The Creative Integration of Printing Techniques and Aesthetic Values of Contemporary Saudi Plastic Art in Printed Fashion Designs

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Abstract:

Integration is a system emphasizes the study of topics related to each other to highlight their relationships that increase clarity and understanding, beside creativity presents what is new and renew what is old, due to the importance of creative integration the research idea presents the use of different effects of various printing techniques which are the way for continuous experimentation through materials, tools and harmonious methods to create new artistic formulations of fashion designs inspired by the aesthetics of contemporary Saudi plastic art which characterized by a degree of intellectual fluency, automatic flexibility and originality.From here, the research problem is to get benefits from the creative integration between various printing techniques and aesthetics of contemporary Saudi plastic art to create printed fashion designs that can enrich textile printing field, it aims to study various printing techniques and aesthetics of the Saudi plastic art through some contemporary Saudi artists' works, as their art possesses artistic richness as a source for creating printed fashion designs. The research assumes that it is possible to take advantage of the creative integration between various printing techniques and the aesthetics of contemporary Saudi plastic art to create printed fashion designs using new aesthetic and plastic values that can be added. The research has temporal boundaries: through designing printed fashion designs in our contemporary time that are inspired from contemporary Saudi plastic artists' work, thematic boundaries: it focused on the creative integration between various printing techniques and the aesthetics of contemporary Saudi plastic art to create printed fashion designs, and spatial boundaries: through contemporary Saudi plastic art in Saudi Arabia and fashion designs nowadays. The research contains technical analysis for each design accompanied by an employment proposal for printed fashion designs. A questionnaire follows, to ensure that the goals of the research are met. The research results that it is possible to combine the features and characteristics of traditional techniques and digital systems in print works with artistic values through creative integration with both of them from Saudi plastic art which is rich with different aesthetic and artistic values that can be added to printed fashion design fields using various printing technique, using technical and technological development to ease dealing and experimentation to create artistic works characterized by creativity and innovation to achieve artistic and plastic values in the textile printing field.

Introduction:

Textile printing is one of the most important applied and technical field that is full of various technologies through which it is possible to provide utilitarian products with a distinct aesthetic value that greatly contribute to the development of creative thought. This is achieved due to its wide potential, and continuous experimentation with different materials, tools, and methods in addition to the diversity of printing surfaces. The combination between different techniques leads to obtaining different visual color effects which yields formative values, and different color relationships that enrich the design field as a factor for the integration of artistic creativity. This research is concerned with making use of creative integration between various printing techniques and aesthetics of contemporary Saudi plastic art to create printed fashion designs. The designs combine traditional and modern techniques in the field of textile printing and contribute to the artistic and creative enrichment in a unique innovative manner through experimentation. In order to enrich creative fields, designs are applied in Print Making Studio Course - GDE 314 (at the third level) at Faculty of Architectural Engineering and Digital Design at

Dar Al Uloom University, Riyadh, Kingdom of Saudi Arabia. Designs are applied by using manual printing methods such as stenciling, tie and dye, marbling, and digital printing, under the supervision and guidance of the researcher as she is the instructor in this course to direct students to create various designs inspired by the works of contemporary Saudi plastic artists. An exhibition of students' works was held at college's exhibition hall. Then, the researcher used those designs and employed them to create printed fashion designs through suggested employment models with technical analysis for each design idea and then the researcher worked on statistical framework for this study.

Problem Statement:
Is how to take advantage of creative integration between various printing techniques and the aesthetics of contemporary Saudi plastic art to create printed fashion designs?

Objectives:
1- Taking advantage of the creative integration between various printing techniques and the aesthetics of contemporary Saudi plastic art to create printed fashion designs.
2- Enriching the field of fashion printing design by making use of computer technology to create innovative formulas through creating designs with artistic and aesthetic values that are inspired from contemporary Saudi plastic art.

