the vessel that includes them in an integrated system

that gives the work its shape and form. Space plays an important role in the composition, its characteristics and components. It includes the following cases:

1- Vacuum with fixed elements:

All working elements are stable at the bottom of the composition, which brings this space in the composition more tension, stability and stability .

2- Vacuum with non-fixed elements:

It occurs when it is at the bottom of the composition and all the elements of the artwork are at the top of the composition as suggested Instability .

3- Vacuum with the sovereignty of elements :

It occurs when a few elements are unique in the middle of an open space , which gives these elements the supremacy of and a higher value .

4- Closed space :

It occurs when many elements compete within a limited space , limiting their movement and reducing their value. .

5- Mutual vacuum :

It occurs when space and elements change positions in an overlap between the two in a parallel relationship between Outer space at the top and around the shapes and inner space in the middle .

6- Kinetic percussion :

It occurs when many elements of work are freely distributed in the composition , and space is gained from the movement of these Elements Dynamic Energy .

6- Color:

The colors of the miniature artists are bright and bright. They used yellow, red, light blue, turquoise, green, pink, violet, and shades of these colors, and they defined the picture in black, except for human bodies, which are painted in pink. They used the yellow color to color the backgrounds of the plastic elements to highlight the rest of the elements and achieve clarity and perfection in some images, to symbolize light, with surfaces colored like the color of the sun and gold. As for the green color, it is a symbol of hope, life, growth, nobility, and fertility. It was used to draw trees and green land, and this color is distinguished by its consistency with the rest of the colors drawn. In the picture, the miniature artist also used color to highlight the important plastic elements in creating the painting.

7- Texture:

An expression that indicates the distinctive external appearance of the surfaces of materials, that is, the distinctive characteristic of the properties of the surfaces of materials that are formed by internal and external components and by arranging molecules and their construction systems in a system through which the general features of the surfaces become clear. These features appear through sight and then we verify them through texture.

Scientific basis:

The researcher derived her work from nature, from the shapes of the cells of the human body, and the colors, lines, and shapes of the cells of the human body. The various aesthetic values that helped us extract some elements and units from them and combine them with one of the other arts, such as miniature art and its distinct plastic values. "Nature is the first teacher of man, and among them is He derived its elements and how to build them, and through his interaction with them, his mental awareness grows and his ideas and concepts grow." There is no doubt about the validity of this phrase, which has been said time and time again in different situations by those interested in humanistic studies in different

fields. It is a very important phrase when we begin to think about understanding beauty and art. In light of the natural and climatic conditions, human senses develop and become more sensitive to receiving what nature presents.

Some aesthetic and structural foundations for designs

1- Different cell shapes, lines and colors, like the cells of the human body.

2- The plastic values and distinct artistic characteristics found in the art of miniatures, such as:

-Line - Space - Texture - Space - Shape

- The relationships of superposition - composition - color - condensation

Second: Practical framework:

This is through the results reached by the study in the theoretical framework, where experimental applications are conducted based on the aesthetic and artistic values of miniature art with the shapes of human body cells in implementing innovative designs using the printing method by direct drawing on the fabric with the use of other techniques.

Experimentation controls

Experimentation controls depend on the following:

1- Raw materials:

Using cloth material for direct drawing - transparent and opaque pigment colors - dyes - brushes of different thicknesses - plastic tubes - stencil paper - thermal paper - iron - water basin - wallpaper glue - pestles - transparent plastic - leather prints.

2- Basic technology:

-Direct drawing with plastic tubes and brushes of different sizes.

3- Added technologies:

Some techniques are added to direct drawing with plastic tubes in order to create artistic effects that link color distributions according to the idea of linear design with direct drawing. These added techniques are summarized as follows:

- Draw some lines with a brush

- Marbling style - monotype style - stencil style.

- Thermal paper printing method. - Printing with fingerprints and templates.

