



## **The Plastic Aesthetic Values of a Selection of Superstitious Aquatic Objects to Enrich the Printing Painting of Art Education Students**

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### **Abstract :**

Nature was created by God to benefit from it in all fields, including the field of plastic art, where the artist looks at nature in a special in-depth view, where he benefits from natural forms after integrating them with the idea, philosophy and artistic trends, and this is what is called the artistic vision that helps the artist to solve his artistic problems, and therefore we say that no two differ on the impact of nature on the artist because it is a source of material used and a source of inspiration. It has been and continues to be a source of inspiration and a source of human creativity throughout different civilizations and cultures. Therefore, we find that the contemporary artist realized that this nature needs eyes to realize it and develop its meaning to benefit from it and be its mirrored image in the form of a work of art. The current research is trying to find new design solutions to build a balanced design composition and create a new structural structure, and in this research is providing a new vision and a mental approach in building contemporary designs by employing the forms of various superstitious aquatic organisms located on the seabed and formulating them in a new way based on transformation and formal development and the use of imagination through deletion, addition, simplification and complexity, and accordingly the current research has studied the seabed and its contents of different systems and structural structures, as It contains different shapes, both organic and geometric, which are characterized by the intertwining of their relationships and the diversity of their directions and lines.

The research aims to study the different plastic potential of the forms of imaginary marine nature and the aesthetics of the seabed and identify their artistic and aesthetic characteristics, and adapt those values and employ them in new plastic formulations that combine simplicity and modernity, whether in terms of the prepared design or performance methods and then used in printing pendants, as the research is based on the descriptive experimental approach.

In light of the results of the study, several recommendations were made, including the intensification of studies with various objectives in the field of printing by taking advantage of the imaginary and mythical marine nature, and adapting marine raw materials in the production of works of art in all technical fields.

### **Keywords :**

Plastic aesthetic values - superstitious water objects - enriching the printing painting - among art education students

## **Introduction:**

Nature is the first source of inspiration for the artist, and the test that does not differ on him two in the inspiration and scientific and artistic deduction. Nature is full of different elements, which are subject in their growth to specific systems and laws, so that the artist no longer deals with visual appearances as they are, but extended his insight even further and began to deal with the structures of forms in their abstract laws, and looking for dynamic laws in the internal construction of different elements and imagination in forms.(1)

The artist records feelings inspired by his environment, and the artist's work is to recrystallize the form in nature from a point of view in order to achieve the rules of composition, and the aesthetics of the overall body of the artwork.

There is no doubt that nature needs eyes that perceive it, understand its meaning and significance, and can extract the foundations and structural laws that ensure its continuity and development.(2)

The starting point in the work of art is that the artist learns how to look at the facts of nature, reveal its secrets, connect its parts and then analyze that view in depth to ensure the development of the artistic outcome stored by the human mind, so that it returns to bring it out again in the form of plastic art.

Moore (1966) emphasizes the importance of nature in the artist's creativity, saying: "I was able to reveal the principles of form and rhythm of the study of things in nature such as pebbles, rocks, bones and trees, and the sculptor can expand the effects of his experience with the form by studying those groups that can not be counted of entities and rhythms that nature always abounds in. (Riad, Abdel Fattah, 2000).

Nature is full of meanings and topics, so it is considered the most important source of inspiration for the artist, because of its high aesthetic plastic values, so the current research is based on achieving the entrance to show the plastic capabilities of the various forms of superstitious aquatic objects and an entrance that is interested in the implementation of new artistic designs and by linking them to employ them in printing paintings with printing techniques, to enrich the field of textile printing for art education students. One of the most important findings we have reached . Adapting the different plastic capabilities of the different forms of superstitious aquatic organisms and employing them in new formative formulations, as the research is based on the experimental descriptive approach. (3)

## **Search problem:**

1- To what extent can the plastic values of superstitious aquatic objects be used as an entrance to enrich the printing painting among art education students?

## **Research Objectives:**

The research aims to:

- 1- Identify the aesthetic plastic values of superstitious aquatic organisms
- 2- Taking advantage of the features of the marine nature in creating printing designs suitable for printing.
- 3- Finding visual stimuli for new natural objects for art education students.

## **The importance of research:**

The importance of the research is due to:

- 1- Revealing the superstitious aesthetic images found in the forms of superstitious aquatic organisms.
- 2- Extracting plastic and expressive entrances to see the marine nature with its superstitious aquatic creatures.
- 3- Contributing to the establishment of small projects based on the art of printing in batik and direct drawing, which reduces unemployment and raises the national economy.

