

Experimental Approaches to Typographic Methods that Achieve Tactile Images and Design Richness of Pendants

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Abstract

Since the beginning of the twentieth century until the present time, artistic trends have increased and multiplied in a way that exceeds what came in the paths of arts from previous eras, as they give us lessons in freedom from traditional materials and responding to various new materials. The contemporary trend in the field of manual printing is no longer limited to the use of a single material or technique or a unique method, but there are many styles, materials and printing surfaces after what was specialized in printing textiles in particular. There are many printing surfaces of natural materials such as wood, natural leather and natural cork. And manufactured materials such as glass, manufactured wood and plastics has varied these raw materials between soft surfaces and flexible raw materials and between hard surfaces and hard materials has directed these surfaces to the uses of dyeing materials different from what was used in the printing of textiles such as the use of glass colors, ceramic colors, colors of Acre Ylik, plastic colors. There are no longer materials limited to the field of art without the other, the outlook has changed to address the artwork, whether through practice or reception, the artwork in the end is a visual perception that reflects the feelings of the artist and his thoughts and feelings and addresses them in the forum and seeks to that artist with all his capabilities and skills as an employee of the surfaces of the different materials in his hands, including the formal characteristics and plastic features through printing them with a bass Different artistic typographic to achieve different tactile and linear effects. Therefore, because the artist in the twentieth century resorted to the distance from imitating reality and interest in the essence and rebellion against everything that is apparent until he reached the abstraction of everything about his external appearance and helped by the emergence of modern technology and scientific development, abstraction in art is only a process of getting rid of natural visions to reveal things with their latent artistic meanings. Therefore, we tended in this research to identify the plastic values found in abstract art and take advantage of these values in the work of contemporary designs using different printing methods. Its types and plastic values found in calligraphy and color, clarifying the concept of abstract art, the characteristics of this art and the types of abstract art. The research problem lies in how to benefit from the effect of linear and color contact with printing methods through experimentation in different materials to enrich typographic designs with abstract values. Therefore, we have made a set of proposed designs and were implemented using printing methods on different surfaces of materials, and employing those designs to flat and stereoscopic works has used the descriptive analytical approach and the experimental

approach to compare and analyze the results and the most important results, reached by the study diversity of tactile and linear effects that can be achieved by printing methods on different surfaces.

Keywords: Experimental approaches- to typographic methods - tactile images - design richness - pendants.

1. Introduction

The experimentation in art is one of the most important ways that help the artist to develop and grow and through experimentation the artist reaches a number of assumptions and plastic solutions depending on artistic observation and his creative potential to reach works of art to achieve through which his individuality and ability to innovate. Techniques developed to link art with science and one of the most areas of experimentation in the field of textile printing is abstraction as it is one of the important stimuli inspiring the artist in the field of the creative process to reach solutions plastic aesthetic pure abstract away from the external form of things. To specialize. Thus, the material has become in a state of rapid development and change that keeps pace with the times to serve as a means of expression appropriate to the nature of the era, and exciting for the expression of the artist due to its multiplicity, the diversity of its compositional properties, and its surface potential through the body, shape, color, texture, in addition to those plastic capabilities that the artist adds to it through his experimental practices. "Modern art has given direct lessons in breaking free from traditional academic materials and responding to new materials that the innovative eye can listen to in artistic forms of creativity and innovation," he said. (Mahmoud Bassiouni, 2002)

Studies in the field of textile printing have tended to pay attention to adding intellectual dimensions and aesthetic visions, enriching the fields of research and experimentation in adding methods, performance methods and innovative techniques to achieve innovative formulations that move away from the traditional in solving technical problems related to the treatment of printing surfaces in order to enrich the printing artwork and emphasize creativity. "Experimentation in art is not just a new art formation as much as it is a behavior that helps the growth of innovative performance and plastic fluency by displaying aesthetic aspects". (Hoda Zaki, 1979) Experimentation often depends on plastic media, the most important of which is the material, as the material in the field of manual printing "serves as an important expressive entrance to the implementation of innovative works of art by starting from the potential of these various plastic and expressive materials, and dealing with the material from this point of view depends mainly on experimentation by the practitioner of art" (Randa Nadi Suleiman Ahmed, 2011) "The field of textile printing and its performance methods and methods is one of the plastic fields that keep pace with the changes of the times, in which experimentation expands to discover its aesthetics and plastic potential, with its associated materials, tools and multiple performance methods as experimental variables". (Noha Jamal Al-Sayed Al-Ahwal, 2013) The different printing surfaces are artificial leather, natural, wallpaper, corrugated cardboard paper, transparent plastic, wood and wood veneer, PVC with color and tactile effects of industrial materials and nature. It carries a variety of artistic influences and values that are evident in the

plastic elements of line, point, space, color and texture, as ready-made printing surfaces, which can be used in plastic form to print with printing methods to make different linear and color tactile effects inspired by abstract art to create formulas, relationships, changing visions and aesthetic dimensions of the printing panel, which is an intellectual starting point for design inspiration and expressive fluency to achieve solutions and New printing treatments enrich the printing plate in particular and the field of textile printing in general. Through the development of various plastic relationships on the surfaces of different materials that carry tactile and color effects between them and the bodies represented in the abstract elements printed in different printing methods, make sure plastic values and aesthetic images allow the creation of solutions and treatments for printing paintings. Different printing methods in the work of designs The researcher also tended to choose some soft materials that can be formed, which are flexible and easy to experiment with to learn about their different plastic capabilities and what they can add to the field of manual printing of various expressive and innovative possibilities, especially in the field of stereoscopic formation of the material and achieve the third dimension. Abstract art and linking them and clarifying the concept of texture and calligraphy and its types and the plastic values found in the line and color and clarifying the concept of abstract art and its characteristics and types using the descriptive analytical approach and the experimental method.

Search problem:

1- How can the effect of linear and color textures be used to achieve design richness of the pendants through experimentation in different materials?

Research hypotheses:

1- Taking advantage of the effect of linear and color contact through experimentation in different materials can enrich printing designs.

Research Objectives:

- 1- Reaching new artistic formulations through experimentation on different surfaces
- 2- Achieving new formulations and plastic solutions using various printing methods.
- 3- Identify the characteristics of different materials suitable for printing on them .
- 4- Taking advantage of the plastic and tactile values of different materials in order to develop designs using printing methods.
- 5- Production of printed paintings in which the abstract trend is clear to achieve a design richness for the pendants .

Search limits:

- 1- Use transparent and opaque pigment colors and colored dyes.
- 2- Printing with printing methods that achieve design richness for pendants.
- 3- Experimental practices and self-applications of the researcher are implemented on the surfaces of different raw materials

The importance of research:

1- Detecting the characteristics and characteristics of different surfaces to achieve tactile, linear and color effects by printing methods.

2- Achieving tactile, linear and color effects associated with the abstract direction.

Search terms:

Raw material surfaces:

They are different materials, whether natural or industrial, each material has its own shape and has different texture effects, as the application process is affected by printing by the characteristics of the materials used according to its type, thickness, texture, and its ability to absorb printing pastes. Diverse in enriching the plastic values of the elements of the artwork and to give more diversity to the printed surfaces.

Experimentation:

"It is the attempts produced by the researcher in order to achieve a specific goal, where the inputs of the artwork are subject to a set of procedural controls of switching and expression within the framework of other constants in order to reach the discovery of new solutions and rules for construction and freedom from traditional solutions familiar in formation" (Haidy Mahmoud Hussein El-Gendy, 2006)

2. Research Methodology:

The current research is based on

1- Descriptive analytical approach: through an analytical study of the surfaces of different materials, the study of linear and color tactile values and a study of abstract art and its characteristics and types.

2- Experimental approach: by taking advantage of the effect of linear and color contact in the marbling style through experimentation in different materials to enrich typographic designs with abstract values.

First: Theoretical Framework:

1- It deals with the definition of tactile, color and linear elements.

2- It deals with the identification of different surfaces and materials for printing on them.

3- Identify the plastic and aesthetic possibilities of the different typographic methods used in the research.

4- Identify the abstract trend and its characteristics.

Second: Practical Framework:

This is done by benefiting from the results of the study in the theoretical framework

- 1- Conducting applied experiments by taking advantage of the effect of linear and color contact with different printing methods through experimentation in different materials to enrich the printing designs with the plastic values of abstract art.
- 2- Conducting stereoscopic experiments from soft materials by combining more than one material and a different typographic style.
- 3- Adding variables such as transparent and opaque pigment pastes, and the use of dye, in addition to color values variables.
- 4- Providing results and recommendations in light of the results of the exhibition

First: Theoretical Framework:

Texture:

Texture is all you can feel with your hand or eye. Any distinctive characteristic of the properties of the surfaces of materials, which are formed by internal or external components and by arranging their molecules and systems of creation in a pattern that is evident through the general features of surfaces and the resulting tactile images of a variety of images, and we learn about this property through the sense of touch . The texture of the surface appears as a result of the interaction between the light and the surface modalities in terms of (roughness - softness - degree of gravity) The intensity of the lights reflected from the surfaces of the materials and the ways of reflection reflect the sensory qualities of the material such as (hardness - softness - lightness - heaviness) and other qualities that some made the beginning of the study of beauty. We look at surface values as the texture of surfaces as felt by the hand, but they are also as felt by the mind because in the mind a tendency to describe visible surfaces as rough or smooth as the mind associates these visual qualities with movement , and classifies the contact of surfaces in terms of degree to contact (smooth, rough, regular, irregular).