Research hypotheses:
1- The research assumes that it is possible to take advantage of the creative integration between various printing techniques and the aesthetics of contemporary Saudi plastic art to create printed fashion designs.
2- New aesthetic and plastic values can be added to the field of printed fashion design using various printing techniques.

Significances:
1- The creative integration between traditional methods and digital systems in printing work provides innovative formulas that enrich the textile printing field.
2- The research offers experimental approaches that formulate innovative designs based on creative integration of variables of various printing techniques and the aesthetics of contemporary Saudi plastic art to create printed fashion designs.
3- The research contributes to raise the efficiency of artistic performance by linking the field of textile printing with contemporary technical artistic trends.

Delimitations:
The proposed study has <u>temporal boundaries:</u> through designing printed fashion designs in our contemporary time that are inspired from contemporary Saudi plastic artists' work, <u>thematic boundaries:</u> it focused on the creative integration between various printing techniques and the aesthetics of contemporary Saudi plastic art to create printed fashion designs, and <u>spatial boundaries:</u> through contemporary Saudi plastic art in Saudi Arabia and fashion designs nowadays.

Methodology:
The research follows the descriptive, experimental and statistical approach through: <u>The analytical descriptive approach:</u> by introducing various printing techniques and analyzing the plastic foundations of innovative designs. <u>The experimental approach:</u> by addressing the innovative designs with employment models aspect of printed fashion designs derived from contemporary Saudi plastic artists' work. <u>The statistical approach:</u> by measuring the validity of the research hypotheses.

Research tools:
The research relies on number of various sources as books, research papers, journals and scientific studies, International Information Network (Internet), "Adobe Photoshop 2020" program, as well as a questionnaire for evaluating designs and employment models in terms of design, aesthetic and functional.

Terminology:
Integration: it is a complementary system that emphasizes studying topics related to each other that highlight their relationship to increase clarity and understanding, it is considered as a middle step between separating topics and their full integration, also it is the approach depends on planning and methods of implementation to remove traditional barriers.

Creative: Is creating relationships between things that have never been said to have relationships between through flexible person with original ideas, who has the ability to redefine or reorganize things, and who can reach the use of circulating objects in new ways and methods that give meanings that differ from what is traded or agreed upon among people.

Printing techniques: It is one of the most exciting field of art, as it combines multiple concepts and techniques in terms of their value, artistic originality, and their ability to form visual images with all their technical, aesthetic values and includes of many methods which have unique

broad plastic capabilities through which it allows continuous experimental practice technologies that offer creative technical expertise.

Contemporary Saudi plastic art: Saudi plastic art began in Saudi Arabia after introduction of art education in the educational materials in 1376 AH / 1957 CE, as these endeavors culminated in the completion of an exhibition inaugurated by King Saud in 1377 AH / 1958 CE, and followed by a group of other exhibitions in different regions of the kingdom. By the emergence of various Saudi artistic trends, ranging from simple recording style to styles that are more in harmony with the current arts in global capitals as Saudi traditions became an area of study.

Fashion design: It is the process of creating ideas and concepts related to the styles of clothes, accessories, etc., to obtain these collectibles with new designs, whether it is by the shapes, fabrics, or colors used, and these choices are affected by seasonal patterns in what is called (mainstream fashion) to make these designs, they use freehand drawing or the designers use modern computer programs dedicated to fashion design field.

The Theoretical Framework

In this research the theoretical frame work aims to study the creative integration, multiple printing techniques (stencil technique, tie-dyeing, marbling and digital printing systems), advantage and disadvantage of different techniques - the aesthetics of contemporary Saudi plastic art, fashion design, and links creative integration between various printing techniques and the aesthetics of contemporary Saudi plastic art to create printed fashion designs.

1- Creative integration: The creative integration is the ability to reflect different printing techniques that are the witness to the artistic work as a format, mechanisms and experiences that are achieved through effort and continuous experimentation, combining them with the materials, tools, methods and performance methods to appear integrated and harmonious, and then coming up with new formulas that benefit them aesthetically and functionally within the educational environment and the external community in a work characterized by the greatest amount of intellectual energy, automatic flexibility and originality, and this research is intended to integrate the various printing techniques, whether traditional or digital, to achieve together artistic innovations in a contemporary printing work characterized by artistic creativity, this creative process is to achieve integration between the design systems that make up design achievement, and the inter connection between aesthetic and functional

performance together.