**Research hypotheses:**

- 1- The research assumes that the artistic vision of superstitious aquatic organisms and their analysis in terms of general shape, color and surface texture comes with new plastic solutions for printing designs.
- 2 - The research assumes that the combination of forms of superstitious aquatic objects and their various plastic values, from (texture and diverse lines, movement and rhythms different) achieve contemporary design entrances enrich the printing paintings of art education students.

**Research Methodology:-**

The research follows the experimental descriptive approach to suit the objectives of the research and verify its hypotheses with the applied study.

**First: the descriptive approach "theoretical framework"**

The research follows the descriptive approach based on the study and analysis of mythical aquatic organisms to identify their different components and forms, and to study how to modify, change and distort these forms to reach mythical aquatic organisms, as well as the study and analysis of some of the works of artists who were inspired by the subjects of their works from these aquatic organisms.

**Second: "Experimental Approach": in the practical framework (applied)****Search limits:****1- Objective research limits:**

- A descriptive study of some of the forms of superstitious aquatic organisms.
- The study is limited to the importance of integration and unity in the typographic design in selected forms of superstitious aquatic organisms, namely (fish, snails, shells) in a way that has modification, transformation, abstraction and imagination.
- Printing is limited to batik typing.
- The use of opaque, transparent and prominent printing pastes.
- Print on cotton canvas.

**Search terms:****Nature:**

Nature is the great truth that surrounds man in all that God Almighty created from mountains, rivers, skies, seas, trees, animals, birds and all the basic structures in the universe, as it is all that was made by the hand of the Creator and did not extend to the hand of man (Fatima Abdul Hamid Abu Al-Nawarij, 1994, p. 24).

**Values**

Defined as: represents the characteristic that makes something desirable and called the characteristics of the thing that make it worthy of appreciation

**Direct Drawing:**

It is the use of any of the simple hand tools needed to record any work of art through a medium. It is a method of applying colors to the fabric by using the paintbrush by hand directly on the fabric after dipping it in the special colors for that .

### **Enrichment:**

Enrichment is wealth, and it has been stated in the intermediate dictionary that wealth is the abundance of money, and in the language it means increase and abundance.

### **Aesthetic values::**

Values represent the aesthetic foundations of elements and forms, whose interaction achieves an aesthetic vision through which the taste and enjoyment of aesthetic visuals are achieved, and whose existence is controlled by the laws of aesthetic energy, the dynamics of surfaces, diversity, nacelle, homogeneity, value, intensity, and degree, whose existence achieves an aesthetic addition for the connoisseur and practitioner.(4)

### **Marine biology**

Suleiman Haroun defines marine life as: plant and animal organisms that live in the seas or aquatic environments and these organisms live at different depths and vary from microscopic organisms such as zooplankton bone and phytoplankton to huge whales that differ in their shapes, sizes and living conditions according to their environments "(Rawda Mahmoud Al-Amrousi, 2010, p. 14).

Marine animals are characterized by their multiplicity of forms, the richness of their species and species, as well as the diversity in their sizes

Their structure was organized, which cannot be comprehended in a single study, and it has many divisions, including the phylum of the epiphaeaea, the division of molluscs, the division of skin echinocosis, and the class of fish. The external appearance of the animal is clearly determined by its alignment with the internal shape. Thus, we find that each organism has a special shape that distinguishes it from others, or is characterized by an appearance and meaning that makes it distinctive in its own being, and therefore the choice of the current research of marine life was due to the multiplicity of its shapes and the diversity of its sizes, colors, systems and touch. (Hanan Ahmed Al-Tantawi, 2005, p. 27).

### **Previous studies:**

#### **1- Study: (We praise Khalifa Abdel Moneim Saleh, 2005): entitled (structural systems of forms**

**and touching on selections from marine invertebrates as an experimental approach to the creation of contemporary artifacts),** This research has studied, classified and analyzed the structural systems of forms, and contact selections of marine animals under the name of invertebrates, including the tribe of Al-Joufa, especially those in the Red Sea, and the researcher has implemented a set of two-dimensional artifacts, which can be employed as artistic pendants, and others are employed as supplements to the costume (brooch pendant complementary to a handbag) using natural and artificial leather, and some fabrics in addition to wires, threads and beads.

**2- Study: (Rita Ramzi Wadih Ghattas 1999) entitled: (Linear rhythm systems in the structure of selections of sea snails as an introduction to teaching linear designs)** This study targeted organisms that live in the waters of the seas with formal formations of a special nature, which they gained from the environment in which they live, and examples of these organisms: sea snails, shells, and oysters, most of which are involved in construction The spiral, which is a fertile source for the study of the calligraphy element, its rhythmic systems, and a source of imagination and innovation. The study may be useful for current research in identifying marine species species.

