



Employing the Plastic Capabilities of the Movement of Arabic Calligraphy to Make Printed Artifacts by Combining Environmental Materials and Manual Printing Techniques

¹Rasha Hassan Hosni , ²Nashwa Mohamed Esam abd el aziz

¹College of Culture and Arts- Abha - King Khalid University, P.O. Box 3236. Abha
rhhosni@kku.edu.sa

²Associate Professor at the College of Culture and Performing Arts - King Khalid
University
namohmed@kku.edu.sa

Abstract :

The problem of research is determined in employing Arabic calligraphy in a different way from the methods used through its formulation using the technique of synthesis of the surrounding environment materials and manual printing techniques (stencil printing - mold printing), which achieves sensory and tactile prominence with its aesthetic and expressive values and as a linguistic content, and standing on its experimental possibilities to make printed artifacts by synthesizing between some types of pastes and environmental raw materials because of their unspecified plastic properties and changing some of their specifications by adding ready-made chemicals to improve their properties and between raw materials Help for this synthesis to enrich the artistic workpiece. Therefore, the research aims to experiment to find a variety of formations to reveal the aesthetic data of Arabic calligraphy and formulate it in a way that achieves plastic values. And to benefit from the artistic features and the various plastic capabilities of the environmental materials in highlighting the artistic values of the artistic work, and to employ Arabic calligraphy with environmental materials in the field of artistic works and manual printing techniques. To verify this, some designs have been implemented that assume the possibility of employing Arabic calligraphy through its plastic and philosophical dimensions as an experimental approach to the formation of environmental materials and synthesis with auxiliary materials in flat and stereoscopic artistic work and different printing techniques suitable for each design.

The research dealt with three main axes, namely the axis of employing the plastic capabilities of the movement of Arabic calligraphy and the axis of synthesis between different environmental materials and the axis of different printing techniques and linking them and clarifying the concept of Arabic calligraphy and types of Arabic calligraphy and its variables and the concept of environmental raw materials and identifying the concept of artistic works and the use of all axes in order to achieve new printed pendants that enrich the contemporary artistic work, and the problem of research lies in how Employing the plastic capabilities of the Arabic calligraphy movement to make printed artifacts by combining environmental materials and manual printing techniques.

The research aims to put forward new entrances to the design of printing and artistic workpiece and combine them in new formulations based on the variables of Arabic calligraphy, has been used descriptive experimental approach through the implementation of several designs fit as pendants combine printing techniques (stencil style - style printing templates) and synthesis of raw materials and the most important results that can benefit from modern theories in finding new innovative design solutions in the field of printing and artistic pendants and artistic work by combining two areas of arts Plastic .

Keywords : Employment - Plastic Capabilities - Arabic Calligraphy Movement - Printed Art Works - Synthesis - Environmental Materials- Manual Printing Techniques

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Research Introduction

The rapid transformation and permanent development of culture and urbanization was the result of the development of industrialization and the multiplicity of visions that dominated the culture and the fusion of all these views within one crucible that keeps pace with the spirit of the era in which we live, which was reflected on the arts in general and on the visual arts in particular "and as a result of industrial progress in the field of production of raw materials and tools that provide the modern artist with certain material tools and media and exciting artistic creativity, freed his plastic capabilities from the limits imposed by traditional raw materials of wood, stones and metals and introduced into this The field is a modern and numerous other raw materials due to the technological achievements of the industrial progress of this century." (1)As a result, many successful attempts appeared to abandon what is familiar within the work of art and get it out of the familiar frameworks in art, and one of the most important and prominent trends that linked reality and the environment was the collective art and its effective impact and a clear imprint with its trends, methods and pioneers who established new principles and artistic methods that carry intellectual, philosophical and artistic contents, in addition to being a multiple technique that affected the field of arts and influenced and was influenced by the spirit of the times and some art schools through which this developed Art, with its historical roots, we seek in what is old for us and what is modern, keeps pace with change, development and the character of the era we live in. With the multiplicity of traditional and innovative media and plastic tools and the presence of this huge amount of different materials, whether in terms of touch, colors or distinctive plastic capabilities for each other, its diversity has tempted artists, so there is a multiplicity of artistic vision of these materials and their different expressive and plastic capabilities.(2)Among these modern materials are plastics, plastics, polyester and vinyl.

" Vinyl, fiberglass, acrylic, glass and some other industrial materials, as well as metal ores and many bodies of panels, slides, rods, wires and aluminum, each of which has different properties from the other, in addition to wood plaque, formica and other raw materials that were created thanks to modern technology and what made the artist always thinking about any media suitable for the composition of his work Technical. (3)The material media are like the elements and foundations of design in their importance, as the diversity of materials and the different surface manifestations allow diversity for the artist to express his ideas and to be able to formulate them in coherence and harmony according to aesthetic organizations and structural foundations, then the material has inspired the artist with its secrets and is truly a creative stimulus for him, but this requires the artist to coexist Containing the material and not falling under its control and restrictions, experimenting and innovating in it according to a new perspective that is not familiar before and formulated with the sense, thought and philosophy of the artist is the real goal for him to build the artistic work .(4)

The artist who has an innovative spirit is the one who reveals something new distinct, an origin in its kind that the eye has never seen in this new image before, and it is also one of the features of this process to digest many elements derived from nature and reformulate them into a distinct unique unit (5). The artistic workpiece may depend in its plastic construction on a set of homogeneous materials working together in the framework of synthesis work, and it is natural that each material has a special role consistent with the workpiece, all of them represent the plastic ballet of the artist of artifacts with their surface touches, and sensory connotations

And the follower of the artistic movements that were associated in their development with the movement of modern art, which had

Clear effects on the applied arts, including the movement of "assemblage art" is a term to refer to the grouping of elements of reality together, and to remove many of the boundaries between oil painting and sculpture in favor of the simpler idea of coordinating parts.).

Despite its origins at the beginning of the twentieth century, but as a trend it was given this name during the year 1950 AD globally, especially the United States, and it is a three-dimensional theorizing of collage, the art of assembly includes the transformation of non-artistic objects and materials and their installation to make a kind of sculpture resulting from the assembly of these things together, the assembly works are not always pictorial protest, but Synthesis work is the art of spontaneously processing the technical details (technique) of worn objects with a veil for conscious thinking and allowing space for denial and repressed unconscious feelings to express themselves (6).

Every artist in the collection art has his choices and vision in collecting raw materials and formulating them to make enjoyable plastic installations, and it will remain the extended art where the artist is attracted even if at one of his artistic stages, and depends on observation, discovery, and imagination, which are latent data for every artist.. and it is an extension of Dadaism because of the emotional potential energy inside the works that is confusing in that it belongs to the plastic art, which is far away. Far from being a painting containing landscapes or a sculptural work, it represents a commemoration of a personality as it is known to members of the consumer society. The trend is repeating itself again, but within a new naming framework and with other people whose cultural conditions have approached Dadaism.