2- Traditional printing techniques: The experimental practice in textile printing field is considered one of the modern intellectual trends that researchers have long coveted, as technology is no longer fixed, but the hand of innovation is always working to bring changes with development and are commensurate with the requirements of the age, either by using new plastic formulations of modern artistic treatments, or using synthetic media, that can be created by combining traditional treatments, materials and modern treatments, this diversity between different artistic expression methods resulting from the diversity of methods and styles and by developing the same printing techniques or combining various printing methods in one work or by creating new performance methods for tools and materials used, which leads to establishing the originality of printed artwork with the advent of printing using computers and the arrival of modern advanced mechanical form of a printing unit that operates all its parts and controls the operation of a group of computer programs "software" using the appropriate factions of dyes to print all types of textile materials, and this system works in a homogeneous manner, where each part has important role with utmost accuracy and efficiency. This modern technology is known as "Digital Printing Technology", the tasks of a digital computer can be modified according to the field in which it works and the advanced effects of modern programs that can be used. Various printing techniques can be divided into traditional printing methods and digital printing, and examples of traditional printing methods that have been used in the practical experiment are: stenciling, tie and die, marbling or what is called water printing.

A- Stencil technique: It is considered one of the oldest printing techniques that characterized by its wide potential for obtaining renewed relationships for repetition systems using the superposition of the printing unit that adheres to lines connecting the spaces to each other, these lines are varied in terms of movement and thickness to achieve special creative color and linear values related to transparency, opacity and depth. With a sharp-pointed knife, a pattern is cut from a sheet of sturdy paper or thin metal, with the uncut parts reflecting the section that will be left uncolored. Color is rubbed through the interstices of the sheet as it is laid on the fabric. Stenciled patterns are unique in that they must be kept together with ties. The dye/color is added to the spaces within the stencil that have been cut out. It has its *advantages*

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as It is a very easy method of printing on fabric, simple and cost effective, can be made rapidly and can be used for small orders and color combination is good in it, but the *disadvantage* is

that good design is difficult to obtain, It is labor intensive and time consuming to print, and it is best suited for single-use applications rather than large-scale manufacturing.

Fig (1): Stencil Technique

Fig (2): Stencil Technique

B-Tie-dyeing: Method of dyeing by hand in which colored patterns are produced in the fabric by gathering together many small portions of material and tying them tightly with string before immersing the cloth in the dyebath. The dye fails to penetrate the tied sections, after drying, the fabric is untied to reveal irregular circles, dots, and stripes. Various colored patterns may be produced by repeated tying and dipping in additional colors. This hand method, common in India and Indonesia, has been adapted to machines. It can be

considered as a kind of resist printing. This technique has some benefits, such as solvent recycling, which eliminates the effluent control problem, rapid dyeing with minimal energy requirements, improved levelness and dye yield compared to better fabric aesthetics, and low cost, while some of its *disadvantages* as, such as solvents are costly, resulting in higher manufacturing costs, equipment availability issues, and the inability to reuse existing dye.
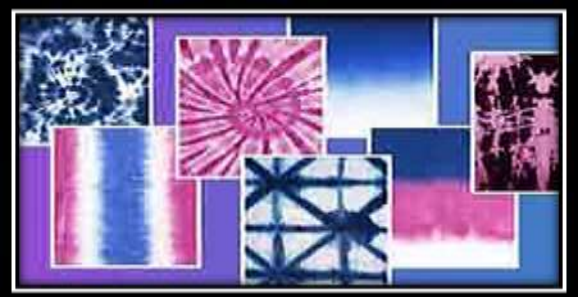

Fig (3): Tie and Dye Technique

Fig (4): Tie and Dye Technique

C- Marbling: it is the art of floating paints on top of a thick solution called size, manipulating the paints into patterns, then transferring the pattern to an object by gently placing the object on top of the solution. It is a technique used to create these surface designs that resemble the patterns found in stone. It's been used for many years to create book

covers and end papers, but its history and application go far beyond that. Today, it's used to create artwork, fine papers, and fabric designs. From its *advantages* that no two finished pieces are exactly alike, while the *disadvantages* it is a very expressive art, each print is the culmination of a tiny performance in which the artist interacts with a fluid medium, revealing their temperament.