**3- Study: (Iman Muhammad Tawfiq Al-Sukkari: 1989) Study Title :(Extracting geometric shapes from nature in printed designs)** In this study, the researcher has been exposed to nature by dealing with the plant element, and its rich aesthetic and plastic values commensurate with its biological functions, with the aim of identifying the values and structural laws through the microscopic vision of the plant, And benefit from them in the creation and production of printed designs.

**4- Study: (Dalia Al-Mohammadi Mohamed, 2009): A study entitled (Building Systems for Coral Forms to Create an Artistic Workpiece)** This study aims to use plastic solutions and technical and technical capabilities commensurate with the nature of the material used and the function for which the workpiece was prepared, whether aesthetic or functional. This study is consistent with the current study that it dealt with and was interested in studying the shape of coral and benefiting from it in the artwork. This study differs with the current research that the current study is concerned with the aesthetic values of superstitious marine organisms.

**5- Study: (Khalifa Abdel Salam, 2001): entitled (Artistic vision of selections of marine organisms and their use in contemporary ceramic formations).** The research included the study of the artistic vision of marine organisms and reviewed the works of artists inspired by marine organisms and the possibility of benefiting from the contacts on the surfaces of these creatures, then talked about the basic factors in the aesthetics of the modern ceramic form and the sources of inspiration and the material and its technical and plastic capabilities, then dealt with the study of color and its impact on: ceramic form, creativity and innovation through art. A group of contemporary artists' works inspired by marine organisms were analyzed and studied, and the practical experiment was carried out and the questionnaire was applied prepared for research, then the results were discussed.

**6- Study : (Marwa Ezzat Mohamed, 2011) Entitled (Structural systems of morphogenic design as a source for teaching decorative designs)** "This study aims to deepen the designer with the concept of the morphogenic system and its relationship to decorative designs and also aims to invest the morphogenic system in extracting structural systems as a source of decorative designs This study is consistent with the current research in that this study was interested in studying structural systems and benefiting from them in enriching decorative designs" and differs with the current research in that the current research was concerned with the aesthetic values of coral reefs to enrich the printing work of students of art education.

#### **Procedural steps of the research:**

**First: Theoretical Framework:** It includes:

- 1- Studying the different formal aesthetic values of the forms of marine organisms.
- 2- Study the different types of marine organisms
- 3- Study of traits of penetrating aquatic organisms
- 4 - Study the meaning of the art of Saba Balbatik .and also study the different materials in which the method is implemented.
- 5- Studying the different methods of batik art.
- 6- Methods of batik art in decorating fabrics:

#### **Second: Practical Framework:**

By benefiting from the results of the study in the theoretical framework

- 1- Experimental practices carried out by researchers, to benefit from combining the forms of different superstitious aquatic organisms and implementing them in printing paintings for art education students.
- 2- Adding variables such as the colors of printing fabrics (pigment) transparent, opaque and substantial, and color value variables.
- 3- Implementing and employing these applied experiments in contemporary printing pendants to achieve artistic and aesthetic goals.
- 4- Providing results and recommendations in the light of the results of the research.

### First: Theoretical Framework:

From the above, it is clear the extent of the formal richness that characterizes these superstitious aquatic organisms, represented in the different forms of fish, coral reefs and shells, with their different shapes and buildings and different types, which can be relied upon to develop innovative building values, contributing to the formal richness of the contemporary printing painting. (5)

### Marine Aquatic Organisms:

Man has known different aquatic organisms since ancient times, man has benefited from these beings in all his life, fish in ancient Egypt were of great importance in all different fields, where their use as food, they were used in the components of offerings in the tombs of ancient Egypt, fish were also used as symbols in Christian art, it is an abbreviation for the name of Christ, and fish also symbolizes baptismal water. The first type is the creatures that mimic nature and inhabit rivers and seas such as whales, fish, water turtles, crocodiles and crabs And others, the second type is the mythical aquatic organisms, which are the objects that were mentioned in myths such as water man, mermaids and water dragons, and the following is a presentation of these creatures(6).

### First, aquatic organisms that simulate nature:

1- Whales: It is considered one of the largest living aquatic organisms, whether at sea or on land, the blue whale is the largest animal known on earth, and the whale appears in a phenomenon such as fish, but it is not a fish, because it has lungs that breathe air, unlike fish that breathe gills.

The whale appeared in painting (1), which is entitled "The whale of the Prophet Yunus, peace be upon him" from the manuscript of the wonders of creatures and the strangeness of assets of Al-Qazwini, attributed to the Timurid school in Baghdad, preserved in the Freer and Skler Art Gallery in Washington.