Font definition:

The line is an important plastic element for its main role in building the artwork, where hardly any design work is devoid of the line element, although to varying degrees. The line can be adapted into simplified natural shapes in the form of butterflies, animals and birds.

The line also has been defined by another researcher who indicates that the line has a wide range in the expression of slow movement, fixed, or fast and has the ability to highlight the mass, texture, light or shadow as it emphasizes the shape. And the limited spaces or blocks in which the line is formed according to the artist's style of forms and the line is of meanings and connotations. The lines are the guide that leads the eye to the center of attention in the image, but they also carry a message or idea that the photographer wishes to convey to the seer and be loaded with meanings or sensations even if the image is no more than a set of lines. When the artist uses lines to divide the space, he is interested in finding breaks between them, if the space is divided into equal sections realized by the mind quickly and left them for the voidness of their form, which calls for continuation and reflection, and on the contrary, if the artist induced the activity of the seer's mind to build an aesthetic relationship between one space and another, in this case it satisfies him to participate in this aesthetic problem and the lines have a psychological

effect inspired by the seer, it is noticeable that the stepi, which extends vertically from the bottom of the frame to the top seems fixed, it is neither ascending nor is it descending because the boundaries of the frame stop its movement to both directions and the line has many functions, including a sense of movement within or around the space, because of the line of the ability to make the eye follow its movement wherever it goes.

Font to create dynamic motion fields:

The line arises as a result of starting from the center of a kinetic energy latent in it that takes its course in a special direction according to what is required by the plastic formulations of the artwork, so it is the first source for the establishment of the fields of movement, it has a beginning and an end, and the place of the beginning and end of the line is important as it affects the relationships within the space and during the various surfaces where the movement emerges when it draws attention to one of its ends, "it is the guide that leads the eye to the center of attention", and it transmits movement directly according to its directions, and it is also the source of movement In bodies and shapes, where their kinetic value is derived from their outer borders or main axes, where the line plays the role of the perimeter or edge of the shapes, whether flat or stereoscopic, and thus determines the shape of the shape, and these surrounding lines may separate the shape into individual shapes with different values, including linear values, tactile values and linear cadastral values, and these values depend on the quality of the lines and their positions, as well as where the movement of the lines performs two functions at the same time, one of which is notJubbah which is the determination of the shape and the other negative, which is the limitation of space, and therefore it separates the color spaces and appears in their limits and acquires rhythms of kinetic from the juxtaposition of color spaces and contrasts, and the line is a source of movement enriches the surfaces and highlights the linear texture through surface values, whether the flat has a soft appearance or rough appearance and these values give movement to the surface through the possibilities of the multiple line, which are more valuable the more diversified, as the researcher believes that those plastic characteristics that characterize the lines contribute In :

- Identify and create different spaces, whether geometric or representative- Sense of movement within the artwork - Clarification of depth (third dimension)
- Creating a rhythm of movement between spaces - causing optical illusions as a result of diversity in the width of lines

This relationship is derived from the movement of the various lines that are characterized by dynamic rhythms, as they vary and change through the characteristics of the line if they add more dynamism to the form of movement, so this part deals with a study of the types of movement of the various lines and their rhythmic variables as follows:

Movement of lines:

The line in its basis is the result of the movement of a point in a direction, that is, the line is based on a movement that has a direction, and the movement of lines can be expressed through the direction, the type of line (its shape) and this movement is confirmed through the artist's experience and artistic perception, as the artist may combine different types of lines or opposite

directions, and the more the directions and lines vary, the greater the sense of dynamism within the artwork, the lines have latent kinetic energy, and the repetition of lines that belong to one family confirms the movement. As in the works of Breadgate Raily, noting that fine lines thickness have a powerful and effective visual effect. The movement of the lines can be classified into the following::

1- Straight line movement:

Straight lines are characterized by strength, rigidity and glory, they are more stable and specific to the horizontal, vertical or oblique direction, and each of these directions gives a certain kinetic property to the straight lines in their different positions, and in this regard one of the researchers mentions that "straight movement directions are the first property of the dynamics that add to the straight line a spatial characteristic, and accordingly the dynamics of the straight line vary from one situation to another, so it advances in the horizontal direction and mediates in the vertical direction and increases in oblique directions, They are the three modes of straight line motion" and a straight line "is a point moving in a fixed direction in straight motion leaving a trace that confers kinematic value".((Sanzmarez Maurice

A- The movement of horizontal lines: The movement of straight lines in the horizontal direction is characterized by stillness, stability, comfort, horizontal extension and horizontal breadth, and is represented in the ground line, horizontal line, stagnant water surface.

B - the movement of vertical lines: It is a line perpendicular to the horizontal line, a dynamic line affected by two opposing forces, one of which is the force of ascending to the top and the other the force of gravity to the bottom and therefore characterized by growth and ascent to the top and the other the force of gravity to the bottom and therefore characterized by growth. Saud to the top and descent to the bottom, which is given a sense of strength, solidity, ascent, growth, greatness and glory.

C - the movement of oblique lines: It is the straight lines tilted between the horizontal direction and the vertical direction, that is, it is the path that arises from the movement of the point of convergence of the horizontal axis and the vertical axis in all directions and oblique paths are more dynamic than vertical and horizontal paths, which are paths that give a sense of upward and descending movement simultaneously.

2- Non-straight lines: curved lines - curved lines - flowlines

3- Movement of composite straight lines:

Composite lines depend in their components on the repetition of one or more types of lines in certain ways, and compound lines may be derived from a straight or non-straight line and sometimes combine straight and non-straight lines at the same time, and composite linear **movements are determined as follows:**

1- The movement of parallel lines: The two parallel lines are straight lines in one direction that do not converge no matter how extended, and the distance between the two parallel lines is fixed, and their movement is a kinetic path to repeat these parallel lines, that is, they move in the direction of their repetition, and the more they increase their potential kinetic power and become

more dynamic with the change of their rhythms, and parallel lines may take a horizontal, vertical or oblique position with a difference in thickness, thus achieving a kind of difference between them that makes them more diverse, and despite their parallelism, when Their repetition evokes motor rhythms that depend on the change in

A- Situation (convergence, divergence)

B- The lengths and thickness of the lines achieve a kind of gradient and contrast, making them more rhythmic with the achievement of depth and movement into the artwork, which suggests the third dimension and thus it gives this illusion of dimension on the flat level.

C - Directions of movement, balanced lines take directions multi-mode of horizontal, vertical, circular or oblique, and this movement is characterized by unity and diversity, and accordingly, these parallel lines variable in length, thickness, rate of movement, position, provoke a variety of dynamic rhythms depends on the extent of convergence and divergence (relative relationships and rhythmic distances) between the lines.

2- The movement of broken lines: It is a movement of different directional oblique based on a straight line bent in two opposite directions along a longitudinal (straight, curve, circular) and its dynamics increase whenever the rhythms of the line change, and it is called the broken line, which is similar to the wavy line, but the change in direction is sudden, i.e. at angles and depends on the repetition of straight lines converging up and downward(17-Doaa Mansour Abu Al-Maati, 2000) In many situations of the shape of the movement (horizontal, vertical, oblique) and when repeating the broken line in parallel, a movement is achieved in the direction of parallelism and its path is determined by the convergence of the points of convergence of the rise and fall of the broken line and illustrates the following figures (5) and dynamism is achieved through the diversity of these directions.

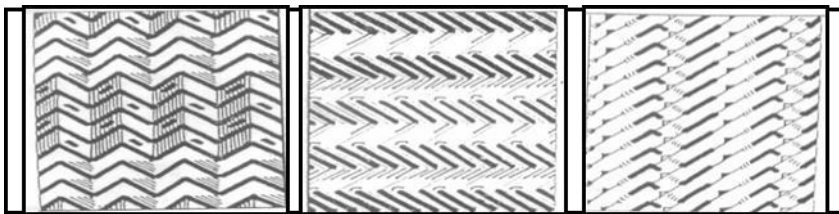


Figure (5)

Dynamism in refracted lines is also achieved through the change of rhythmic systems and also through the change of variables of the formative characteristics of the broken line, namely:

A- Line refraction lengths B- Thickness of line refractions C- Angles of inclination of lines.

Dynamism is also increased by gradation in one or all of these variables or variation in one or all of these variables.

3- Movement of opposite lines:

They are lines that move in different directions so that they meet each other at a point .

a) Converging lines: B- Perpendicular lines: as in Figure (6).

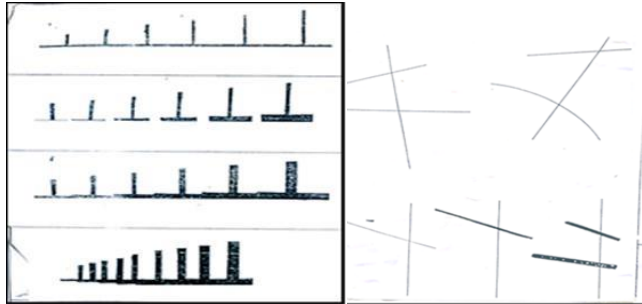


Figure (6,7): Showing models of vertical perpendicular lines in rhythmic movement that changes uniformly in a horizontal direction

About Saad Abdul Majeed p. 110

C- Intersecting lines: as in Figure (7). D- Closed convergence lines:

E- Radiant lines: F- Interlocking lines:

In reviewing the type of movement in the various types of lines mentioned above, it turns out that they can create some functions such as:

(Definition and identification of shapes - adoption of the design structure - restriction of space in the design - separation of color spaces - creation of surface and tactile values - achievement of linear rhythm - creation of contrast in shadows - achievement of unity of composition - creation of optical illusions - realization of superposition and intersection of shapes - expression of radiation and assembly - illusion of the third dimension in design - achievement of contrast - creation of gradation in shadows - achievement of a sense of movement - creation of angles).