Application side:

Analysis of artistic works:

The researcher analyzed the works of art by observing many details of the work itself, so that through these details she could easily explain its aesthetic values (touches - materials - focus of interest - movement - overlay - color - repetition - style - cell type and shape - Type of geometric shape - law of importance - law of continuity)

First artwork:



First artwork

Harmony of lines, colors printed on canvas

1- Name of the artwork: Harmony of lines

2- Work size:

3- Materials used: fabric - pigment colors - dyes - different sized brushes - stencils - pestles - thermal paper.

4- Exhibition location:

5- History of the exhibition:

6- The cells from which the artwork is inspired: muscle cells in the human body.

7- The method used in the artwork: direct drawing, stencils - thermal paper.

8- Colors used in the artwork: color (blue – white – red – green – orange – black).

9- The subject of the artwork: It represents a view of the Earth's layers, from which Arabic calligraphy grows.

10- Description of the artwork:

The researcher inspired this work from some cells of the human body, such as muscle cells in the human body, as shown in Figure (1).

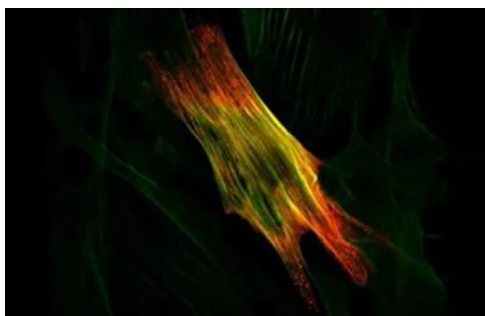


Figure No. (1)

Muscle cells in the human body

The researcher used it as a basic element that filled the entire empty space of the painting, in the middle of the artwork and at the bottom of the artwork. These cells center around the middle of the artwork and some Arabic lines emerge from them at the top and bottom of the painting. We notice the cells as if they resemble the layers of the earth, so they appear as crusts overlapping with each other in confirmation. On the element of movement and familiarity with those Arabic lines that appeared on the edges of those cells

as if they were small miniatures. Condensation also appears, where the lines gather densely to attract attention, those Arabic lines that grew from within the cells. This work was inspired not only by the cells of the human body, but also by the plastic values present in the art of miniatures, and this appears in the composition within this work. The elements of constructing the design were linked on the basis of several plastic methods. The space was divided into geometric areas of different sizes, such as a rectangle, so the large rectangle appears at the top of the picture, the small rectangle in the middle of the picture, an equilateral triangle at the bottom of the picture, and an equilateral triangle in the corner of the picture on the left side. The shape of the triangle suggests the strength, stability, and solidity in the artwork that characterizes the pyramid. It is a tight and closed shape that pushes the eye to move in from one point to another without straying out, as in Figure (2), as shown by the rectangles and triangles in blue. As appears in the works. The miniatures are as in Figure No. (3), and the blue triangle illustrates this.



Figure No. (3)

From Al-Wasiti's drawings on Al-Hariri's shrines, 1237

An illustration illustrating the idea of the triangular shape (long, thin, then vertical) on winter shrines

We notice in this work the diffuse formations, in which the units are distributed in a homogeneous and regular manner, without a center of radiation or a point of focus and emphasis, through the repetition of calligraphic writings distributed in four homogeneous groups throughout the work, which created a kind of interconnection between the components of the artistic work, as in Figure (2). It can be seen in the twenty-fourth place, Figure No. (4). The blue circles show this in the figure. I used the overlay method, where lines are placed over the cells of the body represented by the layers of the earth, whether at the top or bottom of the artistic painting. This results in the disappearance of part of the element as a result of the appearance of another element placed over part of it, just as the artist Al-Wasiti did in his miniature works, as in Image No. (4). The blue circles show this in the figure.



Figure No. (4)

Explains diffusive formations and superposition between shapes

The law of opposition or opposition was used, which is the faint musical tone in the elements of the composition, and this appears in the figure with the set of lines located at the top of the artwork and in the figure with the set of lines located at the bottom of the artwork, as in Figure No. (2), as shown by the black rectangles. This law is derived from miniature works, as in Figure No. (5), shown in blue circles.



Figure (5)

In this work, a closed space is achieved. We notice the crowding of many elements within a limited space, which limits their movement. The painting is characterized by the crowdedness of its plastic elements, making it a single, indivisible mass. The space here serves the subject of the artwork, that is, it has a

functional meaning linked to the events of the work, as in Figure (2). The miniature artist also used closed space in his works, as in Figure No. (6).