The works of collective art included the remnants of natural raw materials and consumables of raw materials resulting from industrial activity, which were separated from the function for which they were found to be reformulated within the artworks, in a manner that contradicts their function and the way they are used, which man used to eat in daily activity, and those materials consumed within the artwork were used to achieve the link with the environment and the physical reality surrounding the human being, this reality is not addressed by the artist as it is, but rather breaks it and then restores Assembling it again to reach different relationships, the artists of the assembly found that this could achieve new aesthetics for those works of art and increase their expressive dimensions with new visions that liberated the form from its characteristics and some of its limitations and shook the shape of its elements as well as its external lines.).

Research in contemporary art education, especially the field of textile printing, is heading towards more practice and experimentation processes in search of new techniques and multiple artistic solutions that work to achieve aesthetic values and dimensions to keep pace with the requirements of the times. (7)

The field of handmade textile printing is one of the most original and rich branches of artistic expression, where technology is a key factor and contributes greatly to the development of innovative thought and creative artistic embodiment, printing is the way through which colors and tactile effects can be obtained distinct and diverse on the fabric and achieve different creations, and these effects vary in different ways, if the artist tries to combine textile printing with other arts and modern theories, as this allows the achievement of new artistic values.(13)

Due to the multiple plastic capabilities in Arabic calligraphy emanating from its nature, the current research aims to reveal these possibilities and aesthetic images through their relations with some contemporary foundations and concepts to achieve designs suitable as printed pendants with expressive images with different printing techniques such as stencil printing and printing with templates, and to take advantage of the plastic capabilities of different environmental materials such as repetition, compositions, deletion, addition, pasting, anthropomorphism, coloring to develop the printed artwork in form, content and technology.

Search problem:

The research problem is determined in answering the following questions:

- How can we benefit from employing the plastic capabilities of the Arabic calligraphy movement to make printed artifacts by combining environmental materials and manual printing techniques?
- How can the movement of Arabic calligraphy be used to make contemporary designs suitable for printed work?
- Is it possible to benefit from the art of synthesis between the raw materials of the natural environment and printing techniques to find design approaches that enrich the innovative side of printed and artistic pendants?

Research Objectives: -

The research aims to:

- Introducing new approaches to typographical design in new formulations based on Arabic calligraphy variables
- Providing opportunities for experimentation with environmental materials with new plastic capabilities and visions.
- Finding new plastic entrances in the light of studying the artistic effects of printing techniques and synthesis between environmental materials within the framework of plastic art to develop innovative designs derived from the aesthetics of Arabic calligraphy.

The importance of research:-

The importance of the research is due to:

- Revealing the aesthetic concepts of the art of Arabic calligraphy and the extent of their connection to the field of printed pendants.
- Contribute to the introduction of experimental entrances to new plastic formulations for the design of printing and artistic work based on the aesthetics of Arabic calligraphy
- Linking the field of artistic works with other fields such as the field of printing art and departure from the ordinary in synthesis and combining raw materials and various printing techniques and the formulation of artistic work with in-depth thought that keeps pace with artistic trends

Research hypotheses: -

- The research assumes that the plastic potential of the Arabic calligraphy movement can be employed to make printed artifacts by synthesis between environmental materials and manual printing techniques

Search limits:

1- Objective research limits:

- An applied study of the plastic values of Arabic calligraphy to be employed in some of the artistic printing works in different artistic methods that combine the synthesis of different environmental materials and printing techniques appropriate for each design.
- The models of this research will be limited to works that represent the abstract trend of Arabic calligraphy in the plastic arts.
- The use of various printing methods (stencil printing method - template printing).
- Use the concepts of assembling art.
- Use opaque, transparent and prominent printing colors.
- Printing on Canvas board.
- Raw materials from the natural environment such as (cork - tintel - paper pulp).

Research Methodology:-

The research follows the experimental descriptive approach.

Research Sample:

The research was limited to the implementation of some of the new designs derived from Arabic calligraphy by combining the synthesis of different environmental materials with printing techniques appropriate to the printed work.

Search terms:**Material :**

"An important source of wealth and a means of expression and functional production, and it remains out of sight unaware of its importance unless it is touched by the hand of the artist who reuses it in a new formulation, and with a creative effort in shaping it until it becomes the true essence of the work of art.

The current research defines raw material as "a group of raw and ready-made materials that are consistent in nature and that create a kind of unity and rhythm within the artwork when synthesized between each other.

Printing pendants:

The name is given to hanging on everything that is suspended from the top or bottom, and what is meant in this research is contemporary printing pendants and printed on fabrics in a formal connection printed on the floor of the fabric in a new and innovative way to become a contemporary work of art for its artistic and technical printer.

Collective Art:

" It is an artistic style that led to the change of themes dominated by abstract art and a quest to form a new aesthetic based on the use of ready-made parts and components of the natural environment and manufactured and employed in works that combine the art of photography and sculpture".(20)

Synthesis:

Fatima Al-Mahmoudi believes that "synthesis means the process of harmonization when using a variety of materials in one artwork within the framework of compliance with the laws of homogeneity and complete harmony between the sum of these materials, which leads to the tightness of the technical unity of this work and thus confirm the artistic value that belongs to it.

Artistic workpiece:

The artistic work is a work of art implemented with several materials studied and tried before to produce a homogeneous and integrated work of art in terms of elements and technical foundations so as to give him attractiveness and originality that carry the subjectivity of a creator, and crystallize his aesthetic experience so that it enriches the visual environment and delights the viewer and enhances the creator's sense of the uniqueness of his personality and subjectivity and expresses the artistic values and innovative methods derived of heritage in a contemporary way.

Artistic works:

"They are works of art executed in several materials, carefully studied before to produce a monolithic work of art that you enjoy and the foundations it carries so that it is given originality and value loaded with the creator's subjectivity, enriches the visual, delights the viewer, develops a sense of the uniqueness of his personality and thought, and expresses the artistic values derived from heritage in a contemporary way."(23)

Miscellaneous materials:

"They are ready-made materials and discarded objects that are not customary to use in works of art, and artists sometimes confuse them by pasting them together in compositions and assemblies that do not belong to oil painting or sculptural work.".(18)

Related studies:

The studies associated with the current research can be divided into three axes:

1. Studies on the aesthetics of Arabic calligraphy
2. Studies on the relationship between the material, design and synthesis of materials.
3. Studies on the art of assembly.

First: Studies on the aesthetics of Arabic calligraphy:

- Study entitled: (Innovative Plastic Treatments for Arabic Letters Using Computer Technologies and Benefiting from them in Enriching Decorative Designs) 2014: The study aimed to achieve

Positive studies in Arabic calligraphy in the light of the orientations of the letterers using computer technologies to enrich the works of art in the field of decorative design, and it has been exposed to the letters as a phenomenon in the works of some abstraction, cubism and Syriac, and the extent of the impact and influence by it with the messages it carries to the recipient when directed to him within the formative work, and it has revealed the plastic and aesthetic potential of the Arabic letter as a source for enriching decorative designs, and the study found that there is a close link between the acquisition of letters and the flexibility of artistic expression within the framework of the visual structure of the letters in the light of their interpretation into formal spaces and lines within the formative workspace.