Surfaces of materials used in printing:

1- Wallpaper: It means the paper that enters into the composition of the plastic material that gives it a kind of voluntariness in the formation as well as a kind of protection against moisture, light and friction.) Nadia Ibrahim Ahmed Shaalan (2007), and this material is characterized by voluntariness in the formation and can exploit the distinctive contact of this material to enrich the printed artwork and has the ability to receive colorants, inks and various paints and through the distinction of this material softness it can be obtained different plastic formulations of three-dimensional shapes and all methods of manual printing. (5)

2- Stencil paper: It is a transparent plastic paper sheet.

3 - Polyvinyl chloride :

"It is one of the plastics that softens by heat P.V.C in the form of white powder "powder" in the test tubes, and due to the softness of this material facilitates the formation processes to achieve the real third dimension, as well as its ability to print all printing methods on it, it is a material with wide possibilities for experimentation and scientific and technical research on it.

4- Natural cork: It is a thick soft crust that can be removed from onyx and large branches, and this material is used because of its texture and color that help enrich the work with artistic values and such surfaces receive various pastes, inks and printing and non-printing colors, and the third dimension can be achieved after making application to it at different levels easily and easily. (Nadia Ibrahim Ahmed Shaalan (2007)) One of the advantages of this soft material and ease of formation and also its susceptibility to printing and non-printing components and can print all methods of manual printing on it and this appeared through experimental practices.

5- Natural leather: It is one of the organic raw materials that go through preparatory processes to give it resistance against damage, and with the development of industry in modern times, imitation skins were made for natural leather, and these artificial leather came with multiple images and contacts as an alternative to natural leather, which gives the same possibilities and is characterized by large surfaces. It allows printing on natural and artificial leather to achieve multiple formative values that differ from the resulting values of printing on fabrics because of its different contact and nature of the surface. As well as for what can be printed with different typographic styles on it. (8)

6Wood veneer: thin slices of wood of consistent thicknesses, cut by peeling, slicing or sawing logs. These materials are characterized by voluntariness in the formation and can exploit the distinctive contact of these materials to enrich the printed artwork and have the ability to receive colorants, inks and various paints and through the distinction of this material softness, it is possible to obtain different plastic formulations of three-dimensional shapes by all methods of manual printing. These methods can be identified as follows:

Typographic methods used:

Marbling printing: Marbling is the art of producing forms with fragments similar to what is in marble, by printing cloth or paper in special colors floating on the surface of a liquid prepared foran expels colors up to float above the surface, and then they are formed in appropriate shapes before printing and these resulting shapes are transmitted to the fabric or paper by touching the surface of the liquid and watercolors are usually used in marbling as oil colors can be used. Marbling is one of the arts of manual printing Which is characterized by a great richness in the plastic capabilities, which are summarized as follows(9)

- The possibility of developing innovative performance methods that result in individual tactile effects.
- The possibility of using a variety of printing surfaces, so fabrics of different types can be used.
- The diversity of color materials, and the multiplicity of tools that transmit color and tools that move the color on the printing basin, which results in the production of various tactile effects.
- Produces unique printing works with one print and marble fragments that cannot be repeated.- It is possible to combine more than one color material by printing more than one color layer with various marble texture effects in order to enrich the aesthetic and plastic values of the printed work in a marble style.(17)

- Ease of pairing this technique with other printing techniques in order to enrich the artwork with tactile effects and marble fragmentations, which cannot be obtained by any other technique
- The possibility of employing printing works implemented in a marbling style because they are characterized by the stability of color materials on printing surfaces, and these surfaces can be treated in order to be characterized by the stability of marble tactile effects with no damage to their properties, so they can be employed in many printing products

Monotype printing: It is a printed effect from an ink-drawn plate on a glass or metal surface or any smooth, smooth surface that is not absorbable from printing pastes, and it shows how to transfer a color texture or texture print permeated by multiple tools over the smooth smooth surface to the surface of the paper or the surface of the fabric. The monotype style is particularly rich to the touch depending on the surface treatment of the pastes on the printing plate. (14)

Stencil printing: It is the discharge printing - and is the oldest and simplest manual printing method used and also in art education, and the stencil printing method achieves multiple plastic values such as opacity, transparency, superposition, color dimension, and the illusionistic third dimension. It is also characterized by its different colors, different color tones, low costs and ease of printing, and is also characterized by its delicate decorations

Direct Drawing: It can be implemented with doku pens or with different printing paste tubes, and these pens give various linear and tactile effects to distinguish them with ease of movement, fluency in forming lines, freedom of expression of movement and various tactile effects. And a quick way to decorate the fabric in a beautiful and artistic style, and an open style for creativity and expression in decorations and colors. The direct drawing depends in its designs in particular on the calligraphy element of all kinds, which is the direct source in the creation of its fields of movement through multiple paths, which determine its rhythmic variables

Spraying or spraying:

This method is considered one of the simplest ways and is summarized in placing the elements of units prepared by on a flat of paper or cloth in certain distributions and then spraying colors over these shapes using a simple spray tool, taking into account the accuracy when using this method, and this method contributes to giving multiple solutions to make multiple artistic effects by spraying different dyes in a variety of ways. The spray printing method is used in printing large areas, where it is often taken as backgrounds for designs printed in other ways and also contributes to linking the printed units to each other.

Silkscreen printing :

Silkscreen printing is one of the economical methods to obtain adjacent and overlapping layers of shapes and colors of various rhythms, which can be practiced to achieve different purposes at low prices and easy and affordable possibilities without the use of expensive tools, complex experiences or huge possibilities for processing and printing. Silkscreen printing can achieve different designs characterized by high artistic and technical values, it allows different treatments for one design by printing a number of colors where there is no maximum number of colors to be printed, and different relationships and different rhythms can be created by focusing and reducing the texture of one color through the number of times the color is pulled and overlapped

with each other, which results in different artistic aesthetic values of transparency and opaque style, which achieves richness in the implemented designs. It is the characteristics and capabilities of the thermal screen.

Features of silkscreen printing:

- The possibility of printing on various surfaces, shapes, materials, sizes and thicknesses.
- The possibility of obtaining non-specific artistic effects and techniques, such as those obtained from shading, charcoal painting, pen, brush, spray coloring... Other.
- The possibility of controlling the thickness of the ink layer. - The possibility of printing color images (gradient) in more than four colors.- It is one of the fast manual methods.- Can be printed in any form (flat, round). - Achieving various tactile effects.- The possibility of deletion and addition in the plastic vocabulary.- Overlay shapes in a partial or total style of design.- The accuracy of the printed form.- Duplication of the printed unit - There is no maximum limit to the colors to be printed.- Print color spaces easily and deeply
- Color mixing between two or more colors.- The accuracy of the porous texture of the screen.

Printing with thermal transfer paper: This method is characterized by the ability to print many different designs with multiple colors and also the ability to print high-quality designs and colors characterized by stability, and therefore this helped to increase the value of fabrics made of synthetic fibers, especially in some developing countries, which do not have the capabilities of advanced technology in the field of textile printing. In the artwork, it is characterized in printed colors, which gives the property of transparency, which will help in the work of new designs, so transparency is one of the important features in the method of printing by thermal transfer, which results from the total or partial overlap of printed contacts.

Aesthetic characteristics of thermal transfer paper printing:.Noha Mohsen, Abdel Razek, 2015(

- Can be printed on fabrics with a variety of textile compositions as printing surfaces .
- Maintaining the characteristics of the fabric in terms of texture and appearance.
- It is possible to print on a pre-printed or dyed canvas in lighter tones than the tones to be printed by thermal transfer.
- Speed, flexibility and ease in the technical formation through deletion, addition and compositions
- The method of printing with thermal transfer paper is economical.
- Achieve the values of transparency and may add an aesthetic dimension to the prints and emphasize the details in the background of the artwork, which increases the coherence of the design elements. Transparency is useful in giving the impression of mixing colors and also contributes to the emergence of parts of the artwork other than their original color as a result of the overlap of colors and light reflections and the appearance of some parts of the work and the parallel of other parts, all of which are dimensions that suggest transparency.

-Depth: The spatial depth of multiple tones is achieved as a result of color overlays, shapes and light, all of which emphasize the depth and color dimension

-Seeing parallel details within the artwork: The transparency printed in this style allows to see the shapes, lines, bodies, and touches the details inside, which helps in the appearance of the printed artwork in fine detail, and thus the printed artwork adds a new artistic value.

– Light and shadow: The temperature to which the surface of the fabric is exposed can be controlled so that a high temperature is used in some areas without others, when the temperature is lowered, light replaces the color with the image and the body determined by the artist, so some parts of the printed work appear more illuminated and some less illuminated depending on the intensity of light and the amount of heat.

-Lightness of form: Shapes and vocabulary printed texture typographic lightness, transparency in this technique suggests the lightness of elements and shapes despite the multiplicity of tactile effects overlapping

- Shape and floor: The transparency resulting from thermal transfer printing helps in achieving coherence between the shapes and the ground by exchanging the relationship between the shape and its background by controlling the temperature to give the light that confirms this relationship.