Figure (5,6)

As for the texture in this work, we notice the diversity in use. The smooth texture appears in some of the movements of the different lines, and we notice the rough texture in the shapes of some cells represented in the layers of the earth and the greenness of the earth, as in Figure (7). The blue circles illustrate this, and this diversity is present in the miniatures, as in the figure. No. (6), the blue circles illustrate this.

We also notice a rhythm in the work through the diversity and repetition apparent in the form of calligraphic writings of different colors and sizes that move in different directions, which gave a state of diversity to the shapes, as shown in Figure (2), and it is found among the miniature artist, as in Figure No. (4), and the blue circles illustrate this. All parts of the artwork are united and interconnected.

Several printing methods were used in this artwork. The thermal transfer method was used to achieve the shape of the body cells in the background of the painting, and the stencil method was used to create the shapes of various lines and writings. The method of direct drawing with pigment colors and different pigments is to fill the Arabic lines in the painting, and to achieve the overlay of some parts of the Arabic lines on parts of the cells to achieve coherence in the artwork, as the movement of lines of different sizes and colors is considered to achieve a type of miniature. He used diversity and color harmony as found in miniature works, so the green color appears in its various shades

It ranks first in terms of frequent use and spread, as it is the color of the layers of the earth represented by the cells of the body. It is also found in Arabic calligraphy at the top of the painting in condensation in the form of large-sized and small-sized lines overlapping with each other, suggesting harmony and harmony. The green color suggests hope and fertility in this work, so it is used to draw the earth. Green, it is consistent with the rest of the colors in the work. It comes in second place in the appearance of colours. The red color is found in the cells of the human body and surrounds the layers of cells. It also appears in Arabic fonts in the right part at the top of the work, and in the left part at the bottom of the work to complement the rest of the colors and connect the lines together to suggest a spirit of optimism and joy. Then comes the dark and light blue color in the middle of the work and at the bottom and top of the work in the forms of Arabic calligraphy. In last place comes the color black and white, which was only used in narrow spaces to emphasize elements and lines, to gain shadows in some elements and to emphasize depth in the center of the artwork in the layers of the cell. These colors are inspired by the colors of ancient miniatures. This was helped by the transparent pigment colors in printing and the stencil style, which created a kind of harmony, overlapping and overlapping within the printed artwork.

Second artwork:



Fifth artwork

Deep sea, color print on canvas

1- Name of the artwork: Deep Sea

2- Work size:

3- Materials used: fabric - pigment colors - dyes - different sized brushes - bowl and water - precaution paper glue. thermal paper

4- Exhibition location: Culture Palace Hall - Zagazig Governorate.

5- History of the exhibition:

6- The cells from which the artwork is inspired: stem cells and fat cells in the human body

7- The miniatures from which the artwork was inspired: shapes of fish of different shapes and sizes - the plastic values present in the miniatures. The engravings executed in the artwork are derived from miniature depictions.

8- The method used in the artwork: marbling - direct drawing - printing with thermal paper.

9- Colors used in the artwork: color (blue - gold - white - yellow - red - green - brown - orange).

10- The subject of the artwork: It represents a view of the depths of the sea and a group of fish of different shapes, sizes, and colors moving in different directions.

11- Description of the artwork:

The researcher inspired this work from some cells of the human body, such as fat cells, as shown in Figure No. (1), and stem cells in Figure No. (2). Also, the shapes and elements of the design were inspired by the shapes of miniatures and the plastic values present in miniature works.