Fig (5): Marbling Technique

Fig (6): Marbling Technique

3- Creative foundations and advantage of traditional printing techniques:

1- Adding the automatic sense and expressive value in building the printed design, where the

artist uses his artistic skills to embody his ideas.

2- The richness of the printing work surface, which is exemplified by the diversity in the use of printing techniques to achieve the foundations of design in the printing work as it accommodates all functional purposes for printing surfaces.

3- Confirming dimensional values of shadow, light, repetition, and the resulting superposition between shapes and transparency to give a sense of the dimensions in the print work.

4- Variation between color pastes on different printed surfaces that gives the feeling and its degrees to the possibility of depth, flatness and superposition.

5- Principles of design are achieved in terms of repetition, unity and rhythm, as it deals with repetition methods in a flexible and complex way, which results in innovating new designs.

4- Disadvantage of traditional printing techniques:

1- The great effort exerted in preparing the printing surface, especially in large quantitative production, since the artist displays his artistic skills embodying innovative artistic ideas and

2- Usage of raw materials and tools according to their own nature in production of unique various plastic values, as it requires special expertise and conscious know-how, as they have their risks sometimes and the constant needs for places equipped with special

mechanisms such as basins, printing tables, and other suitable equipment's for printing.

3- The consequent consumption of materials, inks and surfaces to obtain better printing results.

4- Environmental pollution resulting from the evaporating fumes when preparing the dyes and odors emitted from the colorants, pastes and chemicals used.

5- Digital fabric printing technique:

Great advancements in the field of textile printing have recently been made in the areas of head technology and ink production. This method is similar to computer-controlled paper printers used in offices, but on a much larger scale with many variables to handle in order to achieve the best possible fabric result. Files and color control, printer and RIP technology, fabric pre and post treatment methods, inks/dyes, and client standards are some of the variables that must be coordinated for effective digital fabric printing. Fabric printing is performed directly on the fabric with digital inks, as if it were paper, via the computer. In 1999The Jenkins Company came up with a new product called "Bubble Jet Set" that are suitable for silk or cotton fabrics. A piece of cloth, precut to a size appropriate for the printer, is soaked in the liquid and hung to drip dry. The handled fabric is ironed and then ironed to a backing of freezer paper to help stiffen it so it can run through the printer.

Fig (7): Digital Printing on Fabric   **Fig (8): Digital Printing on Fabric**

6- Creative foundations and advantage of digital fabric printing techniques:

1- Dispensing with preparation stages prior to the printing process, as printing is done directly to the printing machine from the computer, without going through various stages, so there is
no need for cylinders or silk screens, which saves a lot of effort, time and money.

2- Saving the work step by step, and most drawing programs include the feature of the history of the operations that have been performed, which allows to cancel the last changes made to the work, increase the rate of turnover of printing operations.

3- The ability to print when needed, and

economical for prints with small quantities.

4- The best new computer programs can accurately reproduce the characteristics and feel of the effects of traditional techniques and methods such as flatness, embodiment, superposition, repetition, lights, shadows, deletions, addition and touches.

5- Printing with variable information, and infinite experimentation is allowed, returning to the point reached before starting experimenting all this with no dissatisfaction with experience.

6- Printing with precision, especially the gradient colors and reach gradations to a few millions of color gradations. Printing for canvas widths up to

150 cm and an infinite number of colors on fabrics, plastic, paper and the amount from one meter to seventy.