- Interdependence: Transparency achieves integration and harmony between the elements, which gives a distinct aesthetic sense in synthesis and integration.

From the above, it is clear that there is a wide scope for artistic formation with various raw materials previously referred to, as well as various typographic methods, and the formation means the operations of deletion, addition, twisting, bending, installation and pasting, and what requires how to deal with the plastic vocabulary used in building Artwork or stereoscopic. Stereoscopic molding can be applied to flexible materials for easy application of its operations to them.. Through the previous study of the types and functions of fonts, its important role in the formulation of various forms of artistic expression became clear, which was possible with the achievement of images of diversity in various artistic trends that stem from the abstract **movement, namely:**

Abstract expressive, abstract symbolism, abstract geometric and optical illusion, and because the plastic construction of these trends is primarily related to the element of calligraphy, the address through different modalities and systems can be achieved using different printing methods, achieves the thought and philosophy of these artistic trends, and this research seeks to study the element of line in the abstract direction and its relationship to tactile and color images, with the aim of reaching the achievement of broad plastic values enrich the printing pendants using different typographic methods, and that from Study of the abstract trend, its types and technical characteristics.

Abstract movement

Abstract art is one of the types of plastic arts and is based on abstract forms and models, and came as a result of rebellion against the simulation of art of nature and a desire to move natural forms from their organic form to their eternal essential forms." The reality is that in the process

of abstraction we reach from the general to the private and from the sensory perceiver to the intellectual perceiver or in other words abbreviated from the tangible to the abstract and from the visible to the invisible." (Mahmoud Bassiouni, 1981) It is an art characterized by the artist's ability to draw the shapes that he imagines, whether they are already the forms that exist in reality for things or from the imagination, and that is in a new form that does not resemble its original form in the final drawing. Brawl and other things, into circles, triangles and squares. They appear as scraps of paper piled on top of each other or even just rhythmic pieces that are interconnected without existence, and have direct visual indications of reality or reality, that is, the abstract school transfers the real world from nature, to a geometric world of colorful geometric shapes, but without any details. It doesn't give any visual significance that you look at it and sometimes you see it as a pile of leaves stacked on top of each other. Contemporary abstraction has taken two different directions:

First direction:

Take nature as a major source of abstraction and worked to simplify it to reach the least forms and abstract lines away from the final form of the original source of it, and the owners of this trend based on two foundations, namely the philosophical basis of abstraction, which is based on the abstraction of aesthetic qualities of images and forms sensory incidental, and the technical basis, which is based on ridding the forms of their organic image to reach the complete abstraction "The origin of abstraction disclosure of the structural laws of things and extract the essence and delete the details that hinder the perception of this essence" has From this trend emerged several methods, including abstract symbolism and its tendencies towards extracting the essence of things and expressing them in a summary loaded with the plastic experiences of the artist.

Second direction:

It is an objective trend that deals with purely abstract art, "it does not rely on the natural source as the main source of abstraction, but it is interested in expressing the psychology of the soul and refuses to pay attention to the engineering of the work of art, as it expresses many meanings such as joy, passion, enthusiasm, And others "and tended to use abstractions directly without adhering to the original character of them, which is called abstract expressionism.

Symbolic abstract trend:

The abstract symbolic trend in the construction of the plastic on the element of line of different kinds, appeared roots abstract symbolic over the ages came in different formulations stemming from the connotations associated with the thought and philosophy of each era, and in the modern era used abstract symbols as one of the trends of modern art to express the thought and culture of the modern era, abstract symbolic translation of reality in an abstract image, which took nature as its main source, so the artist tries to express the summary of his experience through meditation Nature and summarize it little by little until it reaches the main lines that express the essence and entity of the form, "and summarize nature in plastic art is to download the simplest formal symbols the largest artistic meanings. The artist becomes gifted with the ability to highlight symbols from the subconscious mind that are accepted by others, and the symbolic abstract trend "is that trend that emerges from the idea of stripping things from their realistic state to reach the

formulation of essence in abstract geometric or non-geometric forms, a symbol of spiritual truth, or a symbol of the rules that govern the universe in response to the spiritual demands of society."

Philosophy of symbolic abstraction:

The symbol enters the heart of intellectual activity since ancient times, where symbols have been used throughout the ages to express the philosophy and thought of each era, and I have derived the trend abstract symbolic carrot artistic from nature itself, but evolved out in an attempt to delete the non-main elements and confirm the main entity gradually until you reach the summary of the form represented in a symbol that suggests nature and does not match it "as abstract symbolic derives its artistic roots from the ancient arts in general" as if the entrance to abstraction, which confirmed modern art Of the natural assets have roots in the previous arts: folk, primitive and children's art, and can be considered in this case symbolic abstraction " "I took from the primitive art attempts to rid the plastic experience in a symbolic entity closer to abstraction than to direct transfer " The artist has used primitive symbols loaded with cultural and social values of his environment and beliefs and ideas.Symbolic abstraction also derives its roots from ancient Egyptian art, "The subject in ancient Egyptian art was sacred symbols and therefore could have taken a starting point to reach the spiritual content, but sacred symbols were transformed by cultural development into abstract symbols." Symbolic abstraction also derives its artistic roots from Coptic art and the use of symbols to express religious beliefs, figurative works in monasteries and churches represent the transformation of realistic forms into symbolic forms and aim to simplify to cleanse bodies from their worldliness to bring them closer to the spirit world.The artist's workers are far from the literal conformity of nature through the total integration into the subject and that the reflection of the examiner analyst aware of the relationships is apparent mixed thought manifestation and inspiration "Vijt artist to repeat the decorative units to confirm the principle of infinite interdependence of the universe .notes the features of abstract symbolic in folk art expression of the pulse of life and daily reality, has been inspired by the trend abstract symbolic some of the features of And features of the art of the child where "the art of the child is considered a symbolic abstraction "and with the development of human thought over the ages became" what was considered primitive naïve in the art of the nineteenth century, is now a standard for the art of the twentieth century, and the new standard is estimated in the artistic activity originality, and fluency in expression, hence the children's arts and the arts of the first human simple and fluent expression, it has become automatic standard for artistic originality and therefore the roots of modern art seem deep and deep in the old. "The theories of psychoanalysis had a great impact on the trend of abstract symbolic by highlighting the hidden spirit of things in abstract forms emanated from the levels of feeling and unconscious "has taken the unconscious side as a source of inspiration and imagination, the link between the symbol and what symbolizes it may be a mysterious link that needs to be analyzed and thinking to reveal what they have of relationships and links, or may be a partial link in the sense that the part is a symbol of the whole, depending on the extent of human association with the type of symbol and what It evokes feelings such as thrift, holiness, awe, fear, and fun and others.

Technical characteristics of the symbolic abstract trend:

1- Modification and exaggeration in the formulation of lines and shapes.

- 2- Download abstract linear symbols with various connotations and expressive values.
- 3- Taking calligraphy as an essential element in building the artwork.
- 4- Mixing reality and fiction at the same time.
- 5- The simplicity and spontaneity of the symbols expressing the thought, philosophy and environment of the artist.
- 6- Clarifying the artistic essence represented in the symbol and expressing what the artist suffers from follow-up to reveal the truth.

Abstract expressionism:

It means abstract expression. It took from expressionism the sense of pain and suffering and the expression of tension, anger, stillness and joy..... etc., and also took from abstraction the characteristic of clearance, distortion, modification, exaggeration, deletion and departure from the visible reality to reveal things from their latent artistic meanings. Thus, in its philosophical content, it contains some common features of abstraction and expressionism in art. The artists of this trend are spontaneous improvisational individuals who draw from abstraction and expressionism, so that the external appearance of their works expresses the spirit of revolution, freedom of expression and distance from the ordinary. "Thus, expressive abstract painting has become a set of lines, colors, shapes and textures that have no visual meaning and are not directly related to familiar forms in reality, but rather rely on internal self-emotion in the process of artistic creation without the mediation of realistic forms." "The random in appearance without apparent relationship" with a fragile foundation, although which seems outwardly and lacks coherence, may express a mystical harmony, subtle coherence, and rely on a strong memory capable of discerning visuals. Expressionist abstraction is known as ((lyrical abstraction)) or ((mechanism)) automatism in relation to the abandonment of the principle of rational observation, and ((spotting)) in relation to the technique of color spots used by some artists of this direction. Interaction with tones and rhythms to shake souls and be affected, which results in some meanings such as enthusiasm, sadness, joy and others."

From the above, it is clear that the abstract expressive trend is the spontaneous expression resulting from the artist's inner motives towards the discovery of absolute beauty.