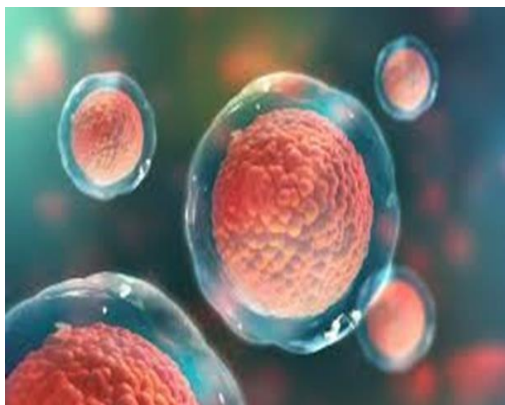
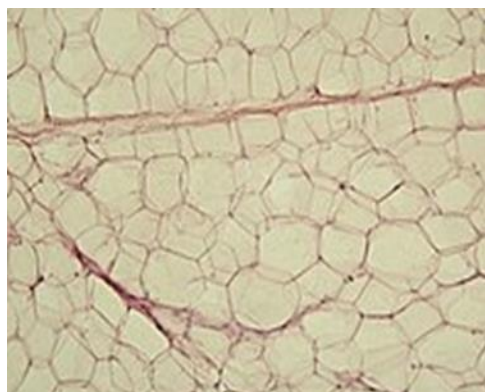


Figure (1) Fat cells in the human body



(2) Stem cells in the human body

The researcher used it as a basic element for a sheet containing the depths of the sea. This work was inspired not only by the cells of the human body, but also by the plastic values present in the forms of the miniatures, and this appears in the composition within this work. It is the depths of the sea with a group of fish of different shapes, sizes, and colors, and also represented by The shape of the shells, all of them in a revolving, intersecting and intersecting movement, as if they were dancing in a circular shape, harmonizing in semi-helical interactions, struggling to appear on the surface of the sea at times, and then defeating themselves to enter the estimated depth, which is the depth of the sea. The elements of building the design were linked on the basis of several plastic methods.

In achieving the shapes, the researcher relied on identifying with the blue line in the lines and shapes of the cells represented by deep-sea waves, various shells, and the movement of waves. She also used identifying with the blue line for some fish and identifying with the black line in some of the fish in the middle. Here, the researcher relied on color and planning to highlight her shapes above. The surface of the work is as it happened with the artist Al-Wasiti in his miniature works, as shown by the black arrows, as in Figure No. (3). This definition is also found in the miniature works, as shown by the black arrows in Figure No. (4).



Figure (3)

The identification of elements is shown with lines, as shown by black arrows

The overlap of elements is shown and marked with blue circles

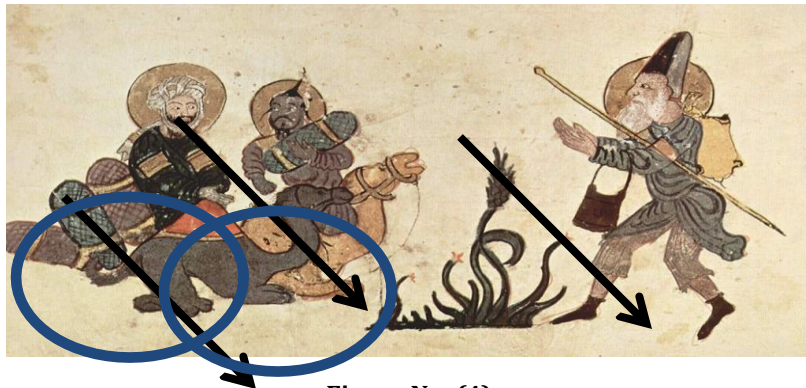


Figure No. (4)

Abu Zaid departs from Al-Harith during the Hajj trip (Maqam 31) - One of Al-Wasiti's images with which he decorated Al-Hariri's shrines. A copy from the second quarter of the thirteenth century AD, National Library in Paris.

The identification of elements is shown with lines, as shown by black arrows

The overlap of elements is shown and marked with blue circles

He used the overlay method, where he places the fish on top of the sea waves, or places the fish on top of each other in parts of the fish, resulting in the disappearance of part of the element as a result of the appearance of another element placed on top of part of it, and this appears as shown in the blue circles in Figure No. (3), as the artist Al-Wasiti did. In his works there are miniatures, as shown in the blue circles in Figure No. (4).

The researcher used the law of repetition, which created a kind of connection between the components of the painting through repeating the shapes of fish in different directions and different sizes and repeating

the drawing of the decorations present in the shape of the fish, as in Figure No. (5). The law of repetition appears in miniature works, as shown in the black circles in the figure. No. (6).