-View exhibition entitled :(Arabic Letter as a Starting Point for Metal Formation (1997): The applied research (exhibition) aims to benefit from the letters of Arabic calligraphy and employ them as an aesthetic criterion to express the aesthetic and plastic values on the metal workpiece flat, investing in the various technical adaptations to formulate Arabic letters according to a new visual vision in the composition, and during manual performance processes in which he relied on the formation With prominent and sunken on the copper material to make a variety of metal pendants, the plastic experience has reached the possibility of expressing the letters of Arabic calligraphy as a morphological vocabulary according to the visual perception basis of its structure in design and application in the light of those interchangeability between the levels of surfaces, which reflected the feelings and ideas of the artist expressive to come out to us with a group of multiple artworks that are characterized by originality and contemporary.

-A study entitled: (Arabic calligraphy as a starting point for building a stereoscopic metal work based on the thought of the lettering trend) 2015: The study aimed to reveal the morphological potential of Arabic calligraphy and its positive impact on the aesthetics of the stereoscopic metal work. rooting it, and came up with new structural solutions for the stereoscopic metal work based on the thought of the lettering direction.

-Study entitled: (Morphological variables of the Kufic letter using the computer as an input to the development of a metal work) 2003: The study aimed to reveal the morphological values of the Kufic calligraphy in Islamic art and the impact of aspects of creative thinking of its multiple formal variables using computer programs as an entrance to the development of metal work, the study was exposed in depth in the types of Kufic calligraphy, its components, the foundations of its construction and standards The aesthetic in its formulation and its impact within the metal heritage artwork, and the study found the possibility of benefiting from the tools of the era and its modern techniques in enriching the metal formation with artifacts of new ornaments.

Second: Studies on the relationship between the material, design and synthesis of materials.

1- Basant Hamdi Farid Mohammed (2010):

This study dealt with the study of environmental raw materials and the definition of raw material and its types and the function of the raw material in the work of art also dealt with the entrances to experimentation and synthesis in nature and art and the impact of the synthesis of raw materials in artistic expression and the factors affecting the process of synthesis to obtain artistic work through the synthesis between raw materials of leather or beads and fabrics with heat-treated clays to develop supplements for decoration.

This study is used to support the current research with some theoretical and applied aspects of the synthesis of raw materials with each other as a new entrance to combine more than one material and achieve harmony and harmony between the various raw materials in the artistic work and stand on some of the entrances to experimentation used by the study in the application of the practical framework.

The current study differs from this study in experimentation with more than one material in the light of the concepts, thought and philosophy of assembly art as one of the contemporary artistic trends that were based on the synthesis between materials.

2- Study of Ashraf Ahmed Al-Issawi (2004):

This study dealt with the assumption of the existence of a variety of materials for artistic works, where the methods of dealing with change lead to change the unity of design, as well as help the foundations of design in constructivist theory to develop the teaching of artistic works, where the researcher presented the philosophy of constructivist theory and the foundations of construction in it, as well as presented the types of artistic materials, their description and use in the field of artwork and some works of art based on the use of natural raw materials on the surfaces of artifacts when a sample of European artists also dealt with the description and analysis Some artwork of these artists.

This study is useful in supporting the current research with some theoretical aspects of raw materials and their types and to the relationship between the material and the design of structural theory as well as the role of structural elements in the design of the artwork.

The current study differs from this study in dealing with the methods of combining the material and design in the art of the assembly and to what extent lies the integration between them through experimentation with different entrances and to what extent the impact of these concepts on the artistic workpiece in the light of contemporary artistic trends.

Third: Studies on the art of assembly:

1- Study of Ahmed Abdul Aziz Ali Al-Sayed (2006):

It revealed the artistic and philosophical foundations on which the assembly art relied in combining and consisting of various materials in the artwork, in particular between various materials and wooden materials, and also included the study of aesthetic concepts associated with the emergence and formulation of the art of assembly in the twentieth century and an analysis of selections of artworks that relied in their construction on the overlap between wooden materials and various materials.

This study is useful in supporting the current study with the theoretical framework on the aesthetic concepts of collective art and how to coexist and harmonize raw materials with various materials as an entrance to achieve synthesis within the printed artwork. The current study differs from this study in dealing with the relationship between the material and design in the light of the concepts of collective art and its artistic construction and its intellectual, artistic, technical and also philosophical contents to obtain an artistic work characterized by modernity as it is called "artwork in the light of contemporary artistic trends.

2- Study of Khaled Abul-Magd Ahmed Adam (2003):

The study dealt with the most important aesthetic intellectual concepts associated with the emergence and formulation of the concept of assembly art in the twentieth century, and the study dealt with the description and analysis of some selections of artworks and artifacts that relied on the overlap between metal and non-metallic materials of foreign and Egyptian artists.

This study can be used to support the analytical aspect by providing an analytical study of models of assembly work, and differs from the current study in that it tends to collect metal and non-metallic ores using the method of electrodeposition.

First: Theoretical Framework:

Includes:

- 1- A study of the concept of printing techniques and an overview of their plastic characteristics.
- 2- Studying the aesthetics of Arabic calligraphy to produce new designs that enrich the printing work.
- 2- Studying the concept of synthesis of natural environmental raw materials.

The first axis: printing techniques and an overview of their plastic characteristics:

Stencil printing :

It is the printing of unloading, and it is one of the simplest and oldest methods of manual printing used in printing textiles, and it is also considered one of the simplest printing methods in the field of art, which contributes to the development of the innovative process in terms of it is a way to print designs in color, which is a dump in metal plates or thin cardboard, or plastic plates, and these discharges are done in a way that allows colors to penetrate through them to print the areas to be printed. The stencil paper is emptied by drawing the shapes or unit on the drawing sheets and then transferred to the stencil sheets and emptied with leaving a frame around the shape with a width of not less than five centimeters on each side to prevent the spread of color outside the typographic design. The preparation of the mold needs to choose a waterproof material so that it is always dry and does not absorb colors or allow them to pass to the printed surface. Therefore, cardboard drawing paper can be used after coating it with two layers of varnish for flooring or doku, or any cellulosic insulating solution to give the paper surface the property of resisting water absorption, but at the present time it is replaced by sheets of transparent plastic, and that transparent material helps to see the units or shapes that have been previously printed. The discharge is carried out with a sharp cutter with a pointed tooth dedicated to this purpose, and with complete care to maintain the outer lines of the elements with precision. Since creativity in the field of manual printing is related to the possibility of each printing style, the stencil style is characterized by artistic values that are completely different from the rest of the printing methods by being distinguished by many creative fields that provide opportunities for research and experimentation, where the stencil style is associated with achieving anthropomorphism, superposition, transparency, overlap ... Etcetera. As well as the color diversity within the same space, although this method has been used in traditional ways as a method of typographical performance or a means of transferring color to the surface to be printed, where its units were formulated within a rectangle that is repeated regularly and cohesive, or formulated as a free unit scattered in one way or another on the printed surface. These stages are characterized by the start of the transformation from the regular repetition of the cohesive that accompanied the printed designs at that time, which was boring in the hearts of students because of its monotony, and the monotony factor has been broken in several directions, including diversity in the surfaces of the printed unit, where it was out of the traditional form of the specific unit within a rectangle and diversity in the ways of repeating, and then rolled developments for this method, has led intensive experimentation to discover many possibilities for the style of stencils through The use of the irregular boundary flat of the printing unit, which resulted in renewed relationships for repetition systems, as well as the use of overlay for the printing unit, and the achievement of color values related to transparency, opacity and the tendency towards confirming the sensation of anthropomorphism or depth