7 - Low cost, high production and automatic control beside fast performance in time.

8- Decrease in the amount of waste as the inks used in fabrics.

7- Disadvantage of digital printing techniques:

1- Using certain types of inks and dyes compared to traditional printing.

2- To avoid machine failure in the event of clogging of nozzles, which hinders production, expensive inks and dyes must be used with a high degree of purity and free from any impurities to maintain the integrity and non-clogging of the print head nozzles during operation.

3- Uneconomical when printing large quantities of fabrics due to the low production and high prices of raw materials, inks and dyes.

8- The aesthetics of contemporary Saudi plastic art: The first appearance of the features of Saudi art was with the beginning of teaching art education in an official capacity starting from 1376 AH / 1957 CE, and listed various important plastic activities that most important cities of Saudi Arabia knew in the field of plastic arts, similar to decorating a number Saudi airports, including Jeddah International Airport, which carried out a group of huge plastic works accomplished by a group of the most prominent plastic artists. Contemporary features emerged in the late twentieth century through a special scientific approach aimed at achieving an integrated entity for the artist in particular, and contemporary in its essence refers to the pursuit of everything that is advanced and developed, this

development and progress, which is an evolution of human thought that is renewed from one era to another. Hence, the contemporary Saudi plastic artists found that the relationship between heritage and contemporary is a correlational relationship, as the heritage represents the cultural heritage manifested in all that man has accomplished throughout his history within the boundaries of his cultural environment and where individual and social factors intertwine.

In addition to the esoteric and environmental life, in a complex way, which prompts the opening of new, contemporary and continuous intellectual horizons for the future, The Saudi plastic artist found that the artistic style of any civilization emanates directly from what preceded it of heritage, so derives from it everything that matches his thought, beliefs and taste, then gets rid of that inheritance gradually and grows intellectually and culturally with the crystallization of the philosophy of his time, to be a contemporary artistic style, and this interaction and merger between each of them resulted in a state of interaction that contributes to the formation of a new artistic state that is both old and modern, In view of the beauty of contemporary plastic art, it is time to employ contemporary Saudi designs to stand in the field of competition with Western products and surpass them in their originality, and to activate the Saudi heritage and the aesthetic values it carries within it based on the plastic capabilities of the design elements in Saudi arts.

The following is some of the students' works inspired from of the most famous contemporary Saudi artists:

Inspired from: Taghreed Albakshy Painting

Inspired from: Luluwah Alhamoud Painting

Inspired from: Munira Mosly Painting

Inspired from: Misharie AlGhamidi Painting

Inspired from: Dia Aziz Painting

Inspired from: Abdelrahman Alrawie Painting

Inspired from: Dia Aziz painting

Inspired from: Luluwah
Alhamoud Painting

Inspired from: Misharie
AlGhamidi Painting

Inspired from: Abdulaziz Al-
Najem Painting

Inspired from: Abdulnasser
Ghrem Painting

Inspired from: Abdullah Qandeel
Painting

9- Fashion design: Design is planning a thing so that it is fully fit for its purpose and to be in full harmony with what is around, and surrounds it, which is the conscious gathering, and the intended coordination of various elements in each satisfactory community or unit, and the fashion design depends mainly on creativity and innovation, It illustrates a personal vision and expresses it, as it is an art that addresses the senses, because it is one of the visual arts that can be perceived by sense, so the process of designing the costume is perceptually carried out through the senses and conscience, and it follows the embodiment of the manifestations of art and its qualities because it is a process of organizing and planning for the combined elements of formation and their integration with sensual and expressive qualities in art.