The philosophical basis of expressionist abstraction:

The artists of this trend emphasized to provide a clear idea of feelings, sensations and inner emotions through forms charged with new emotional energies. He sought to discover the truth behind visible objects. This is confirmed by the words of Klee : "The artist's eye must always return to his inner life, his ear must always listen to inner necessity. This is the only way to give expression as commanded by the secret vision and "Accordingly" the artists reconsidered their background on objects and their depiction became incompatible with natural subjects. During the transformation of things by imagination, surrealism and dream images and the benefit of (chance)." To arrive at morphological cues is like writing a mechanism that comes from the unconscious. Jackson Pollock has distinguished his art by relying on chance, he throws colors on the canvas, passing over the painting from all directions, and in a semi-automatic way that

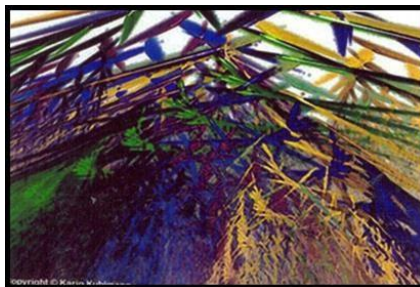
produces intertwined lines, unfamiliar shapes and drawings resulting from the fading of the act of direct control of forms. The dreams and theories of Freud and Jung that provided the abstract expressive artist with intellectual rules and esoteric content of subjects dealing with the unconscious, the unconscious, the ego, the ego, the higher self, and myth. Image No. (1) reflects this, as it expresses "the artist's fantasies, which came from the mental subconscious and the use of a technique of his free creations, he to some extent adopted his own hieroglyphic slogan to give a natural comic tragic example of the predicament of humanity with sarcasm and humor, and the artist's lines came symbolic close to children's drawings, and opaque born of high technology and ingenuity in the process of benefiting from the supply of intuitiveness and imagination when they interact with the mind to control form."



Image(1) Paul Klee

M. Stuttard, 1993: "Klee" plane, l.t.d. London.

"Expressionist abstraction was also influenced by the surrealist tendency, which relies on spontaneity, imagination, illusion, pure dreams, inspiration of the unconscious, and metaphysical sensations." Appeared in "empathy", which is defined as "the intuitive ability to feel the formal qualities and spatial relationships, or tensions, and to discover the plastic and psychological qualities of shapes and colors." Image No. (2) reflects a kind of empathy where the artist gave attention to the sense of hearing, and developed his technique to make rough sounds similar to those that result from the overlap of spiny branches resulting from their random dynamic movement of different linear rhythms. With technology up to control the nature of the color sound.



Picture No. (2) of the artist "Karin Cullman" work name arbor

Quoting from kuhlmann.org www.karin

Expressionist abstraction was also influenced by futurism and its energy towards the discovery of the forces of the unknown and its dynamic properties. Picture 3 illustrates "Some of the strange unrealistic linear elements that swing on the surface of the painting to the tune of a rock dance suggest to us a world of flowers moving in multiple directions, and the similarities between them and the alphabets of some written languages are noted." The artist has used straight, refract, curved and circular lines in free dynamic motion to express his own world full of dynamism and movement..



Image (3) Poul klee, quoted by : M.stuttord, op.cit, p15.

Technical characteristics of abstract expressionism:

The most important characteristics of the abstract expressive trend can be summarized as follows:

- 1- Non-compliance with the rules of formation known in terms of (calculated space, center of gravity, or focus in the artwork, tight system between the elements of the artwork).
- 2- The spiritual significance is the main engine in dealing with the elements and values of formation, where (abandoning the literal appearance of nature and expressing its essence, expressing the feelings and inner sensations of the artist and emotional reincarnation, freedom of expression and spontaneity, and being influenced by the art of the child and primitive and some surrealist and futurist schools and theories of Freud and Jung in the interpretation of dreams and the unconscious).
3. Technology is an essential means of expressing aesthetic values.
- 4- Movement policy that depends on the rhythmic organization of lines (Mahmoud Al-Basyouna 1975)
- 5- The tendency toward “shan” that expresses abstract rhythmic values.”

Geometric abstraction:

Geometric abstract art has been present since ancient times in prehistoric images, where the artist expressed nature around it in a geometric style. Despite the progress of geometric abstract

art and its appearance in many arts of the past, there is a big difference between the geometric abstract art of the past and geometric abstraction in the arts. . The modern era, since the first was an unconscious product that did not represent the artistic foundations and rules, the modern common to the artist's spiritual motives, while geometric abstraction in the arts is a consequence of the common thought of the geometric foundations and rules. It is placed in a non-illusory space and is integrated into non-objective (non-representational) compositions. This does not mean that it is devoid of the aesthetic element. This trend embraced the idea of revealing the geometric base of every phenomenon in the universe, and taking the abstract movement as an artistic movement based on abstract mental thinking based on On mathematical and geometric relationships with the aim of providing brief summaries of shapes.

Abstract characteristics of the geometric abstraction trend:

- 1- Taking the aesthetic energies of linear relationships and geometric shapes as a basis for composition
- 2- Interest in artistic composition and lack of interest in the subject.
- 3- Moving away from visual, representative, diagnostic connotations and moving towards an abstract, geometric stage.
- 4- Moving away from traditional methods of composition to achieve new aesthetic goals.
- 5-Embracing the idea of revealing the geometric laws in the universe.

Technical applications:

From the above, the study reached, in the theoretical framework, the general concepts of textural, linear, and color values, and it also reached the multiple plastic possibilities of abstract art. The researcher will conduct experimental artistic applications based on taking advantage of the multiple plastic possibilities of abstract art in creating linear and color tactile effects using different printing methods through experimentation with the surfaces of different materials to enrich flat and three-dimensional printing designs.

First: Experimentation controls: Experimentation controls depend on the following:

1- Raw materials and tools: wood veneer, natural and artificial leather, wallpaper, transparent plastic, transparent and opaque pigments, dyes, brushes of different thicknesses, plastic pipes, Pictorial screen, stencil paper, pestles, compressed cork, water container, marbling tools, oil-based inks, wallpaper glue.

Auxiliary tools: pencils - corrugated cardboard - transparent stencil paper - ruler - scissors - adhesive - glue gun - wax - electrical pipes

2- Experimentation axes: - Axes of tactile, color and linear images.

- Abstract trend (geometric - symbolic - expressive)

- Focus on different printing methods on various printing surfaces.

First printing work:



Hanging No. (1), colors printed on wallpaper

1- Size of the artwork: 30x50 cm

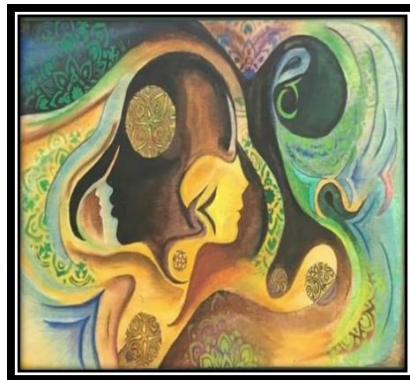
2- Materials: pigment colors - different sized brushes - plastic tubes - wallpaper with a rough texture - smooth surface.

3- Typographic style: montage style - direct drawing.

12- Description of the artwork:

The hanging is executed on the surface of a wallpaper with a rough texture. The design is a group of soft lines of different thicknesses wrapped around each other arising from these lines. The large circle in the center of the work occupies within it curved lines, of different lengths and spacing between the lines. The rough paper creates shadows that would Partially changing the color tone. This shape is executed in the style of montage and direct drawing in order to achieve these different shapes in thickness and color of the curved and circular lines, influenced by geometric abstract art. We notice that there is an exchange between the shape and the ground.

Second printing works:



The second printing press, printed on wood

1- Hanging size: 30 x 45 cm

2- Raw materials: wood, brushes, stencil paper, pigment colours, previously prepared thermal paper.

3- Method used: direct drawing, stencil method, thermal paper.

4- Description of the pendant: An artistic pendant executed on wood material. The researcher explains the researcher's use of some elements derived from nature, such as (the shape of the three abstract faces, Islamic floral decorations). The elements of the artistic work came in an abstract, symbolic form with a distinct connection and rhythm, such as the two faces that symbolize each It is a beneficial aspect for the human being (man, woman) from the researcher's point of view and her emotions, so she took the subconscious as a source of inspiration.

We also notice that the researcher was influenced by ancient Islamic art through her use of Islamic decorative lines, which were mixed with geometric spaces (represented in the shape of the circle and curved lines) in an overlap that confirms the aesthetic rhythm within the painting and achieves balance for the painting, including "the expressive aspects and pure traditional and abstract symbols with visual visions." The researcher used The curved line, which is a dynamic line of the path of a point whose direction changes curvaturesly in proportion to the force of momentum of this point. These curved lines move in their movement to form different shapes, which are two faces placed opposite each other in the middle of the design, and the third face is on the right side at the top of the design, and each is verified. These lines and shapes (Regular circular dynamic movement) We notice this in the various circle shapes, spaces present in some parts of the design, and we also realize (irregular circular dynamic movement), which is present in the movement of the curved lines that surround the shape of the two faces and the shape of the curved lines distributed in the design. The circular shape is considered one of the Forms characterized by stability, The researcher used the stencil method, the thermal paper method, and direct drawing to implement its elements. These methods resulted in linear spatial values and irregular linear tactile values through the movement of curved lines, which performed two functions at the same time - one positive, which is to define the shape, and the other negative, which is to confine space. Therefore, it separates the linear spaces and appears within their borders, and gains its kinetic rhythms from the juxtaposition of the linear spaces. We notice the linear texture through the surface values of the rough wood surface, and these values give movement to the surface, which occurs through the multiple capabilities of the line. The researcher used some different Islamic plant decorations through a unit Islamic, executed using stencil paper. This unit was repeated in the design by deleting parts of it in some areas. All of this achieved irregular linear tactile values that are not governed by a specific repetition of a linear movement, but rather depend on various free influences that are not subject to a fixed system but maintain their unity. Color tactile images are achieved through color gradation in every form. The researcher used color in its degrees through Color gradation to achieve shadow, light and illumination in some places.