Has drawn the head of the whale heading towards the left of the depiction and guilt heading towards the right, and a large head has a large mouth closed in the front of which the artist expressed his curse by drawing a long curved line, and the eyes of the circular large size. The right side of the painting has exceeded the frame of the painting, until the end disappeared, which is the caudal fin. The artist has dyed the head and body of the whale and his tail in gray, the fins have taken the golden color, has distinguished the belly of the whale from the bottom in white engraved with thin lines wavy in black. (7)



**Panel (1) The whale of the Prophet Yunus, peace be upon him, manuscript of the wonders of creatures and the strangeness of the assets of Al-Qazwini**

<http://www.asia.si.edu/collections/edan/object.php?q=10836>

## 2- Water turtle:

Turtles are generally characterized by the fact that some of them live on land and sea together and are called amphibious turtles, and there are sea turtles spend all the time in the sea and in fresh water as well, and find turtles in general shell \_ except for three species of water turtles \_ this shell is a bone box or protective shield covered with a hard layer, and this shield, which is called withered is very heavy, so the land turtles crawl slowly with strong legs can carry their heavy weight, but turtles Marine does not hinder this shield movement .and have turtles water fins instead of legs, these fins supported bones similar to the bones of our legs and arms but shorter and wider, and use the turtle each fin as a paddle for swimming, and move them from the bottom up wings of birds.(11)

The water turtle appeared in the painting (2), which is entitled "The king of monkeys who sits on the fig tree and throws the fruits of the turtle", from the manuscript of Kalila and Dimna, which is attributed to the Timurid school, and the painting depicts a view of the king of monkeys sitting on a large fig tree and fruitful with green leaves that grow at the edge of the river to the right side of the painting, and stands on one of its branches the king of monkeys with brown color and long tail, and throws figs to the ghou any male turtle who swims in front of him In the river, part of the river is seen in a dark blue color in the front of the painting on the left, and floats in the middle of the gillem, and the ghellem appeared in full structure above the surface of the water, and its head appears in the foreground and has been picked up with the mouth of one of the fruits, which the king of monkeys throws from the top of the tree, while there is a front of some other fallen fruits, and the ghou has a great yellow shell that took the convex shape, and is decorated with intersecting lines consisting of adjacent hexagonal shapes, and appears below the shell feet of the four ghelem, which moves them forward and backward in order to be able to swim in the water, and swims near a number of small fish obliterated their features and appears beach winding by the tides of the river water in the middle of the painting, and grows at the beginning of the beach and the end of two small trees multi-branch, out of them pointed leaves in light green, and distributed small weeds on the floor of the coast with a white color extended to overwhelm the background of the painting. Because there are a number of fish that swim in the water in addition to the presence of the ghelem, which is close to reality, taking into account the anatomical proportions of it.(12)

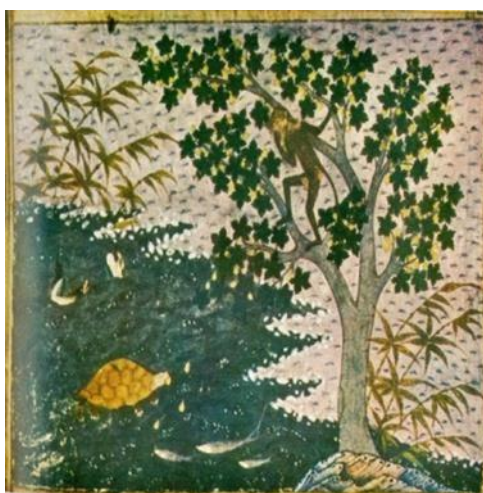


Plate No. (2) The monkey king sits on the fig tree and throws the fruits to the gillam, quoting  
Binyon, Persian Miniature Painting, pl. 44 q.

## 3- Fish:

It is a species of aquatic organisms that man has known since ancient times. With the passage of time, interest in fish in particular has increased. Salmon fish appeared in the painting (3) of the ark of the Prophet of God, Noah, upon whom be the best prayer. The subject of the painting is marine, with a

religious character specific to the Islamic faith, which was mentioned. In the Holy Qur'an. In this painting, the artist depicts a scene of the Prophet Noah, peace be upon him, sitting inside the ship that is sailing on the sea. The artist painted him sitting on a seat, leaning on it, at the bow of the ship to the left, wearing a long robe. He watches the ship in the middle of the sea, which is characterized by Quiet waves, where four salmon fish appeared swimming safely on the surface of the water, Two of these fish swim at the bottom of the sea to the right, and one of them is drawn crooked in a horizontal position, swimming next to the Prophet Noah's ark. The other is drawn in a vertical position, swimming towards the left side of the sea. As for the other two fish, they swim next to each other at the bottom left of the painting, and each fish has These fish have a pointed head in front and a mouth in front. The eyes are drawn approximately in the middle of each side of the head of each fish. Each fish has gills at the back of its head that are a double semicircular line. The body of each fish is flattened and compressed on both sides and decorated with thin lines that express the scales that cover it. fish body, A small, pointed dorsal fin and two ventral and pelvic fins emerge from the body of each fish. On either side of each fish there is a small, radial pectoral fin. Each fish has a short tail that ends with a flattened caudal fin curved in the middle. The artist dyed these fish a silvery-white color. Their eyes, gills, and tips of their fins are pink.(13)



**(3) Falak Sayyidna Noah, peace be upon him, manuscript of the collector of dates by Rashid al-Din, quoting**

Martin, *The Miniature Painting*, 28.

