

Aesthetics of Arabic calligraphy in Islamic coinage and designs for printing one-piece of upholstery fabrics

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:Abstract

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The process of coining money in the Islamic era is an artistic process that is subject to strict criteria in the development of its general design because it is the king's sign and the symbol of the state and an important appearance indicating the strength or weakness of the state. Therefore, writings on money are considered the main source for historians and researchers in benefiting from the role of money in Islamic history, and knowledge of many aspects of political, economic, social, religious and artistic life of any country. Islamic money is considered a stand-alone school to study the different types of Arabic calligraphy, as well as the development that was attached to it by Arabs during the successive Islamic ages. This was helped by what is characterized by the nature of Arabic calligraphy and the forms of its letters of vitality thanks to the approval, flexibility and compliance, along with the ability to tide and return And rotation, distortion, intertwining and overlapping together, which created opportunities for development and decoration in various ways and methods. The designer is considered part of his community and is an expression and a monitor of the forces affecting the aesthetic taste of the consumer as he prefers some lines and trends of art that are translated by the artist's experience and personality and his ability to harmonize between the different design elements of form and color and sensory and visual touches that contribute to raising the aesthetic value of the design and thus the product that was designed from Postponed it. Thus the research question came, "Can the Arabic calligraphy and Islamic coin elements be adapted to enrich the one-piece design of the furnishing fabrics?" Hence, the aim of the research was to reach the mechanisms of adapting the Arabic calligraphy to Islamic coins, with the aesthetic and plastic values it carries in the designs of printing a single piece of upholstery fabrics. The research resulted in a model that illustrates the stages of adapting the Arabic calligraphy to Islamic coins and the formative and aesthetic values it carries that can guide the designer while developing design ideas that are used to print the single piece product for upholstery fabrics. The research also presented a set of designs drawn from Arabic calligraphy on Islamic coins with a proposal for employment for each design, and the appropriate methods for application to a single piece product for furnishing fabrics from the selection of raw materials, printing doughs, and processing materials and their suitability for the design and treatments performed on the textile printing product during its preparation

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