Figure (5)

It shows the relationship of repetition in the elements marked with black circles

The different textures are indicated by the red circles

Axial formations appear in the artwork, as all fish shapes are organized around a central axis specific to the group of main shapes that are based on several axes, as is found in Al-Wasiti's miniature works, Figure No. (6).

In this work, a closed space is achieved. We notice the crowding of many elements within a limited space, which limits their movement. The painting is characterized by the crowdedness of its plastic elements, making it a single, indivisible mass. The miniature artist also used closed space in his works, as in Figure No. (6).

As for texture in this work, we notice diversity in use. The smooth texture appears in some fish, and we notice the rough, ornate texture in the shapes of some fish, also in the texture of snails and water, as the red circles show in Figure No. (5), and this diversity is present in as the red circles Figure No. (6).

We also notice the rhythm as the form of and sizes, directions, diversity those forms, appears in it appears in as in Figure the artwork



notice in the work a through the variety, researcher repeated fish of different colors moving in several which gave a state of and succession to and this harmony Figure No. (3) (5) as the miniature artist No. (6): All parts of are united and interconnected.

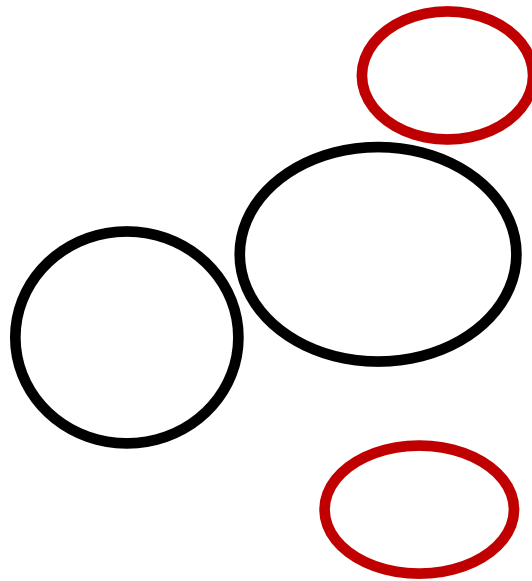


Figure No. (6): Axial configurations on the eleventh maqam

It shows the closed space, and the texture is shown with the red circles

The specific similarity is shown with black circles

In the artwork, there is a similarity between two shapes of fish, and the similarity includes colors, shapes, direction, or lines with a close texture, as shown in the black circles in Figure No. (5), and this relationship appears in Al-Wasiti, as shown in the black circles in Figure No. (6).

Several printing methods were used in this artwork. In Al-Khalifa, which consists of the depths of the sea and rocks, the researcher used the method of marbling and direct drawing with a brush to create a kind of connection with each other. As for the fish, it was done using the stencil method, thermal printing, and the method of direct drawing with a brush in coloring some parts of the fish. Filling large areas and creating delicate decorations on the fish's body.

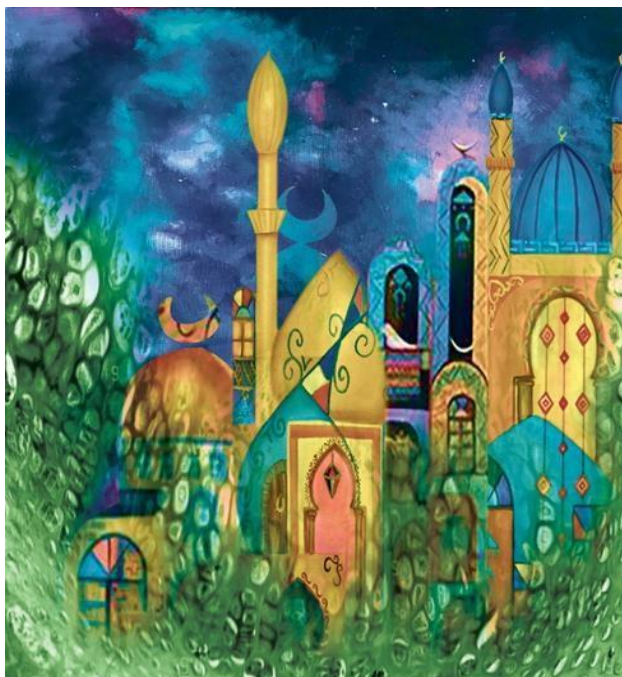
The lighting, shadows, and colors also compete within the artwork as a whole, appearing strong at times and fading at other times, thus showing the overlay of the parts of those fish with each other and the overlay of the fish with the background represented by the depth of the sea.