Then a great transition was made between dealing with the stencil style within the framework of its traditional functions represented in printing bedspreads, pillows..... etc., and between its use as an expressive means to print topics and pictorial paintings, and thus distinguish the stencil style from other methods of manual printing by using it as an expressive means to print integrated and tightly worded works of art by addressing some trends in modern art schools. One of the research dealt with the entrances and premises of experimentation and then dealt with the style of stencils in order to change in its traditional practices and stereotypes, and to reach new creative horizons where the tools used in the implementation varied such as pestle brushes, sponge pieces, fabric pieces of different tactile effect, as varied methods of preparing the stencil design unit, where the positive and negative unit was used in the artistic formations, and shortening the multiplicity of units for one design according to the multiplicity of colors. The emptied squares as well as insulating slides whose edges end with different types of lines were used as a color-insulating surface by printing the full box vacuum over them, and this slide can be employed as a free-moving plastic element and variable locations and positions in the case of stability of the box, that is, the box and the slide represent an iterative design unit for stencils.

Stencil printing methods:-

There are a variety of methods of stencil printing, where the methods of implementation of each of them vary according to the materials and tools used in them, and these methods are simple to implement in a way that can suit the education of beginners in the field of manual printing, and it does not require in their implementation a large spatial space. , in order to obtain effects that vary among themselves and from these methods :-

-1Spray method: SPRAY

This method is considered one of the simplest methods of stencil printing, which is commensurate with the possibilities of students in the early stages of education, and this method is summarized in the development of elements and units prepared before, and scraps of paper, keys, tree paper, threads and various materials on the surface of paper or cloth in certain distributions and then spray colors around these shapes and above them using a simple spray tool that must be taken into account accuracy when using this method as the exaggeration in spraying the colors of the dyes Around and above the shapes can work on the increase of these colors, which leads to their leakage under the shapes and causes distortion of the shapes of the elements. In addition to the simplicity and ease of performance of this method, it can contribute to giving multiple solutions to the work of artistic effects by spraying different dyes in a variety of ways, by concentrating the spraying of dyes in certain areas of the design and reducing them in other areas to obtain bright and opaque areas, as well as by changing the positions of units and shapes and repeating spraying dyes over them in order to achieve transparency between shapes, or using different types of dyes and inks in Spraying over the shapes placed on the surface to be printed, in order to obtain contrasting contacts, in addition to the possibility of using other materials of paper, fabric and others to obtain different artistic effects. Spray printing methods are used, especially in printing large areas, where they are often taken as backgrounds for designs printed in other ways, and also contribute to linking the printed units to each other, and the spray method is used in two ways, either within the design (unit) hollow or around the shapes.

2.Discharge method:

This method consists in drawing the units to be printed on cardboard, plastic sheets or thin sheets of metal and then unloading these units with a sharp knife designated for this purpose, with which the discharge is done very carefully to maintain the external lines of the units. In this method, a special brush called stencil brush (pestle) is used densely bristles, flat surface, and its sizes vary according to the areas of the units to be printed, but it is replaced at the present time with pieces of flat sponge texture, and it is placed in the printing colors and then printing them inside or outside the hollow units.

The method of vacuum printing is one of the ways that contribute to the development of creative abilities so that it can be controlled through the work of different distributions of shapes on the surface to be

printed to obtain a variety of results, especially if it is possible to change the positions of these shapes and then reprint them again in different colors, which helps to achieve artistic effects of shadows, transparency, overlap and overlap in the elements of composition and show stereoscopic shapes through dark and light or shadow and light distributions.

3. Air Brush method: Air Brush

It is a machine that allows the flow of chromatic liquid (dyes) in the form of spray, and this flow is largely controlled on the air pressure produced by the pump, on the fluidity of the colored material and on the distance between the air spray and the printing surface, and is used as a printing tool through which light and shadow are achieved tightly, especially in large areas. This method follows in its techniques the same methods used in the method of spraying or spraying, but the tool used in this method is the Air Spray machine and there are many types of them that differ in their names depending on the cylinders of compressed air, whether pipes, cylinders or compressor to push the air and there are cheap types of it that can be traded in the educational field easily. In this method, the following steps begin with drawing the shape with a pencil, taking into account the laws of perspective, and the shape is divided into spaces called in the air spray mask (stencil), and the colors are sprayed gradually from least to more, which achieves shadows, and bright spaces, and the method of air spray depends on good and elaborate control in the spraying process, and it is also related to the study of the effect of light, shadows and perspective, where the areas that receive light are emphasized with light silhouettes, areas that are not exposed to light in dark shadow tones, which gives a sense of anthropomorphism, three-dimensional and gradient levels of light. This method is more accurate in mastering spraying in large areas, especially backgrounds and circular shapes, and uses different types of molds and is called masks.

Air Brush Tools:-

☒ **Adhesive mask – has custom paper preserved in the background and must be removed before pasting**

☒ **Adhesive tapes.** ☒ **Paper Carton**

Stencil materials and tools:

1-Stencil paper :

The stencil method moved from Japan to America in 1840 and other countries in Europe, where rice paper was replaced with metal strips, and the disadvantage of unloading the design on the metal is the presence of unavoidable difficulties in the shape or font to be printed, as the line appears to have cracks as a result of irregular discharge, so it is replaced in the educational field with cardboard drawing paper, which is coated with a material that makes it resist water absorption or transparent plastic sheets are used, which is characterized by allowing to see shapes Which has been previously printed, and is also characterized by its cheap price and availability within the reach of workers in the field of printing .

2-Vacuum tools :

Stencil paper (cardboard or transparent stencil sheets) is unloaded with a sharp cutter with a pointed tooth dedicated to this purpose (diameter) and this cutter has different types in the cutter tooth, where some of them are characterized by freedom of movement of the tooth, allowing the cutting of circular shapes, and with complete care to maintain the outer lines of the decorative elements (printing unit) accurately.