In Plate (4), another type of fish appears, which is the "Shiut" fish. The title of the painting is "An angel presents clothes to the Prophet of God, Yunus, peace be upon him, after his exit from the belly of the whale." From the manuscript of Jami' al-Tawarikh by Rashid al-Din, attributed to the Timurid school. It is located in the "Metropolitan" Museum in New York. In this painting, our Master Yunus, peace be upon him, was depicted emerging from the mouth of the whale in the middle of the sea, and there is an angel with wings sent by God to take care of him. The photographer drew a large coyote instead of drawing a whale. He depicted it opening its mouth for our Master Yunus to emerge from it. , He depicted its mouth without fangs, and he succeeded in drawing its anatomical details. He drew it large in size in a sideways position, and it has a large head with circular eyes on its sides. Its skin is also covered by fish scales, which are semi-circular shapes overlapping and successive, heading towards the fish's tail, and emerging from it. Its body, from the top and bottom, has pointed fins with thin lines inside it, and it has a large tail that rises slightly upward and ends with a large, flattened caudal fin that is split in the middle and has adjacent longitudinal lines inside it. The artist dyed it completely in dark brown. He painted the rest of the painting in the shape of the sea in the form of many overlapping and successive arcs. (14).



**Panel (4) An angel presents clothes to the Prophet of Allah Yunus (peace be upon him) after his departure from the belly of the whale, the manuscript of the collector of dates by Rashid al-Din, quoting:**

Jackson, *Marvellous to Behold Miracles*, fig. 97

#### **4- Crabs:**

Crabs belong to crustaceans, a small animal with five pairs of legs, and the first pair of them has turned into two dogs used in eating, hunting and self-defense, and a small belly, covering the body of a thick shield, and the length of the cancer varies according to the type, and there are several types of cancers

Al-Qazwini said about the crab, "that it is a strange animal in shape, as if five snakes with one head," as he said about Al-Damiri in the life of the animal, "that it is a well-known animal called the water scorpion and its nickname Abu Bahr, which is the creation of water and lives on land as well, and it is good walking, with jaws, claws and blacksmith nails, many teeth, and whoever saw saw an animal without a head, and his eyes in his shoulders and mouth in the chest and jaw cleft on both sides and eight legs while he walks. On one side and inhale water and air together, and shed a braid in the year six times.

The crab came in the painting (5), which is entitled Crab, from the manuscript of animal benefits of Ibn Bakhtishua, and preserved in the Pierpont Morgan Library in New York, has been in this painting in a large form and size, and the body of an oval covered with a shield of scales and four pairs of legs with a pointed end, and there is in the front of the fat two sharp dogs, and has painted crabs in the painting in a style very close to reality, has dyed the artist entirely in olive, and it appears in The painting standing on two legs on the shore of a small lake, expressed the water of the lake by drawing arcs overlapping with each other with thin lines inside, some arched and others came zigzag has taken the water of the lake blue color gradient between light and dark and adorns the edge of the lake a group of grass and small green herbs, the background of the painting is devoid of any decorations or human or animal elements.

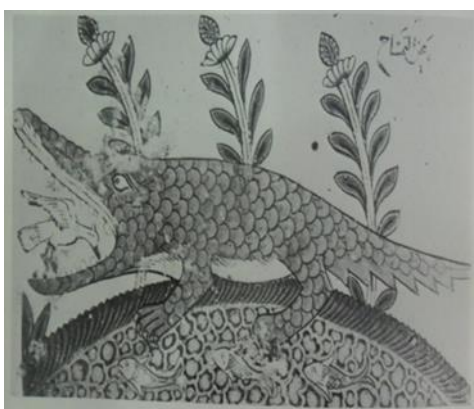


**Plate (5) Crab, animal benefits manuscript preserved in the Pierpont Morgan Library in New York. Quoted from:**

## 5- Aquatic crocodile:

It is a huge amphibian from the class of reptiles, and it is considered one of the largest reptiles on the face of the earth. It resembles the shape of an extinct dinosaur. It lives in rivers and swamps. It has eyes similar to the eyes of pigs, and a large jaw with pointed conical teeth inside it, and strong claws. Egypt is considered one of the oldest countries that knew It contains crocodiles. The ancient Egyptians worshiped it, and it lived in the Nile. They called it the god "Sobek," meaning the god of goodness. The ancients also mummified crocodiles and placed them in sacred crocodile graves. The crocodile appears in painting No. (6), which is titled A Bird Eating Leftovers from the Mouth. The crocodile, from the manuscript of Kitab al-Zihu by Al-Jahiz, preserved in the Ambrosiana Library in Milan. The painting depicts a large crocodile standing inside the mouth of a bird eating leftover food from between its teeth.