It is as if they represent the fish's challenges with the depth of the sea, the fish's attempt to overcome the sea waves to reach the surface of the sea, as these elements move forward sometimes and bounce back at other times, but they are on the same path and the same struggle, but in the end these elements embrace the background parts, as if the fish are people playing a piece. Musical to achieve the psychological cohesion, pace, and sense of movement required in the midst of this conflict, and to show those colors And the shadows that gradually gradually and sometimes intensify, creating a glow at times or areas of darkness at other times, in order to achieve a kind of beauty and attraction for this work of art, for those free lines that resemble sea waves and resemble shells derived from the shape of the cells of the human body, to give that feeling of vitality and spontaneous movement in an attempt To give a kind of vitality to this work of art. The colors used in this artwork are bright and vivid. Dark and light blue, green, red, orange, white, and yellow were used, and color diversity and harmony were used as found in miniature works.

The researcher used the color blue and white, in its shades, in first place in terms of frequent use and spread, as it is the background color that represents water, as it is found in the parts of some fish. As for the red color, it ranks second in prevalence in the artwork, as it appears in fish. As for fish, the researcher used the colors Red, orange, yellow, white, green, blue, black and mauve. In last place comes the black and white color, which was only used in narrow spaces in some fish decorations. These colors are inspired by

the colors of ancient miniatures. This was helped by the transparent pigment colors in printing and the stencil style, which created a kind of harmony, overlapping and overlapping within the printed artwork.

The third artistic work:



The third artwork

Spiritual mosques, colors printed on canvas

1- Name of the artwork: Spiritual Mosques

2- Work size:

3- Materials used: fabric - pigment colors - dyes - different sized brushes - stencils - pestles - bowl and water - precautionary paper glue. Previously prepared thermal paper.

4- Exhibition location: Culture Palace Hall - Zagazig Governorate - Arab Republic of Egypt.

5- The cells from which the artwork is inspired: red blood cells, fat cells

6- The method used in the artwork: marbling, direct drawing, stenciling, printing with thermal paper.

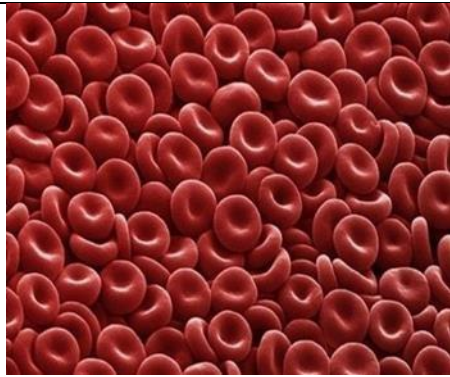
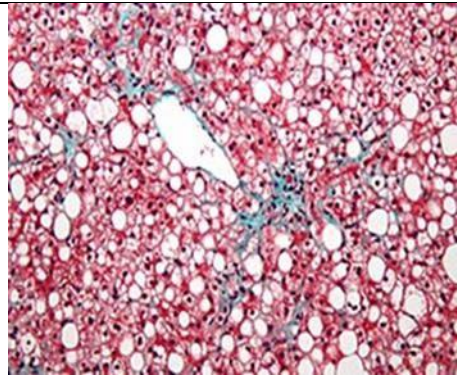
7- The miniatures from which the artwork was inspired: shapes of fish of different shapes and sizes - the plastic values present in the miniatures. The engravings executed in the artwork are derived from miniature depictions

8- Colors used in the artwork: color (blue - gold - white - yellow - red - green - brown - orange).