The Practical Framework

1- Digital printing designs: It is a contemporary shift especially in the field of modern digital art, as it spread around the world at a breakneck speed, and automated technologies were employed for this art in a variety of fields, Computer as an artistic means is a qualitative addition in artistic creativity, and not a negative competitor to the art created by human fingertips, and is used through programs pixel art, meaning that any artist with talent and knowledge of computer uses, Photoshop and Illustrator can develop endless formations of artistic printing works in which the imaginative artistic vision combines with the high technical capabilities of computer to achieve together artistic formulations in the plastic work that would not have been achieved without the availability of this technology. Through it, silk screen and stencils are replaced by mouse and computer screen as an alternative to the palette, and digital colors are used instead of traditional pigments and pastes to create endless formulas and infinite varied effects to reach a stage of artistic launch that has no limits except the artist's imagination.

2- Designs' preparation stage: This was done through application on the third-level students in print making studio course GDE 314, the course description contains various types of printing and methods, in addition that the third-level students previously studied Printing 1 course GDE 212 before GDE 314 print making studio where they were trained to build single color printing methods and have experience, beside the ability to build design and surface printing in multiple ways. With the focus in this course on multiple printing techniques using more than one color, and training students on how to produce the best models that students implement in multiple colors. A

theoretical background was presented on contemporary Saudi plastic art, the most famous artists and the contemporary Saudi artists showing their importance in the art field and providing students with the most famous names as: Taghreed Albakshy, Luluwah Alhamoud, Munira Mosly, Misharie AlGhamidi, Dia Aziz, Abdelrahman Alrawie, Luluwah Alhamoud, Abdulaziz Al-Najem, Abdulnasser Ghrem, and Abdullah Qandeel, Mohamed Sharahly, Sakna Bin Hassan, Sarah Al Abdali, Ghada Alrabea, Mahdy Rajeh, Widad Albakr and explaining the most prominent elements, symbols and various units in their paintings to be applied on the material surface, besides training the students on skills of producing print models of high quality and accuracy, as following:

1- Introducing contemporary Saudi plastic art to students, each one chooses an artist, studying and knowing his/her style, artistic trends and his/ her development stages.

2- Students configure and modify their designs that are inspired by the artist's works.

3- Gathering the largest possible number of printed effects on the canvas resulting from various printing techniques such as stenciling, tie and dye, then marbling.

4- Copying them electronically through the scanner device or digital camera.

5- Building and creating designs inspired by the works of contemporary Saudi artists.

6- Take advantage of the capabilities of Adobe Photoshop program to combine the proposed images and its features, add filters, and place them in the appropriate place on the screen to serve the business idea and use a number of different effects.

Design No. (1)

7- Moving the copied effects on the screen to find optimal position in design and using them in designs inspired by contemporary Saudi artists in an innovative way and placing them in some places in the design, in a way that serves the design idea.

3- Work implementing stage: The researcher took into account that the content and the work vision are derived from the potential of creative integration between traditional and digital printing techniques by using computer capabilities, according to the technical work vision, and the artistic form according terms of aesthetic values that are employed formally with an emphasis on points in the technical work, they are good, appropriate and unfamiliar implementation techniques for single work through design variables. The design and utility using Adobe Photoshop stencils, tie and dye, marbling effects using rotation, duplication, deletion, addition to achieve creative integration and come up with new formatting formulas. It focuses on creative integration of various printing techniques and the aesthetics of contemporary Saudi plastic art to create printed fashion designs. This resulted in designs that were distinguished by renewal in terms of diversity in their shapes, and plastic formations through lines and textures directions that helped to achieve integration between traditional techniques (stenciling, tie and dye, marbling) and digital printing technique that make up the parts of the design. By taking advantage of the creative integration between traditional printing methods and digital printing, a set of designs are produced.

4- Designs' ideas resulting from the practical experience:

Artist (Mohamed Sharahly) Painting

Design Idea No. (1)

Employment Proposal for Women's Clothing

Technical analysis of the design idea: In this design, artwork elements are re-distributed in free repetition alternating with a group of repeated Arabic letters in golden color, ensuring the design's unity and giving the impression of a continuous relationship between its parts. The use of black color as a background for the horse in

marbling also warm and cold colors with rich golden yellow color links work elements and organizes the visual experience for the artwork, which adds value to the design and appears in the employment proposal for women's clothing.