Third printing work:



Printing Note No. (3): Color printing on wallpaper

1- Size of the artwork: 30x50 cm

2- Raw materials: wallpaper - a water bowl - tools for marbling - pigment colors - oil-based inks - wallpaper glue - different sized brushes - a previously photographed screen.

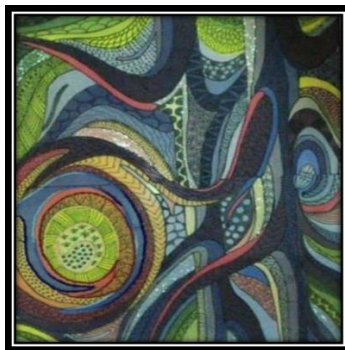
3- Typographic style: marbling style, pictorial screen.

4- Description of the artwork:

The hanging is executed on wall paper with a rough texture. The researcher relied on the point and line element in forming the artistic painting. It is a background of spots with a color texture distributed in all directions in red in its shades, executed in the style of marbling printing. The design consists of a background and a shape, in relation to the background. It is a dot that is repeated and distributed in color in the background of the painting (Red, green, yellow) in their shades. The dot was used through the difference in surface tone and color. The dots were distributed with different densities in the painting. All of this was done through the method of marbling on water, which achieved a dynamic, hesitant movement in all directions, which resulted in By repeating the point element in a diffusive, hesitant way, that is, a free, diffusive dynamic movement, where the point element spreads with different degrees of density, which depends on the diffusion in an outward movement, and the free dynamic movement that is not subject to a specific system is achieved through the randomness of the structure and the chaos of the intended organization that lies within it. The specific systems for arranging the elements are ultimately defined as free rhythms." Free dynamic movement is characterized by diversity and multi-directionality The homogeneity of this movement is achieved from the similarity of the plastic unit that makes up the form, and the way it is organized in this way results in types of irregular spaces, which confirms the randomness of the dynamic movement, and thus the artist's inner motives directed towards discovering absolute beauty. Expressionist abstraction is also called "informal art", as it is linked to the way of using color, which expresses direct emotions and is not linked to any form. This is what Kandinsky confirmed, saying: "What is indispensable is a type of art that speaks to the soul, shapes and forms that emerge without notice from the painting, like hidden compositions that may consist of apparently random shapes without an apparent relationship. After that, the wall paper was crumpled and it was printed in colors. Rough paper creates shadows that partially change the color tone . Which achieved different colored tactile images of light and dark colors in the background, and also achieved stereotyping in the surface of the painting through the creasing of the paper. We notice that the places of light were

achieved in the parts that are in the light color and which are in the foreground, while the shadow and depth were achieved in the parts inside and resulted from the creasing of the paper. Its color became darker than the rest of the front parts. All of this achieved various color texture images in the painting. The design is a unit of straight lines executed using a manual template and was repeated in yellow in the middle of the design in a perpendicular style, vertical and horizontal, to suggest lighting and arouse the perception of balance between these elements, as the connection of the vertical line to earthly gravity, and the connection of the horizontal line to stability and flatness creates a kind of force between them. opposing in direction, The vertical lines were also repeated at the bottom of the design, to the right and left, but at different lengths and in miniature form in dark blue and red superimposed on the background, which achieved a kind of deception to the eye as a result of the shapes overlapping each other. This unit is taken from the law of proximity and juxtaposition. Neighboring lines suggest narrowness and shadow, and diverging lines suggest breadth and form areas of light. These repetitions and new relationships result in the diversity of the size of the space and the appearance of empty areas resulting from the condensation and convergence of the lines, and areas of light resulting from the space and spacing between the lines. We notice these units as three-dimensional. And raised above the background, it suggested a third dimension. It is derived from the geometric abstract trend, and taking the abstract movement as an artistic movement based on abstract mental thinking based on mathematical and geometric relationships with the aim of providing brief summaries of the shapes that carry the eloquence of plastic art and the result of the artist's experiences. After that, a cramming was done on the entire design paper, which created different shapes and different interactions in The design was then made in some parts of the design through the use of electrical pipes from the bottom of the design, and also the shape of the horizontal lines in the middle in yellow was made with a piece of cork at the bottom of the design paper, which achieved flattening and solidification and also wrinkles in the same design. All of this achieved diversity, movement, and a different rhythm in the composition. The design is derived from geometric abstract art. All of this achieved balance for the eye, and the rhythm in this composition becomes a complex rhythm that combines the variables of plastic calligraphy, different textures, flatness, and solidification.

Fourth printing work:



Outstanding printing No. (4), printing on PVC material

1- Work Size: 30x 45 cm

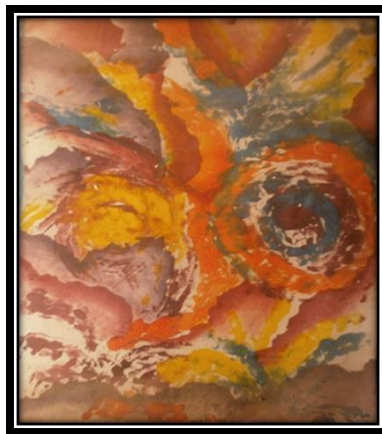
2- Materials: brushes, pigment colors, thermal paper equipped with designs, iron, plastic pipes .

3- Typographic method: thermal paper printing method, direct drawing method

4- Description of the artwork:

The artwork is implemented on PVC material The design derives elements from the forms of nature, such as the shape of the two trees next to each other, and the branches of the trees overlap with each other, and the elements of the artwork came in an abstract symbolic form in a diverse rhythmic coherence, we note the design relied on curved lines, these curved lines as a result of their movement form trees and branches on the left side of the design, while the right side of the design The lines formed circular shapes inside some resulting in (regular circular dynamic movement) It is a linear path in a circular direction around the center of movement "point" through the repetition of circles of different sizes within each other regularly around a fixed center, and the areas that appeared from these lines were filled with various linear decorations, which achieved tactile and illusionistic images in the painting using lines (straight, curved, spiral, oblique, vertical), each part is different from the other part, the diversity in the movement of lines and diversity in the touch Make the artwork move from rhythm to rhythm, and the main axes on which the painting depends are the vertical axes and curves, and the prevailing color in the painting The blue color in different degrees gives calm rhythms, and the green color is in second place also in its degrees, and we note the illuminated lighting in light green inside the large circle on the left side of the design, which achieved central lighting, and the right side of the painting for the shapes of curved lines in dark blue achieved shade, and the researcher used a method Direct drawing with thermal paper printing method in achieving these elements and shapes.

Fifth printing work:



Outstanding No. (5) - Printing colors on PVC

1- Artwork size: 30x50 cm

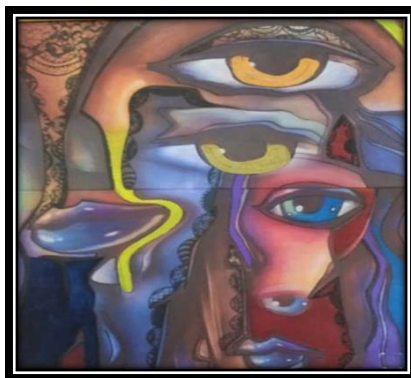
2- Materials: PVC material - water container - tools for marbling method - pigment colors - oil ink colors - wallpaper glue - brushes of different size - stencil paper - stencil pestles

3- Typographic style: Montep style - stencil style

4- Description of the artwork :

The hanging is executed on PVC material, the design is a set of curved soft lines of different thicknesses wrapped around each other. These lines resulted in a large circle, represented in the dynamic movement of the circular snail, and arises from the continued rotation of a curve line in a gradual circular direction inward or outward with centrifugal force around the starting point and the movement of the spiral line indicates increasing or decreasing at the same time because it is a movement that is always diverse, but it is characterized by unity. And the great circle at the bottom of the work branched from curved lines of different shape and color be around different shapes of various thickness, length and distances between the lines, which achieved (open circular movement), and represented by the streamlined line, a dynamic line begins with a curved curve and then decreases bending gradually until the other end as a result of the difference in the strength of the movement latent from the beginning of the movement of the line to its end. These shapes are executed in the style of Montep and stencil printing in order to reach these different shapes in the thickness and color of the curved and circular line influenced by the geometric abstract direction, the design is interconnected in the composition through the use of three colors, yellow, orange, purple and blue as if they symbolize the vortex of life in the imagination of the seeker of distance from reality influenced by expressive abstract art. Each color ranges from light to dark in every element in the design, all of which was achieved through stencil technique, resulting in Bright places, shadows, and various tactile color values in each of the elements

Sixth printing work:



Outstanding printing No. (6), printing on artificial leather

1- Artwork size: 30x50 cm

2- Materials: Faux leather, pigment colors, different size brushes, prepared stencil paper

3- Typographic method: direct drawing method - stencils

4- Description of the artwork:

The artwork implemented on artificial leather, the design is soft lines moving to form forms for parts of the face derived from nature, this shape is deleted parts of it "any delete non-main elements and confirm the main entity gradually until the summary of the form represented in a symbol that suggests nature and does not match", and overlap and overlap these forms of eyes, nose, and lips, all these shapes symbolize different meanings from abstract forms _ these symbols of the subconscious mind of the researcher The researcher used the black color to determine the shapes after printing them in the stencil style depending on the shadow and light through the gradation of one color in its degrees, for example, the red color gradient to light by adding white to red, and also the blue and violet color were graded from dark to light, resulting in the achievement of imagesColor evening in the painting, and we note the illuminations and light in certain parts of the painting as a result of the use of light color, and we also note the emergence of shadow areas in the painting through the use of dark color, the researcher has also used the black color in the style of direct drawing to make some different linear decorations to achieve different illusionistic tactile images in the painting.