3-Color materials in printing:

The colored materials in printing are the medium that transmits the hollow design on the printing surface as they gain the various surfaces their color manifestations, which are pigmented pigments colored fabrics as well as acrylic colors and color packs with compressed air, as well as gouache colors or fat pens, or inks printing paper labels, and each type of color is used depending on the surface to be printed, in printing labels and printing on paper used colors gouache or fat pens, or printing inks Posters, or color

packs with compressed air (spray) and acrylic colors are used in printing on the surfaces of wood and leather, and for printing on fabrics used textile dyes such as pigment dyes and colors with compressed air, and these colors there are special types of fabrics. The fabric is also prepared before printing on it in certain ways, and it is also possible to print with bronze and aluminum powders, and this method is suitable for paper and advertising fabrics only, as the printing is done first using transparent varnish instead of colors or dyes, then the varnish layer is left to dry until it becomes the consistency of honey before applying it. The bronze layer is applied by air spreading, or by wrapping a piece of velvet cloth around the thumb, dipping it in these powders, then passing or rubbing it gently over the surface on which it is to be printed. The degree of viscosity of the varnish must be taken into account, and after completing the distribution of the bronze powder, the excess amounts are removed by blowing and then Carefully remove the template from the surface. Colors with a certain consistency can also be used in printing textiles. These colors are designated for printing fabrics and come from some foreign countries. It needs time to dry, and it also needs to fix the colors after drying by ironing them with a cloth dampened with a solution of vinegar and water. However, it is preferable to use quick-drying dyes for printing on textiles. They have different densities and types, some of which are suitable for printing white or light-coloured fabrics. Some of them are suitable for printing on dark fabrics. Different sizes of pestles are used in the printing process, and they are replaced with pieces of sponge that help in giving different textures. Printing must take into account the appropriate degree of fluidity for the colors or dyes, so that excessive fluidity does not cause the colors to leak into the Areas where printing is not desirable, thus staining the borders of the unit (the pattern) and giving us irregular edges It is not clean, and special dyes are used for printing on textiles after thickeners are added to them

PIGMENTS:

There are many dyes used in the fields of manual printing according to the quality of the materials required to be printed (printing surface) and pigment are powders extracted from natural or chemical sources added to other intermediate materials, and from these compositions produce the different types of colors known in the field of art such as oil colors, wax, acrylic, dyes, printing inks. It is used in coloring various printing pastes, whether transparent or opaque, and the pigment is transferred to the surface of the fabric after adding the thickener to it, and the degree of fluidity of the thickener can be controlled according to the style of printing used, but when used to print in a stencil manner, it must be of coherent texture, and when used in a spray way, it must be a great degree of fluidity that allows its passage through the color spray tool "Air Brush." And pigment colorants do not dissolve in water, and have no ability to fibers, how much they do not turn into a dissolved substance when used, and to install them use fixed or adhesive materials Binder printed with pigment on all types of fabrics because of the inability of the colored material to fibers, and pigment colorants are used in printing cotton fabrics and mixed with polyester fibers by preparing solutions consisting of colored material with binder or adhesive materials and then prints the fabric and thermally treated to install it, and intended In the process of installation, finding a kind of connection between the dye and the fibers by heat, and the installation varies from one case to another, there is excellent stability, another good and another weak, and it means the extent of resistance of the printed fabric during use in washing, friction and exposure to light, and when heat treatment, the adhesive is condensed component.

Stencil techniques:-

The stencil style is characterized by achieving artistic values that make it unique among the typographic methods, because it is a style that includes many plastic potentials as it depends on performance media that print color in a way that can control the degrees of color intensity so that it gives a sense of shadow and light in the areas specified for that, and leads to control the degrees of density to the possibility of achieving anthropomorphism, flatness, superposition, transparency, compression and raref, and thus levels of vision can be achieved within the artwork. The stencil style is also characterized by the ease of overlapping colors to mix with each other gradually or suddenly, whether in the overall design or within

the same space, which causes many artistic effects and gives greater richness to the artwork, and the stencil style extended to include problems related to the design of the printing unit.

Stencil printing units:-

Through the stencil style, different decorative elements are addressed, and since the printing unit

Designed within a regular framework, and from the standpoint that the printing unit is a plastic alphabet on which the design of the typographic artwork is based through certain patterns of repetition, so that alphabet must have a special organization for its formulation, and the printing unit has a special quality that can be repeated, and this includes two types of designs that can be formulated by the printing unit, namely: - Open design. - Closed design.

Open Design:

It is the one that has the ability to gather and repeat, and be wider forms and configurations, and the composition configurations cancel the boundaries of the design to the point of not knowing its original boundaries and the open design does not depend on the form, but overlaps the shape and the floor in a way that does not make the outer borders the end of the design, but gives a sense of continuity and finality.

Closed Design:-

As for the closed design, the frame contains all the movement arising from the shape or unit, and the shapes may touch the frame and appear as if they are supports pulling the frame. Also, the closed design is a shape in the center of the frame that represents the front and background of the ground, and the front represents the positive space, and the background is a negative space surrounding In basic form. The typographic unit began to take the form of a free animal or bird, that is, the flat, irregular borders of the typographic unit were used, and more than one element was also used within a single composition, such as the relationship of animals or birds with the plant element, and what is meant here is not the animal or plant element. But the goal is for the student to manipulate the area of the element with the area of the other element in the design to find repetitive and artistic systems. Likewise, simple geometric surfaces represented by the triangle, rectangle, and square can be taken as a printing unit. The aim of mentioning these elements used in the stencil style is to emphasize that its printing units are characterized by being They are versatile and can be used flexibly and as a means of creating distinct designs. The design value of these units is determined in the scientific and artistic depth of understanding the possibilities of repetitive surfaces, and the subsequent treatments of color values.

Template printing:

The process of this printing depends on the idea of the fingerprint, which is the impact that the thing leaves on any suitable surface, for example, the foot leaves an imprint on the sand, and the palm or finger if it is wet in colors leaves an imprint on the paper. In the preparation of the printing mold, various raw materials are used, including cork, some natural raw materials, such as carrots and potatoes, and industrial materials such as cork, which are available and easy to obtain , as in Figure (1).



Figure (1) shows some types of molds that vary in material, design and texture

Manual printing materials and tools

- Printable template.
- The surface on which it is printed, such as paper or a piece of cloth.
- Prepare oil or gouache colors for printing on paper or ink to print on fabric.
- Prepare a table that is covered with thin sponge and covered with a piece of wax.

Materials used in the preparation of the printing mold

It is the basis on which printing is based and the parts that are printed are prominent, sunken and engraved so as not to leave a trace on the surface on which it will be printed.

There are many materials used, including floor wax, cork, and there are also natural materials such as carrots, potatoes and industrial materials such as cork, and it is considered one of the most available and easy to obtain raw materials.

Preparation of the printing template

The design that is suitable for printing is determined in this way:

- We draw the design we want to print.
- Then we select the parts to be printed.
- We shade the parts that we don't want to print until the design looks like.

Wood Die Printing

Printing wooden molds is one of the oldest types of manual printing, which is slow and high in price and is used for those wishing to use original artwork, which is far from automatic printing and in this printing a large number of templates can be used in one design without mixing colors. Also, printing of this type if the number of colors increases, the printed piece is expensive and valuable.

Steps to prepare wooden moldings

There are several steps in which templates are prepared, we will mention them as follows:

- The mold is etched in a metal or wooden shape, then a printing paste is transferred to the drawing on the mold.
- The mold is dipped in dye paste and the mold is fixed on the fabric and pressed with special machines and the color turns into fabric, as in Figure (2).

Advantages of printing with templates:

- Easy access to wood due to its great diversity, different texture and appropriate price.
- Clarity of texture and prominence in the cross-section of the wooden mold, which helps to easily distribute ink on the surface of the mold and absorb.
- The richness of the tactile properties of the surface of the wooden mold and the diversity of its plastic potential during drilling, where the diversity of its manifold fragments.
- The possibility of obtaining different sizes of size and small from the wooden mold
- Provide colors - ease of application - speed of application.



Figure (2) shows the materials used in engraving on the mold

Types of designs for the printing template:

There are three basic types and can be combined into one template.