Design No. (2):

Artist (Sakna Bin Hassan) Painting

Design Idea No. (2)

Employment Proposal for Women's Clothing

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Technical analysis of the design idea: Design based on a repeated pattern centered on a human face covered with geometric mask. This geometric mask contrasts with the tie and dye veil over her head led to rhythmic harmony based on the continuity of units and spaces around, repetition was used as one of the basic aesthetics structures

of design in the marbling lower part dress that gives the sense of ascending force, warm and cold colors created a rhythmic harmony based on the organization of perception between different sections of the artwork, and appears in the employment proposal for women's clothing.

Design No. (3):

Artist (Sarah Al Abdali) Painting

Design Idea No. (3)

Employment Proposal for Women's Clothing

Technical analysis of the design idea: Design depends on the plant element that is used in a longitudinal way around both sides, and repeating it until the edges touches a triangle patterns in semi-geometric spaces varied in size and shape. Then tie and dye color treatment appears on the central girl used a free color circle spots that used

the purple color with its degrees as a background, while on the other elements of the art work, the grey color is used. This ensures the connection between the artwork elements and their surroundings, as well as it links between the artwork elements and unity that appears in the employment proposal for women's clothing.

Design No. (4):

Artist's (Ghada Alrabea) Painting   **Design Idea No. (4)**

Employment Proposal for Women's Clothing

Technical analysis of the design idea: Design based on coordinating between human and animal elements in an innovative balanced composition. Using marbling with tie and dye repetition, causes overlapping and combination which forms a net, which is considered as one of the design's aesthetic structures. The variety of element locations ensures balance and rhythm by combining them in an artistic appearance that produces harmony and contrast, enhancing the design value. These treatments often provide a sense of extension and consistency in the design and appears in the employment proposal for women's clothing.

Design No. (5):

Artist (Mahdy Rajeh) Painting   **Design Idea No. (5)**

Employment Proposal for Women's Clothing

Technical analysis of the design idea: The design is made up of curved Arabic calligraphy elements and straight lines that are arranged by repeating them in various sizes and directions on a background of geometric lines that run vertically in the design, giving it a neutral consistency and helping to break up the monotony. This fusion creates a sense of unity and contrast in the relationship, which adds to the design value. This treatment is considered as one of the most appropriate aesthetic treatments, the artwork's bottom bar was shaped by curved Arabic calligraphy, which gives the impression of weight and dropping and appears in the employment proposal for women's clothing.

Design No. (6):

Artist (Widad Albakr) Paintings   **Design Idea No. (6)**

Employment Proposal for Women's Clothing

Technical analysis of the design idea: Design depends on Islamic motif unit that stands in light color between two opposing human faces looking at each other on the right and left sides of the design, creating a sense of movement and non-monotony. Because of the richness of the curved shapes that the motif contains, the repetition of the Islamic motif unit in this manner did not detract from the work's dynamic. Through the good distribution of colors and surface values, the overlapping of marbling colors achieves rhythm in the design, and appears in the employment proposal for women's clothing.

Design No. (7):

Artist (Sarah Al Abdali) Painting   **Design idea No. (7)**

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Employment Proposal for Women's Clothing

Technical analysis of the design idea: Design depends on using various groups of plant in geometric elements while the lady in tie and dye appears in the downright part of the design, the design relies on using different groups of plants in geometric elements and distributing them with varied repetition in the region of the design. The plants in the geometric square background are marbled on a regular basis, while the plants element in the foreground are dropped. This results in a daily rhythm that takes into account the continuity of the units and spaces around it and appears in the employment proposal for women's clothing.

Design No. (8):

Artist (Taghried Albakshy) Paintings   **Design Idea No. (8)**

Employment Proposal for Women's Clothing

Technical analysis of the design idea: The design is based on wavy lines that are drawn in a horizontal direction and arranged in a series. The wavy lines are drawn to provide tenderness and versatility. These wavy lines repeat ascending and descending to give rhythmic movement, similar to waves, while using marbling, tie and dye techniques in human figures in a vertical direction, as well as in palm trees, to inspire a sense of strength and hardness in shapes. The use of warm and cool colors has a significant influence on the overall design's balance, which has added value to the design in general.