The crocodile is located in the middle of the painting. It is considered the main element in the painting. It stands at the edge of Lake Fateh Mouth, and inside it is a plover bird. The plover is a friend of the crocodile. The crocodile has opened its mouth for the bird to pick up food scraps from between its teeth. The crocodile is depicted in the painting in a large, sideways position. His head is facing to the left of the painting, while his tail is facing to the right of it. He is sitting on the edge of the lake in stillness and calm, with a large open jaw, and inside his jaw there are sharp teeth, and two large, oval-shaped shining eyes. His whole body is covered with scales in the form of successive semi-circles. The lower part of its body is smooth and devoid of scales, and two feet with sharp claws appear from it. As for its tail, it is long and takes from the bottom of the toothed zigzag shape, and the end of its tail disappears outside the frame of the painting. At the front of the painting is seen part of a small lake that has taken a semicircular shape, and the artist has expressed its waters in irregular geometric shapes, within which three fish swim in safety in succession. The head of each fish is pointed from the front and is depicted in a profile position. It is also equipped with one eye and part of a small mouth, and its head ends in a semicircular shape that expresses the gills. The body of each fish is covered with scales consisting of small, thin, intersecting lines. Each fish has two pointed fins, one dorsal and the other ventral. The body of each fish ends with a thin tail. Each fish bends its tail slightly upwards in grace, a sign of their swimming. Each tail ends with a caudal fin split in the middle. At the end of the lake, there is a group of trees, plants, and grasses, depicted in a style far removed from reality. The painting is dominated by calm and tranquility, despite the presence of the crocodile, which is known for its aggression. The painting achieved calm due to the presence of drawings of birds and fish.



**Panel (6) A bird eating leftovers from the mouth of a crocodile, manuscript from the Book of Animals by Al-Jahiz, quoting: Haldane, *Mamluk Painting*, pL. 42**

## Second: Mythical aquatic creatures:

Myths and folk tales associated with mythical aquatic creatures:

Since ancient times, people have observed natural creatures and phenomena, and have formed in their collective thoughts many questions and imaginations, which, through long years of careful observation, have turned into myths and tales, through which mythical creatures are created or mythical tales are created that explain the existence of some natural phenomena. The human mind is always searching for a state of internal balance, between ideas, or between beliefs, or between natural phenomena and their causes, and so, the human mind is always urgently seeking to know the causes. Often, before scientific and technological development, the human mind failed to find satisfactory answers to many of the questions that preoccupied it. This mind works to weave imaginary tales and myths, through which it achieves the inner balance it seeks. Sometimes, there are some scientific facts behind these myths, and other times, the entire story is a figment of imagination. These myths and tales have been linked to many living organisms, and we will devote this study to learning about the myths and fairy tales that have been associated with marine organisms. We can divide these myths and tales into three sections: the first is about legendary marine creatures, the second deals with myths and folk tales related to fish, and the third section will be devoted to discussing a relatively recent legend that is likely to have been created by flags and is linked to giant oysters.

### **1. Marine mythical creatures**

It is said that "mythical animals" and "mythical beings" are meant beings that do not exist in nature because their existence lacks physical evidence, and they are beings described by those who believe in their existence or who claim to have seen them with strange qualities, and these beings are not limited to one culture without another, but in all known cultures at least one mythical being can be found, specific to each culture. In every culture, there are those who do not believe in the existence of these mythical beings, but there are always some who believe in their existence, especially after these beings have entered the popular memory of the group.

We find in the books of the Arab heritage and the books of mythology of different cultures mention of mythical sea creatures, and they are described as intermediate creatures between man and sea creatures, we find them in the Arab heritage under different names such as the daughters of water and man of water and in the Persian heritage King of Deriah, and similar to her mythical creatures in Western culture called (sea girl) and (sea man).

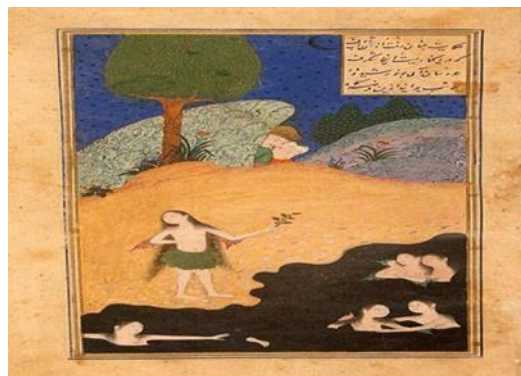
However, these legends evolved, due to the writings of stories, and secondary legends emanating from ancient legends were created, such as the mermaid and the mermaid, and these names did not appear in the Arab heritage, but are names invented by the public and there are those who linked these legends to the cow of the sea.