1- Positive design: In this case, the printed is called positive, meaning that the main idea will need to be printed, i.e. leave prominent and cut what is necessary piece and separation so that the design is prominent on the surface of the wood and ink and prints and the color of the print is the color of the design, but the color of the floor is the color of the surface printed on it.

2- Negative design: It is the opposite of the previous case and is called a negative edition, meaning that the main design idea is cut from the template and the background remains prominent and printed, so the design appears in the color of the printed surface and the background is the color of the printing ink.

3- Linear design: It is called printed line, in which the design is etched by engraved lines, the template is inked and printed, so the design shows footsteps in the color of the printed surface.




Types of editions:

1- Resulting prints: Printing one template (single) produces single-color prints or multi-colored prints, by coloring the template with the required colors or mixing colors on the surface of the mold or a two-color print, by printing the template in one color and then printing in another color while moving the template slightly or color prints (with the missing template) and this method has specific editions.

2- Printing the two templates: including the right template and the left template - a form template and a floor template - a line template and a space template - two templates with common spaces and three colors are given where a common color resulting from the mixing of the two colors is called (overprinting).

3- Multi-template printing: multi-color templates, any template for each color of the design - a linear template with color templates according to the areas and number of colors in the design.

Artistic anthologies of some contemporary Egyptian artists in the field of printing with wooden molds and composed molds as in Figure (3-4-5).

		
<p>Symphony calligraphy Hussein Al-Gebali, prominent printing colored wooden template, Museum of Modern Art in Cairo, figure (5)</p>	<p>Holzchenit, Wassily Kandinsky, bas-print with wooden mold, 1930 Figure 4</p>	<p>Composition, Fathi Ahmed, prominent printing with wooden mold, figure (3)</p>

The second axis: Arabic calligraphy:

Arabs paid great attention to Arabic calligraphy, it has been employed to serve the Arab community and the Islamic religion, and this interest was reflected in the stages of its artistic development in several ways, so the Arab artist invented many lines that relied in their composition on mathematical engineering structural systems, so the line appears sometimes very complex and sometimes very simple in terms of flexible formation, and the methods and engineering of linear formation varied, which made the line a high position in the fields of plastic arts, because of its innovative eloquence With the diversity in the methods of formation and the increasing diversity with the progress of the ages (Yasser, 2014). Arabic calligraphy has been available since the beginning of its emergence many of the sufficient ingredients for diversity and aesthetics, which made it distinct among the rest of the known languages, which made it of great importance in Islamic art, and Arabic calligraphy has been employed since the beginning of Islam to serve the community in writing the Qur'an and hadiths, as well as architectural beautification using the texts of the Holy Qur'an inside and outside mosques to use it on glass, metal, marble and wood.... Etc. By dealing with calligraphy as an aesthetic element to serve the artistic formation, including its aesthetic considerations and values, thus providing an artistic thought and direction, which allows it to compete globally worthy of its history of creativity.

Second: The structural and expressive components of Arabic calligraphy:

Arabic calligraphy has some characteristics and components that made the visual artist respond to them within his traditional and contemporary artworks, the most prominent of which are the following:

1- Arabic calligraphy and the aesthetic of vertical and horizontal extension:

The characteristic of extension and erection to the top is a property inherent to some vertical letters such as Alif and Lam, and it is also formed in the lists of some letters such as Taa, Zaa and the like, so that it gives the artist or calligrapher the possibility to control their lengths, which verifies images of artistic rhythm that arise from their gradual repetition, to give dimensions of visual depth and reflect the meanings of glory and transcendence when formulated within the whole of the artwork, and in return for that comes the characteristic of the numerator in some letters of the line Al-Arabi, which has the possibility of sequential horizontal extension on the lines of writing" and is called the middle horizontal letters such as baa, kaf, dadh, sin, haa and the like, which carry expressive visual qualities that increase the sense of stability, sequential and continuity, according to the processes of kinetic transmission of the

line body to occupy the horizontal space between its borders on the surface of the metal artwork, (Abdel Fattah, 1992).

2- Arabic calligraphy and the aesthetic of circulation:

It is one of the characteristics of the separate letters of Arabic calligraphy in writing that allows the possibility of arching its external form in different formal formats between concavity and convexity, and at different levels in the intensity of the curvature, and among those letters Haa, Ain, Sin, Yaa and the like, which the artist or calligrapher could invest in following them as vocabulary within the field of artwork to evoke a sense of direction of movement and reflect the meaning of dynamic energy on the morphological surfaces, according to the variables of the characteristic of their rotation and positions, as well as the levels of their curvature between them in The shadow of the components of its construction symmetry, entanglement, overlap or superposition, and it has been possible to benefit from this formal component within the printed work with the printing techniques in question, investing in a number of performance variables in the methods of formation in the style of stencil printing, templates and synthesis with appropriate materials to design the Arabic calligraphy letters externally.

3- Arabic calligraphy and the aesthetic of rubber and intolerance:

They are artistic components that enable the formal treatment of the letter according to the formulation within the visual field of the formal work, as it depends on the variables of the structure of the letter in the space it occupies or the space in which it is located on the floor of the artwork, and from the letters that can achieve the characteristic of rubber Ra, Dal, Waw and the like, while the integration arises from the pressure of the letter and its voluntariness within a specific body so that it requires reducing or shrinking its body according to relationships of correspondence, symmetry or overlap to gather parties The end of these letters together in a unified formal direction within the design whole, and accordingly, this aesthetic has its impact on the formulation of the artistic work printed with appropriate printing techniques subject of research and the acquisition of some letters expressive qualities of the act of reciprocating movement and the compression and rarefaction it achieves to give mutability in its structure and employment in new artistic formations within the work.

4- Arabic calligraphy and the aesthetics of falsification and modification .

It is among the elements of Arabic calligraphy that allows its formulation within a formal template with geometric angles such as the square, rhombus, rectangle and the like, or in an organic template inspired by human, animal and plant shapes according to the decoration and modification that depends on the confluence of the letters of writing with a vertical character with horizontal lines to adapt them in the space allocated to them, in order to occupy their space and the consequent infliction of cases of shortening, lengthening, bending and insertion in the form of the letter, so it turns these spaces into readable writing according to an equivalent relationship between The letters on the floor and the space subject to the decoration, "and then the space becomes a material of the same work or an integral part of the shape, and the letter within the total entity of the work is an element that has the ability to connect the shapes and their aesthetic relationship to each other until the formal spaces dissolve with the floor to give the character of sobriety within the work" (Mustafa Muhammad Rashad, 1988).

5- Arabic calligraphy and the aesthetic of whiteness:

Some letters contain spatial openings within their formal form called the bayad hole, and it is estimated by the size of the letter so that its design dimensions can be changed to give it special aesthetic qualities during its formulation within the surface of the artwork, and the ability to modify the form may be related to giving unfamiliar levels in the composition that results in a change in the expressive dimension by these letters include Al-Saad, Al-Ain, Al-Qaf, Al-Haa, Al-Waw and the like, and the artist has used the letters that formal denominator for these letters on the media of his formative materials Different reflected them variables in the composition and formulation reached the extent of giving them special sentences exaggeration or reduction or smashing in the amount of the proportion of its size relative to the size of the letter itself, and in the printed workpiece subject of the research has been addressed property

whiteness according to different performance formulations, which varied angles of tendency to highlight the aesthetics of the craft on the work surface.