Seventh printing work:



Outstanding printing No. (7) printing on artificial leather

1- Work Size: 30x 45 cm

2- Materials: fabric, pigment colors, brushes, iron, thermal paper prepared in advance.

3- Typographic method: thermal paper style, direct drawing method

4- Description of the artwork

The artwork is executed on canvas, the design relied on the movement of the point and the lines that formed the different circles in their shape, color and size, it was achieved (circular dynamic

movement) through the transition of the line in a circular path around the center in a fixed and regular or irregular manner, these circles and points move in the painting (vibrational dynamic movement) This movement is achieved as a result of linear waves, and compression and rarefaction in the areas of shapes, Vary in terms of type and degree of impact. And the sense of vibration of movement as a result of enhancing the shape or linear waves through the multitude and small proportions and convergence of lines, which results in instability in vision, and then occurs the suggestion of vibration of movement. researcher relied at the beginning of the painting on the style of batik to make the various crackers in the background of the painting, then used the thermal paper method in some parts of the painting, then the method of direct drawing in black and gold for Drawing circles overlapping within each other and adjacent to each other in different sizes in the painting in a dynamic reciprocating movement, all of this achieved a variety of tactile images, various linear and chromatic rhythms, and various linear and chromatic rhythms through the movement of the point and the circle, the artwork is derived from the symbolic abstraction by stripping things from their realistic state to reach the formulation of the essence in abstract circular geometric shapes to suggest ultimate perfection, the lines move in circular paths in an accurate mathematical pattern to be built Including simple formations and rhythms expressing a dynamic movement bordered by aesthetic divisions, clear associated with the researcher's ability to decorate and repeat the same element in identical forms through zooming in and out of the same single element

Eighth printing work:



The eighth printing work is printing on artificial leather

1- Artwork size: 30x 45 cm

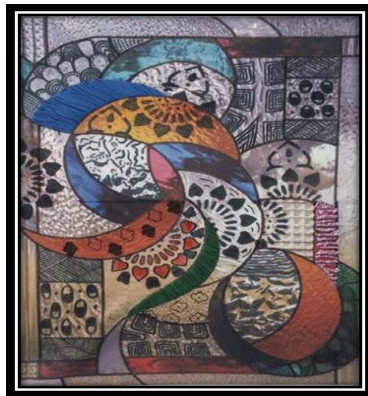
2- Materials: artificial leather - water container - tools for marbling method - pigment colors - oil ink colors - wallpaper glue - brushes of different sizes.

3- Typographical method: direct drawing method - marbling

4- Description of the artwork: hanging executed on artificial leather, this hanging contains a dynamic movement through different rhythms with a changing and continuous system, which is

the basis of the design foundations of any artwork, the movement is diverse in terms of amount and direction, the artwork is a set of lines in interconnected relationships through the movement of these lines, the work is characterized by two types of movement, partial movement alone for each line in the painting, and a general movement in each painting through the lines and spaces that are connected to each other, that is, each part is linked with the other, which achieves linear rhythms (with linear tactile values) through the juxtaposition of linear areas, the lines used from them (parallel, oblique, and some other lines are moving at different angles). Despite the diversity in the movement of lines, which makes the artwork move from rhythm to rhythm, the viewer without feeling moving his eyes with the line and explores its relationship and height and low and stillness and movement and dash and fulcrum points in it which achieved irregular linear contact, it is not governed by a specific repetition of a linear movement, but depends on the various free effects that are not subject to a fixed system but retain their unity. Two types of movement, first: (dynamic movement of parallel lines), achieved in the direction of repeating parallel lines, and parallel lines are straight lines in one direction do not converge no matter how extended. Multiple paths, including winding paths, horizontal paths, vertical and oblique paths. The work illustrates the artist's penetration of the external appearance of the materials in visual reality through the process of empathy, conveying the essence to the viewer in a new real image of the forms of the artwork. Where the artist paid attention to the sense of hearing, he developed his technique to make shapes and colors with a sound reality in his ear, to make rough sounds similar to those that result from the overlap of spiny branches resulting from their random dynamic movement of linear rhythms. Roll. Influenced by the expressive abstract art, the artist Huffman discovered that in "empathy" which is defined as "the intuitive ability to feel the formal qualities and spatial relationships, or tensions, and to discover the plastic and psychological qualities of shapes and colors." The design vocabulary was printed in the marble style with the benefit of the direct drawing method in the work of irregular crushing over the places printed with marbling, and a color range of (3) colors (black - gray - red) was used in its degrees, which gave the design a sense of balance, contrast and aesthetic tactile values.

Ninth printing work:



Hanging printing No. (9), printing on wood

1- Artwork size: 30x 45 cm

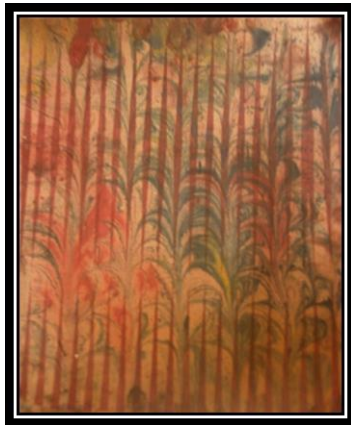
2- Materials: colors with begment, wood, brushes,

3- Typographic method: direct drawing, stencil

4- Description of the artwork:

The artwork is executed on the wood of a rough surface, and the painting illustrates a set of geometric shapes such as the circle and its different sizes with overlap relationships, overlap and deletion in the same shape (circle), which achieved a diverse rhythm in the painting in an abstract geometric style, and we also note the presence of a diverse contact through the movement of the point and the line in the form of different decorations that fill the areas of the shapes in the painting, the researcher has used the thermal paper style and the style of stencil and direct drawing to achieve this diversity in different linear tactile images. Because of this different dynamic movement in the painting and the movement made the eye move from rhythm to rhythm, we note here the researcher was interested in the artistic composition and did not care about the subject, she has abstracted her shapes into geometric shapes affected by the geometric abstract direction.

The tenth printing work:



Outstanding printing No. (10), colors printing on artificial leather

1- Artwork size: 30x50 cm

2- Materials: artificial leather - water container - tools for marbling method - pigment colors - wallpaper glue - brushes of different size - photographed thermal screen.

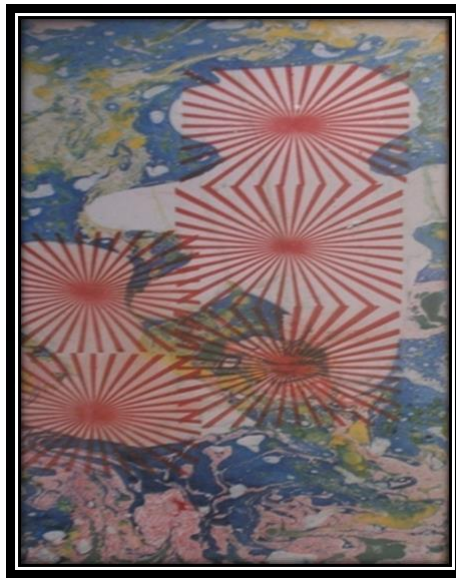
3- Typographic method: marbling method - printing method with a thermal screen illustrated

4- Description of the artwork:

Technical hanging executed on the material of artificial leather, the design is a set of straight vertical lines represented in the dynamic movement of parallel lines, it is achieved in the direction

of repeating their parallel lines, these vertical lines are a unit previously equipped on the thermal screen photographed, was used as vertical repetition next to each other, which achieved a kind of optical illusion due to the distribution of vertical lines, parallel lines are lines Straight in one direction does not converge no matter how extended and note the distance between the two parallel lines constant, which achieved a regular rhythm and contact linear regular as a result of the repeated movement of lines in continuous succession next to each other affected by the dynamic movement abstract geometric. With a rough texture and texture of tree branches, different texture and color resulted in a dynamic wave movement implemented in the style of marbling, this movement arises as a result of repeated curves and depends on the determination of the sensations resulting from them on their direction and the extent of intensity or looseness of the bends and the rate of repetition, the undulating shape that is accompanied by its balance latent disorder makes it more vital and movement and an indication of activity and change. The rhythmic movement of the undulating movement, the background reflects the wave dynamic movement on the surface of the painting as a result of the repetition of branches and leaves in different and varied rhythms.

The eleventh printing work:



Outstanding printing No. (11): - Printing colors on PVC material

1- Artwork size: 30x50 cm

2- Materials: PVC - water container - tools not marbling methods - pigment colors - oil ink colors - wallpaper glue - photocopied thermal screen.

3- Typographic method: marbling method, thermal screen printing

4- Description of the artwork:

Artwork size: 30x50 cm

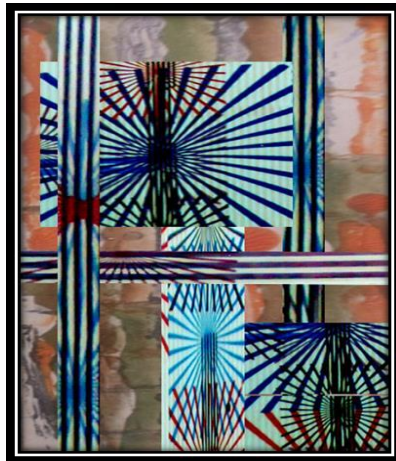
2- Materials: PVC - water container - tools not marbling methods - pigment colors - oil ink colors - wallpaper glue - photocopied thermal screen.