#### **- Water mermaids or water brides:**

Water brides or water girls or water mermaids are one of the most famous wonderful aquatic creatures at all, the Indians said about them in ancient times that they are fish that generate milk, and the Greeks said about them mermaids or sea brides and this name is still so far. , a manuscript of Alexander Nama, attributed to the Timurid school in the Hermitage Museum in St. Petersburg, this painting is divided into two parts, the lower part of which represents the sea winding at its edge, has taken the color of the black color, and there are five mermaids dancing and swimming together, where two of them are seen in the bottom right of the sea swimming together, and there are two others near the shore, one of them hugging the other from her back, and show on their features joy, bWhile swimming one of the nymphs alone in the far left of the sea, and all the mermaids did not appear from them only the upper part of their bodies, but the rest of their body cover the sea water, and these nymphs appeared in a human form similar to the normal woman but naked body, and each of them has long hair hanging on their shoulders and backs, as comes out of their arms conjunctival fins resembling wings, which are short and small in size colored green.N painting represents the seashore, which is a beach with a sandy floor of yellow color, has been scattered at the front near the sea branches of small plant dyed white and brown, and stands on this beach one of the sea brides human body female appeared with her entire body, has stood at the front of

the beach in front position, and her face in a side position, and her body semi-naked as she puts on the middle a short robe of green leaves, and has long hair hanging down to reach near her feet, and comes out of Her arms have small wings colored red and gray, and her left hand is outstretched and held by a plant branch from which green pointed leaves and small red flowers emerge.

This beach extends to the end of the photography, forming a large hill on top of which a large tree with green leaves sprouted, behind which a large rock appears on the left of the painting, behind which Alexander and one of his men stand watching in his deafness the mermaids, and part of Alexander's body appeared, while the rest of the body disappeared behind this rock, and Alexander wears on his head a golden-colored crown, and he has a polite mustache, and it seems that he is wearing a signA green color with short sleeves and below it another pink robe, and his features and his servant show signs of admiration and surprise from the beauty of the mermaids and appears near Alexander in the far right of the painting Some other accumulated rocks colored in silver and pink distributed on the floor of grass and plants in addition to small trees, and behind these rocks appears part of two huge trees with dense green leaves, and the horizon line extends to show the sky in the background of the painting in blue, and the crescent is seen as scattered The stars have it, indicating that the event took place at night.



**Plate (7) Alexander sees sea brides or nymphs of Iskandaram's manuscript, quoting. About:**

Adamova, *Persian Manuscripts*, folio 484a.

#### **Water Man:**

Al-Qazwini said about the man of water that he is a bear of sea animals similar to the normal human being, but he has a guilt, and there are those who narrate that in the Sea of Abyssinia fish has a face like the face of the sons of Adam and has arms and legs, and that the poor fishermen extremists in the edges of the deserted coasts, islands, reefs and mountains if they find that fish they met with it and breed among them offspring similar to this fish similar to the sons of Adam, and there is also a fish similar to that fish whose face is like a human face, but its body is like the body of fish, and there is On her face are dots, and this fish appears on the face of the water.

The Man of Water came in painting (8), entitled Man of Water, from the manuscript of the wonders of creatures and the strangeness of the assets of Qazvini, attributed to the Ottoman Turkish school, and preserved in the library of Reza Armpur in India. In this depiction, the water man appears to resemble the normal human being, except that he has a tail and two side fins, and he appears in the picture with a human body, and he has a slender face drawn in a side position, and he has wide almond eyes and arched eyebrows, and a pointed nose, and he has a mustache, and he also has hair gathered behind his head in a spherical shape, and his body appears in a three-quarter position, which is completely naked, and differs from the nature of human beings and lives in the sea. His body resembled fish, as he comes out from under his arms what looks like pointed dorsal fins, and he has legs in the back, and he moved his front arms as if swimming in water, and his body is connected from behind by a long tail that flexes and rises upwards, and the photographer wanted to give a realistic appearance to the shape of his body, so he drew a set of arches on his chest to express the folds on him. It is noted that the features of this object are influenced by Indian features, which led some scholars to attribute this manuscript to an Indian photographer.



**Plate No. (8) Man of Water, The Wonder of Creatures and the Strangeness of Assets by Al-Qazwini, quoted from Salah al-Din al-Munajjid, "An illustrated manuscript of the wonders of creatures**

#### **Water Dragon:**

The dragon is a mythical animal around which man has woven novels and myths, and has played an important role in the myths and worship of different peoples and civilizations, and was seen in the myths of the Near East as a kind of snakes or harmful snakes, so it was considered a symbol of evil.