9- The subject of the artwork: It represents a scene of mosques in a spiritual atmosphere. Mosques embrace a group of green leaves, a kind of stability and psychological comfort in life.

10- Description of the artwork:

The researcher inspired this work from some cells of the human body, such as red blood cells as shown in Figure No. (1) and fat cells in Figure No. (2). The shapes and elements of the design were also inspired by the shapes of miniatures and the plastic values found in miniature works.

	
<p>Figure No. (2) Human blood cells in the human body</p>	<p>Figure No. (1) Fat cells in the human body</p>

The researcher used it to fill the empty space of the painting in the foreground, as if it were a spiritual and worship atmosphere. Some of the cell shapes covered the mosques and a kind of transparency was achieved, which appears as green leaves of different sizes and colours. The cell shapes embrace the mosques and show a kind of spiritual atmosphere in the artwork and psychological comfort and stability for life. The researcher wanted to convey the idea of safety and psychological stability through mosques and the green color.

The researcher was interested in intertwining the form with the ground and used abstraction and flattening in the forms of mosques to suit their decoration. The researcher was interested in employing art as a means of expressing the connection with God and praising God by highlighting the infinity of the u Its continuity is achieved by decorating mosques with abstract decorations. The researcher also focused on combining shapes and space by filling the surfaces with decorations.

The researcher used the different shapes of mosques as a basis for designing the work, using blue and brown in the shapes of mosques. She decorated the mosques with abstract floral decorations in shades of cyan, red, and green, which highlights the design elements more despite their simplicity. We notice the background executed in dark blue, with its shades representing the sky and clouds. With elements in light colors, which increases the illusionary depth of the elements of the painting.niverse.

This work was inspired not only by the cells of the human body, but also by the plastic values found in the art of miniatures, and this appears in the composition within this work. We notice in the shape of the cells that a kind of miniature was achieved, as well as the decorations of different shapes and colors drawn in the shapes of mosques. The elements were linked together. Building the design on the basis of several plastic methods.

In achieving the shapes, the researcher relied on identifying the shapes of the mosques with blue and brown lines, and also used identifying with the green line in the lines and shapes of the cells represented by the green leaves. Here, the researcher relied on color and planning to highlight their shapes on the work surface, as in Figure (3), as shown by the white arrows. This also happened with the artist Al-Wasiti in his miniature works, as shown in Figure No. (4).



Figure No. (3)

The selection of lines is shown by the arrows in the figure



Figure No. (4)

The selection of lines is shown by the arrows in the miniature shape

The overlay method was used, where cell shapes are overlaid on parts of the mosques, resulting in the disappearance of part of the element as a result of the appearance of another element placed on top of part of it, and a kind of transparency was achieved in the artwork. The overlay process requires placing the elements with the brightest and clearest form in the foreground of the ones. It falls below it, which loses its value and makes the element that is located at the bottom more important because it contains the higher element, Figure No. (3). The artist Al-Wasiti also created miniatures in his works, as in Image No. (4), by superimposing people on camels.



Figure No. (5)

A drawing of Al-Wasiti illustrating superposition and the law of basicity and importance.

The researcher used the law of basicity and importance, and this appears in the form of the cells of the body that represent green leaves, as they embrace the mosques and are responsible for the rest of the shapes. The miniature artist also used it in his works, as in Figure No. (5), by enlarging and highlighting the figure of the prince while wearing a white robe to make him stand out from the rest. People.

We notice in the artwork that the law of harmony was used, as miniature artists did, and this appears in the painting through the green leaves as a ground base that extends to the top of the shapes of mosques stacked next to each other in an organized geometric style. The harmony of colours, shapes and color touches sums up and suggests the succinctness of the surroundings of the event place. This harmony appears in Figure No. (6). The composition consists of a dark green grass line that extends horizontally at the bottom as a ground base and then rises to the top from the right and from the left according to the direction of the grass's movement until They meet at the top, and Al-Wasiti's attempt to express depth becomes clear through his use of some shadows in drawing the stones and folds of clothing. The harmony of colors, shapes, and color touches summarizes and suggests a succinctness of the surroundings and location of the event.