6- Arabic calligraphy and the aesthetic of non-Arabs and formation :

“It is a characteristic that distinguishes some letters from others in reading by attaching dots to them. It also increases the formal and aesthetic dimension of the letter and contributes to giving it a functional and moral dimension. Dots take several forms, and they may be in the form of a round, square, diamond, or triangle” (1) They also differ in their sizes and positions, between contact, juxtaposition, or overlapping, whether with the letter itself or with its counterparts within the visual field of the work, while the aesthetic form is attached to the letters of Arabic calligraphy with grammatical signs “for the purpose of achieving grammatical significance and correct reading, and they include the signs of sukun, fatha, kasra, and damma, which is a unique characteristic. It contains Arabic calligraphy alone” (Mustafa Muhammad Rashad, 1988 AD), This has appeared in some of the plastic artist’s works as alternatives to decorative elements and in filling the space between letters as a contribution to adding aesthetic, plastic and expressive dimensions to the surface of his artistic works. This has clearly appeared in the printed work by taking advantage of the aesthetics of formation with the silent sign, which has multiple sizes between zooming and listening R and agree Relationships of juxtaposition, tangent and superposition.

Font types:

Arabic writing in the rest of the countries conquered by Islam received a lot of attention and care what no other language received and the Islamic peoples excelled in Arabic calligraphy and varied forms, doctrines and models and gave each people of its soul the characteristics of its advantage. Bin Muqlah shortened the fonts to six lines as mentioned before, and then increased their number after that, but declined with time and remained the most used fonts and limited to seven lines: Kufic calligraphy, Thuluth calligraphy, Naskh calligraphy, Ruqa'a calligraphy, Diwani calligraphy, Ijazah line, Persian calligraphy.

Thuluth line:

Thuluth script is one of the finest Arabic scripts, in which Qur’anic verses are written on plaques that adorn the walls of homes in our current era. It is a script characterized by the elongation of its letters, the roundness of its spaces, and their adhesion to each other. The ends of the letters of words overlap with each other in a balanced and harmonious manner, and one of the characteristics of this is The calligraphy has the ability to form its writings into different forms and forms of varying sizes, which made it an official calligraphy in decorating Islamic buildings, copying the Qur’an, and applied artifacts. In the Mamluk era, this calligraphy was distinguished by the length of its upright letters and the large size of its horizontal letters. The letters of the Thuluth script were distinguished by their flexibility and their resistance to rotation, ascent, descent, composition, and artistic formation, which led to the fulfillment of the artist’s desire to add the decorative and floral elements that were used in Kufic scripts, which led to achieving different spaces with decorative texts alike in the same exquisite manner and style used by the lush and flowery Kufic script. The floors of his writing were decorated with exquisite securitization elements. In addition, natural elements were added to the decorations on the body of the letter, as in Figure No. (6).

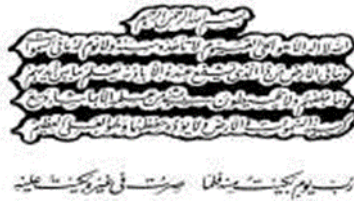


Figure (6) shows the third line

Persian calligraphy:

This line appeared in the early third century AH after the Naskh line, and the Iranians call it the Nasta'liq line as it mixed between the comment line and the Naskh line, and is characterized by its oblique lines and thick letters sometimes and sometimes thin, and this line was used in the writing of poetry

collections, Quranic verses and tombstones, and this line was known at the beginning with sharpness and weight of letters and recently emerged from it a new style tends to soft and spontaneous as in Figure No. (7).



Plastic features of Arabic calligraphy

- Design of writing decoration from a letter or letters from a word or words.
- Extreme malleability and the ability of letters to stretch and shape and make different patterns and structures.
- Decoration with words and letters in a variety of shapes and designs, successive and repeated.
- Arabic calligraphy is characterized by shorthand that each letter has a shape in the first middle and end of speech.
- Arabic calligraphy creates harmony in mass, volume and movement.
- Arabic calligraphy is distinguished by its diversity, sensual and artistic rhythm.
- There is a philosophical dimension for those responsible for Arabic calligraphy, meaning it leaves a stamp that carries its spirit.
- Drawing letters in different geometric shapes such as circle, square, etc.
- Diversity of spaces between large and small letters and words.

Drawing the plastic features of Arabic calligraphy

- Epigraphic decoration.
- Decoration by crafts.
- Decoration with a word and more.

Writing decoration: It is the stage of great civilizational development witnessed by Arabic calligraphy, and it is writing in a decorative way and not in the usual form, such as the decorations recognized in the forms of plants, animals, etc., but the first to introduce the system of writing decoration is the Arab Muslim artist, who transferred writing from poetry and paintings, to buildings, utensils, houses, glass, textiles, carpets and others, and the role of writing decoration was not limited to The plastic features of Arabic calligraphy, highlighting the identity and creativity of the Muslim artist, but also served as a documentation of history and events of the era.

Decoration by letter: This distinctive plastic method of Arabic calligraphy is diverse and multi-styled and shaped, as the letters are characterized by voluntariness and extreme flexibility in extending them, writing them vertically, horizontally, in the form of geometric shapes, rotating them from top to bottom and vice versa, writing them in a repetitive way intertwined, spaced or reflected, we present the following forms of the method of decoration with letters in Arabic calligraphy, which was used by the Arab artist in the decoration of palaces and mosques. As in Figure (8)



Figure (8) showing the decoration with the letter

Decoration with a word and more: From drawing the plastic features of Arabic calligraphy, is the decoration using words, whether with one or more words, and thus eventually reaching a beautiful decorative writing, the method of decoration with words is flexible, in which the personality of the artist appears, also characterized by the difference in diversity and sensory and artistic rhythm from one artist to another. , as in Figure (9).



Figure (9) illustrates the decoration with one or more words

Plastic decorative features in Arabic crafts

- Colors.
- Zoom in.
- Curvature, Transform and Rotate.
- Variations of rhythm and artistic taste.
- Extension and curvature like in the type of Persian calligraphy.
- Letter Geometry.
- Diverse styles in one letter.

The third axis: synthesis with different environmental materials:

The concept of assembly art:

The artistic movements came in the fifties and sixties as an extension and honest translation of the thought of the society of the twentieth century. Some artistic movements of industrial and consumer waste for daily life were taken as a source for building works of art and considered that popular culture is part of the product of the industrial and technological revolution, everything used by man is capable of production, change and development, and not only dealing with industrial production on its utilitarian value directly, but the possibility of seeing it in an abstract manner employed in other works, so the arts in the sixties met the demand of the masses and art became like an industry in production and spread, and some artistic movements came to assert themselves and as a reaction to the rise The value of the prices of some works of art In this period, new artistic movements emerged that called for the need not to treat art as a commodity, but as a pure activity commensurate with the human spirit and civilized values.