The Statistical Analysis
(Test the validity of the questionnaire content):

To verify the validity of the questionnaire content, it was presented in its initial form to a group of specialized referees from university professors at Colleges of Applied Arts and College of Architecture Engineering and Digital Design at Dar Al Uloom University to seek their opinion on the suitability of the items and axes, and it was reformulated after making the necessary adjustments according to the opinions of the referees, to become in its final form then presenting the designs that have been implemented to the study community of specialists and the sample size reached (45) members, students, and employers, the questionnaire included statements that measures the designs aspects, the design aesthetic statements that measures the design aspects, aesthetic, while the second axis included, and functional aspect of the proposed women's printed fashion designs.

For the relationship between integration of various printing techniques and the aesthetics of contemporary Saudi plastic art to create printed fashion designs is evident from Table (1) that the average degrees are (3.21) and the percentage of the weighted average was (80.34%), including emphasizes the positivity and importance of integration of various printing techniques and the aesthetics of contemporary Saudi plastic art to create women's printed fashion designs.

Table (1)

Relation	Strongly Agree (4)		Agree (3)		Disagree (2)		Strongly Disagree (1)		Total	Weighted total	Weighted average	%	Rank
	No.	%	No.	%	No.	%	No.	%					
Design No. (1)	38	84.44	7	15.55	0	0.0	0	0.0	45	173.0	3.84	96.11	**3**
Design No. (2)	8	17.77	34	75.55	3	6.66	0	0.0	45	140.0	3.11	77.77	**5**
Design No. (3)	40	88.88	5	11.11	0	0.0	0	0.0	45	175.0	3.88	97.22	**2**
Design No. (4)	42	93.33	3	6.66	0	0.0	0	0.0	45	177.0	3.93	98.33	**1**
Design No. (5)	9	20.0	36	80.0	0	0.0	0	0.0	45	144.0	3.2	80.0	**4**
Design No. (6)	0	0.0	33	73.33	6	13.33	6	13.33	45	117.0	2.6	65.0	**7**
Design No. (7)	2	4.44	8	17.77	35	77.77	0	0.0	45	102.0	2.26	56.66	**8**
Design No. (8)	0	0.0	39	86.66	6	13.3	0	0.0	45	129.0	2.86	71.66	**6**
	139		165		50		6		360.0	1157.0	3.21	**80.34**	

The average degrees and the percentage of the weighted average was 80.34% that emphasizes the possibility of the creative integration of various printing techniques and the aesthetics of

contemporary Saudi plastic art to create printed fashion designs, by reference the weighting degrees of the sample in the designs the highest weighting came of design No. (4) by (98.33%), followed by the design (3) by (97.22%) and design No. (1) by (% 96.1), then design No. (5) by (80.0%), while the less percentage weighting came of design No. (6) by (65.0%) and the less design came to design No. (7) by (56.66%).

Results:

1- It is possible to combine the features and characteristics of traditional techniques and digital systems in print works to enrich the artistic values through creative integration with both of them.

2- Digital systems are considered very important to creativity in textile printing field due to methods, techniques and performances of this field that are compatible with textile printed designs, whose capabilities can be invested in creating extraordinary plastic formulas for contemporary printing works.

3- Saudi plastic art is rich with different aesthetic and artistic values that can be added to printed fashion design field as fashion design is very creative through using various printing techniques.

Recommendations:

1- Using technical and technological development to ease dealing and experimentation to create artistic works characterized by creativity and innovation.

2- The necessity of more experiments in combining traditional and digital techniques as an attempt to invest what has been achieved of artistic and plastic values in the textile printing field.

3- The necessity of different artistic cultures and knowledge related to the field of plastic art, which contribute to enriching artistic taste, vision and creativity.

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