Illustration showing the law of harmony, Maqam Al-San'aniyyah

The researcher relied on dividing the workspace in the form of regular geometric shapes, such as miniature works such as rectangles and triangles. The movement of the eye from one cell to another may take the form of a small triangle on the right side at the bottom of the work, and a large triangle on the left side of the bottom of the artwork, as well as the shapes of mosques. Divided into three different sized rectangles, which suggest strength and solidity, it is a tight and closed shape that forces the eye to move in from one point to another without straying out, Figure No. (7). The diffuse formations appeared through the units distributed in a homogeneous and regular manner without a point of focus.



Figure No. (7)

Explains how to divide work into rectangles and triangles

The void also appears with the fixed elements and is evident from the stability of the elements of the work at the bottom of the composition, as this space in the composition evokes more balance, stability and constancy as is found in miniature works as shown in Figure (8).



Figure (8) shows the space with fixed elements

As for the texture in this work, we notice the diversity in use. The smooth texture appears in the background, and we notice the rough ornate texture in the shapes of some mosques, also in the texture of the green leaves, as in Figure (9), and this diversity is present in the miniatures, as in Figure No. (10).



Figure No. (9) Figure No. (10)

Variation in texture is shown by the white circles and similarity by the black circles

The similarity between the elements and structural units in the artwork also appears, and this appears between the mosque buildings indicated by the white circles, as in Figure (11), and this relationship appears in miniature works, as in Figure (10), as shown by the black circles.



Figure No. (11): The similarity between the identified elements is placed in the form of a white circle



Figure No. (12) shows the repetition between the elements marked in the white circle

We also notice a rhythm in the work through the diversity and repetition that appears in the form of mosques of different colors and sizes, and appears in Figure No. (12), as it appears in the miniature artist, as all parts of the artwork are in unity and interconnectedness.

Several printing methods were used in this artwork. In Al-Khalifa, which is a blue sky, the researcher used the method of direct drawing with brush and sponge to create a kind of connection with each other. As for the mosques, they were executed using the stencil method and the method of direct drawing with a brush

in coloring some parts of the mosques, filling in the large areas, and in making the delicate decorations found in the mosques. As for the green leaves, they were executed using the method of printing with thermal paper and direct drawing. The colors used in this artwork are bright and vivid. Gold, yellow, dark and light blue, green, red, white, and black were used, and color diversity and harmony were used as found in miniature works. The researcher used the color blue and green, in their shades, in first place in terms of frequent use and spread, as it is the color of the background, which is the sky, and cells in the human body are also found in the parts of green leaves. As for the golden color, it is in second place in prevalence in artistic work, as it appears in the coloring of mosques. The golden color is a magical color that moves a person from reality to heaven and paradise, and it is a color that does not exist in nature. In last place comes the black and white color, which was only used in narrow spaces in Some decorations of mosques and cells. These colors are inspired by the colors of ancient miniatures. This was helped by the transparent pigment colors in printing and the stencil style, which created a kind of harmony, overlapping and overlapping within the printed artwork.

Results and recommendations:

First: results

- 11- The artistic vision of Arabic miniatures and their analysis in terms of general form brings new plastic solutions.
- 12- Identify the aesthetics of miniatures of all kinds and benefit from them in artistic wall works.
- 13- Achieving plastic and aesthetic values for the aesthetics of miniatures with the cells of the body and formulated in an artistic manner that combines spontaneity and intention in the field of hand-woven textile printing with the art of direct drawing in printing colors.
- 14- The hypotheses were verified and it was proven that a contemporary vision of the aesthetics of miniatures and body cell shapes can be achieved by using printing techniques to enrich printed murals to encourage tourism in the Kingdom of Saudi Arabia.

Second: Recommendations:

- 1- Directing attention to the aesthetics of various Arabic plastic miniatures
- 2- Research and review more studies from sources of Arabic miniature forms that help enrich and enhance printing works.
- 3- The necessity of benefiting from the aesthetics of the body's cells and the various artistic values of the aesthetics of miniatures in the fields of various arts and the field of textile printing, especially in creating innovative designs suitable for the modern era.

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