(19)

Aggregation as a term in art:

Dubuffet went on to explain this new type of assemblage art as "the art in which the assembly of elements from reality is formed to extract many of the boundaries between oil painting and sculpture in favor of the idea, which is the arrangement of parts and elements."

Assembly is a technical method that appeared in the arts of modernity and developed in the arts of postmodernism in the sixties as an artistic trend based on the expression of different materials, whether nature or semi-manufactured or ready-made on the surface of the work, whether flat or stereoscopic, and here the composition plays the primary role in the work and the plot of the composition is a result of the artist's experience, artistic culture and unbridled imagination together, taking into account the foundations of design and artistic and aesthetic values.

Through all of the above, the research sees that the art of assembly is not the assembly of objects, raw materials and others in an artistic framework only, but the assembly has its own philosophy in containing all the raw materials and forms in a homogeneous coherent and strong artistic framework based on the plot of composition and the harmony of its own vocabulary, which is the elements that the artist forms and expresses through them, these vocabulary is all that the artist's hand extended to him from natural or industrial raw materials formulated in an artistic formulation that carries many diversity in Tactile and formal values contain among themselves the aesthetic values of all the vocabulary included in the work characterized by unity in a complete framework that carries the meaning of integration between the materials and the content of the work and its composition and the distribution of its vocabulary on its surface or adjacent to each other and the different techniques for each material, whether in its flat or stereoscopic form. It depends on the use of ready-made parts and components of the natural environment and manufactured and employed in works that combine the art of printing and artistic work, achieving integration between the work system through the plot of the composition and the extent of the composition and harmony of the materials used and the integration of each other within the artwork.

The research believes that the field of artistic works is a fertile field that allows freedom of expression with various raw materials consistent with the art of assembly in the methodology, performance methods and various techniques, but rather increased by many and varied techniques related to each material separately, through which the diversity in the tactile and formal values on the surface of the artistic work based on the method of assembly, which depends mainly on the extent of the integration of the whole in the sum of its parts, ie the integration of the formal construction and the employment of raw materials in an artistic framework that carries the artistic and aesthetic values of the design construction Based on the artistic work, whether two-dimensional or three-dimensional.

Second: Practical Framework:



This is through a self-experiment to benefit from the results of the study in the theoretical framework, where experimental applications are conducted based on three axes, namely the axis of aesthetics of Arabic calligraphy, the axis of synthesis of the remains of environmental materials, and the axis of the aesthetic aspect with different printing techniques and linking them. The research aims to introduce new entrances to the printed art painting by employing the remnants of the various materials found in the environment in new formulations based on the aesthetics of Arabic calligraphy and the beauty of the form and the unity of output. One of the most important findings of the current research is that it is possible to benefit from the remnants of environmental materials to employ the aesthetics of Arabic calligraphy with different printing techniques in obtaining new plastic aesthetic values in the printed art painting. .




The applied aspect of research

First: Description of the printed suspensions

Table (1) shows a description of the printed artwork executed

Profile	Hanging(1)
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<p>Materials used: stencil pieces - straight line templates - canvas board - compressed cork</p> <p>Technique: stencil printing and templates</p> <p>Implementation steps: - Choosing the appropriate design to be implemented - Implementing the design - Cutting the sentence in Arabic script with a scalpel on the compressed cork, then pasting the word in the appropriate place for it in the design. - Finishing the artwork</p> <p>Description: The design consists of the phrase (Muhammad is the Messenger of God) cut out on compressed cork on which wax glue was applied and colored. The background consists of overlapping shapes executed using stencils and templates.</p>	
Profile	Hanging(2)
<p>Materials used: stencil pieces - canvas board - compressed cork</p> <p>Technology: stencil printing</p> <p>Implementation steps: - Choosing the appropriate design to be implemented - Implementing the design - Cutting the sentence in Arabic script with a scalpel on the compressed cork, then pasting the word in the appropriate place for it in the design. - Finishing the artwork</p> <p>Description: The design consists of the phrase (Allah) cut out on compressed cork, on which white paste was applied and painted. The background consists of overlapping shapes executed using the stencil and molding technique.</p>	
Profile	Hanging(3)
<p>Materials used: stencil pieces - canvas board - compressed cork - cloth lace</p> <p>Technology: stencil printing</p> <p>Implementation steps: - Choosing the appropriate design to be implemented</p> <p>- Implementing the design - Cutting the sentence in Arabic script with a scalpel on the compressed cork, then pasting the word in the appropriate place in the design. - Finishing the artwork.</p> <p>Description: The design consists of a sentence (In the</p>	

<p>name of God) cut out on compressed cork, on which a stencil was placed and colored. The background is transparent paper that has been creased in order to obtain different textures, and overlapping shapes have been created using stencils and templates on this background.</p>	
<p style="text-align: right;">Profile</p>	<p style="text-align: right;">Hanging(4)</p>
<p>Materials used: stencil pieces - pigment colors - canvas board - compressed cork - plastic spoons and forks - corrugated paper</p> <p>Technology: stencil printing</p> <p>Implementation steps: - Choosing the appropriate design to be implemented - Implementing the design - Cutting the sentence in Arabic script with a scalpel on the compressed cork, then pasting the word in the appropriate place for it in the design. - Finishing the artwork</p> <p>Description: The design consists of a sentence (Praise be to God) cut out on compressed cork and then colored. It consists of a large sentence and a small sentence, while the background consists of overlapping shapes executed using stencils and templates.</p>	
<p style="text-align: right;">Profile</p>	<p style="text-align: right;">Hanging(5)</p>
<p>Raw materials used:</p> <p>Stencil pieces - - canvas board - compressed cork</p> <p>Technology: stencil printing</p> <p>Implementation steps: - Choosing the appropriate design to be implemented - Implementing the design - Cutting the sentence in Arabic script with a scalpel on the compressed cork, then pasting the word in the appropriate place for it in the design. - Finishing the artwork</p> <p>Description: The design consists of a sentence (Oh Friendly) cut out on compressed cork, on which a lace of paper was placed and colored. The background consists of overlapping shapes executed using the</p>	

block technique.	
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And touches were implemented live.	
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Results and recommendations:

First: Results:

The search experience yielded results:

- 1- Achieving plastic and aesthetic values of the aesthetics of Arabic calligraphy, formulated artistically using stencil printing and woodblock printing.
- 2- Printed pendants can be enriched by using different environmental materials in a contemporary style.
- 3- The hypotheses were verified and it was proven that the plastic capabilities of the Arabic calligraphy movement can be used to create printed artistic works by combining environmental materials and hand printing techniques.

Second: Recommendations:

The research recommends the following:

- 1- The research recommends developing the ability in the field of understanding the different calligraphic rhythms of the movement of Arabic scripts.
- 2- The need to pay attention to printed pendants using modern techniques, theories, and treatments that will ensure their survival for a longer period.
- 3- The research recommends increasing interest in studying modern scientific theories and trying to apply them in the field of textile printing design, because these studies are of great importance in increasing the capacity of educational and industrial institutions working in this field.
- 4- Conducting scientific studies of modern artistic trends and trying to invest in them to enrich the educational aspect and find various experimental approaches.
- 5- The necessity of benefiting from the aesthetics of Arabic calligraphy and the various artistic values of Arabic calligraphy 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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