3- Typographic method: marbling method, thermal screen printing

4- Description of the artwork:

Hanging executed on PVC material colored in white, contain different texture and linear color effects in the background of the design implemented in the style of marbling, in blue, yellow and red and we notice at the bottom of the background forms of effects and color spots and linear in red and button, so achieve different fragments, and at the top of the background effects textured linear blue and yellow, the researcher was affected in the background abstract expressionist automatic .as for the design is found in the center of the work, which is It is a linear radiological unit (a dynamic radiological movement, consisting of straight lines that have been repeated and that rotate regularly around a specific center), this unit has been repeated next to each other in red, which achieved contact in some parts and in some other parts there is a partial superposition, we also note in this unit overlapped in some parts of the linear and chromatic tactile effects that are in the background of the design, which achieved a kind of transparency and partial overlap in some parts, which He achieved a kind of optical illusion as a result of the overlap between some parts of the background with some parts of the radiation units, which achieved a kind of balance with the rest of the design, the design elements are derived from geometric abstract art, and it appears from the geometric shapes used in the design.

The twelfth printing work:



Outstanding printing No. (12), printing colors on wood plywood plywood

1- Artwork size: 30x50 cm

2- Materials: wood plywood plywood – water container – marbling tools – pigment colors – oil ink colors – wallpaper glue – brushes of different size – smooth surface such as transparent stencil

3- Typographic method: Almontep style - thermal paper - illustrated screen

12- Description of the artwork:

Hanging executed on a piece of plywood, containing different color texture effects in the background of the design implemented in the style of montep, suggests as if it is a group of abstract people longitudinally of different lengths in different places in the design derived from abstract vision, these shapes and lines symbolize stability and stability through the vertical movement of abstract shapes has been the work of soft lines of different lengths in the horizontal direction, which achieved a kind of balance with The artwork, all the shapes are abstract symbols inspired by the researcher through color spots and various tactile and color effects throughout the background of the design has been printed geometric shapes and straight lines over the background with thermal paper. The geometric shapes are a unit representing the deception of Herting, a radiological unit, has been enlarged, reduced and repeated at the top of the design and below the design in a vertical and horizontal direction by seam terminal and partial and delete parts of the unit design and repeat in a vertical direction by partial contact and link them straight lines vertical and horizontal, which inspired (dynamic movement orthogonal) and it expresses the movement of opposing forcestowards, where it checks the perpendicularity of the vertical straight line associated with gravity and the horizontal straight line associated with stability and flatness. Mondrian is one of the first contemporary artists to pay attention to this relationship clearly, and his recent designs were based on the perpendicularity of vertical and horizontal lines, whether it was a road that crosses or intersects them. The placement of the dark color next to the light color also resulted in a contrast in the color tones, which emphasized the sense of color dimension, all these different iterations of the radiation unit with the distribution of vertical and horizontal lines of different lengths throughout the design achieved a kind of regular linear contact in some parts of the design led to balance in the design and a kind of different kinetic space in the direction of the design.

Thirteenth printing work :



Outstanding printing No. (13) - printing colors on PVC material

1- Artwork size: 30x50 cm

2- Materials: Material - PVC colors with pigment - brushes of different size - stencil paper - soft surface - stencil pestles

3- Typographical style: monteeb style, direct drawing, stencils

4- Description of the artwork:

Hanging executed on PVC material, the background of the design was initially made in the style of montep, which achieved a kind of color spots distributed in the work and achieved a real rough texture that can be felt through sight and touch, and then curved lines were drawn in white at the bottom of the design wrapping around each other in a spiral spiral form These lines formed the forms of circles and semi-circles that were filled with turquoise color in its degrees with green and we notice the repetition of these curved lines at the top of the design In white under each other, as if they were parts of the lines of circles of different areas, suggesting (open circular movement), and represented by the streamlined line, which is a dynamic line that begins with an arched curvature and then gradually decreases curvature until its other end as a result of the difference in the strength of the latent movement from the beginning of the line movement to its end. There are also curved lines at the top of the design and on the left side of the top of the design branching to the center of the design, these lines are implemented in the style of stencil printing in dark purple gradient to light purple, which achieved a kind of lighting in some parts of the design, these lines symbolize a volcano of fire, for colors, the orange color is in first place, and the violet color comes in second place and then The color turquoise and in the last place the color green and white. The painting is influenced by abstract expressive art through the different curves interconnected with some of the existing in the work, either by painting with a brush or the style of stencils or the effects of the Montep style. Irregular tactile images and a kind of balance in the artwork.

Fourteenth printing work:



Printing Hanging No. (14), printing on white artificial leather

1- Work Size: 30x 45 cm

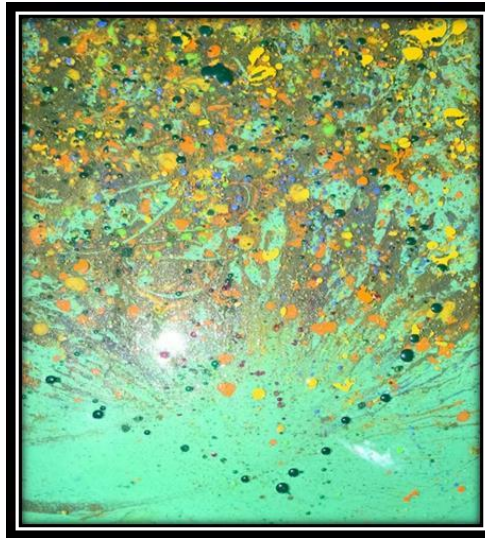
2- Materials: artificial leather, pigment colors, brushes

3- Typographical style: direct drawing style, color pouring method .

4- Work Description :

Hanging art executed on the material of artificial leather, and illustrates the use of the researcher some linear elements, has dealt with the technical elements in an abstract expression, we note a set of lines achieved irregular rhythm during the multiplicity of directions straight lines (vertical - horizontal - oblique) or the diversity of the dimensions of the lines (length - thickness - distances between them) in a free dynamic movement to express your world full of dynamism and movement, "which is notIt has a visual meaning and is not directly related to familiar shapes in reality, but it depends on the internal self-emotion in the process of artistic creativity without the mediation of realistic forms' and the lines overlap with some of what has achieved an irregular network resulting in irregular spaces that suggest an irregular rhythm. These lines have been using the method of pouring chromatic on the painting and the method of direct drawing, we note an overlap between the shape has been used by the researcher colors (red, green, blue), we note the occurrence of overlap between the shape and the floor and appeared in the contact of linear and color illusionary.

The fifteenth printing work:



Fifteenth printing work, PVC printing

1- Work Size: 30x 45 cm

2- Materials: different brushes, pigment colors, marbling materials and tools, plastic pipes.

3- Typographic method: marbling method, color casting and color spots

4- Description of the artwork:

This painting relied on the color spots of different shape and size based on the element (point) and also on the movement of radiation lines that come out of one point, the artwork is implemented on PVC material in the style of marbling that formed the radiant lines, after that the researcher used the method of pouring and drip brushing on the painting directly with color spots of different shape and size based on the element of the point was moved in a radiative direction, all of which achieved the dynamic vertical radiant movement in the painting as a result of the sequence of points and lines, Which appears in the form of a diverse illusionary texture in color, we also notice the lines and color spots approaching each other abundantly at the bottom of the painting, and gradually decrease as we go up to some extent disappear at the top of the painting, and achieve an upper space in the painting, we note the difference in the thickness of the line and the length, shape and color, the shape of the resulting vacuum varies, which achieves irregular radiological movement. B (spot) relative to the technique of color spots used by some artists of this trend, the researcher relied on the automatic resulting from the artist's internal motives heading towards the discovery of absolute beauty, the researcher relied on colors, lines and rhythmic organizations has liberated the line from the specific function of the shapes and the healthiest expressive function to express the researcher for internal emotions through the quality of the dynamic movement of the lines. Fonts, the lines are finally freed from the function of describing and identifying shapes.

3. Results:

The current research yielded several results, namely:

- 1- The study showed the diversity of tactile and linear effects that can be achieved by different printing methods on different surfaces.
- 2- The study showed that different surfaces of materials can be used to enrich printing designs.
- 3- The study proved that the multiple plastic possibilities of abstract art has a major role in achieving a new vision and new printing formulations.
- 5- Developing contemporary designs based on abstract art and employing them in wall hangings that combine simplicity and modernity through the use of different printing methods.
- 6- The study showed through the analysis of the plastic features of marbling that modern designs can be reached in the style of marbling helps the possibility of obtaining artistic effects and aesthetic values difficult to obtain other methods of printing.
- 7- Adapting the plastic capabilities of different raw materials and employing them in contemporary plastic formulations, whether in terms of design or performance methods.
- 8- Diversity of plastic treatments for different printing techniques on surfaces of different materials in the field of printed painting.
- 9- Adapting some soft materials that can be formed, which are characterized by flexibility and ease of experimentation in them to identify their different plastic capabilities and what they can

add to the field of manual printing of various expressive and innovative possibilities, especially in the field of stereoscopic formation of the material and achieve the third dimension.

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