The Ikhwan al-Safa considered the dragon the king of the water animal, and that it is also a kind of fish, and the description of the Ikhwan al-Safa for the dragon was similar to the description of al-Qazwini, where

they all said about him as "a great creature of creation, strange image, tremendous view, tall, feared and feared by the animals of the whole sea for the intensity of its strength, as the movement of the sea waves moved from the speed of its swimming, large head, shining eyes, wide mouth, many teeth. The water dragon appears in Plate 9, a manuscript of the wonders of creatures and preserved in the Walters Museum of Art in Baltimore. The photographer has painted this dragon with the body of a huge snake and a circular human face above his body, and this dragon has narrow eyes pulled as he has a long nose in the middle of his face, and has a mouth opening expressed by the artist by drawing a slightly arched line in black, and comes out from the sides of his face from the bottom of what looks like horns, which is a long shape hanging down and bend aside, and has a huge body drawn by the artist as if standing on part of it, while the rest of his body bends to extend back and ends with a long tail with an end Pointed, this tail has come out of the frame of the painting .

Two of them are located above the head of this dragon, and they are drawn in a lateral position and each of them looks towards the other, and they have opened an important mouth to come out of them thin tongues, and two necks are seen that diverge on both sides of the dragon's neck, and each neck is branched into two limbs, from each end two snake heads, two of them have closed mouths, and the other two have relatively long jaws that each of them opened, and come out of it Also, their tongues, and their mouths are devoid of sharp teeth and fangs, and on the side of each head there are narrow eyes pulled back, and the color of this dragon in pale yellow resembles the color of a tiger, and its entire body is decorated with small black dots similar to the dots that cover the tiger's skin, but it expresses the fish

money that covers the dragon's body.



**Plate No. (9) The Water Dragon - Manuscript of the Wonders of Creatures and the Strangeness of Assets by Al-Qazwini**

### **1.1. Abu Drea and the Man of Water:**

Abu Dria is a mythical marine creature that was believed to exist in general in Bahrain, and the Arabian Gulf in general, and the origin of the legend of a mythical creature known in Persian as «King of Dria» any king of the sea, and the legends of this object have moved to the Arabs in the Arabian Gulf with the change of the name of the object for a number of formulas, is a mythical being living in the sea, it was said that it appears in the form of a frightening human being, they hear his cry in the sea as if he drowned, if they saved him, he ate their food and may damage something in the ship. Therefore, if they knew that he was Abu Darya, they shouted, "Bring the jaddum and the saw" (and the jadum is a kind of axes), and if he hears them, he is afraid and returns to the sea. And a story in Abu Drea that mothers tell to their children to scare them from the evils of going and floating in the sea. I used to hear that it was a human-shaped marine animal that climbed onto the deck to catch the sailors it encountered and throw it into the sea to prey on it. And if they saw him ascending to the deck of the ship, they shouted at him and took out the knife and so on, and he threw himself into the sea in search of salvation, and it is surprising that the sailors believe in his existence and tell stories about him.

### **1.3. The Legend of the Water Girls**

The origin of the myth of the water girls is the marine creature that belongs to the mammals and is called the dugong, and the ancient scientific name of the dugong is Halicore, which is derived from two Greek words meaning sea girl and not mermaid (Maalouf 1985, p. 88). He said that there is fish in the Abyssinian Sea that has a face like the face of the sons of Adam and their bodies have hands and legs, and that the poor extremist fishermen in the edges of the deserted coasts, islands, reefs and mountains that do not walk. The healers have long lived if they find that fish similar to the sons of Adam met him breed among them offspring similar to the sons of Adam live in the water and air and may be the origin of this fish of the sons of Adam met a sex of fish races and breed among them this fish similar to the sons of Adam.

### **2. Legends and folk tales associated with fish:**

Among these folk legends explain a phenomenon that sailors saw and could not understand, so they tried to explain it with a folk tale or a fictional legend. Thus, mythology played a role in filling the intellectual void in explaining what they could not explain. Of course, there may be scientific explanations for these phenomena, or they may be fictional phenomena imagined by the public and formulated in a folk tale. The role of the folk tale associated with fish does not stop at explaining a phenomenon, but goes beyond that to include lesson and wisdom, and thus goes beyond being a tale and has been reduced to a popular proverb to serve the same purpose.

### **2 .1. The legend of the fish of Moses:**

Musa fish is the common name in the Arab countries in general for a group of fish belonging to the order of flounder fish and these fish are characterized by their flattened shape and that both eyes are on one side, that is, they look like half fish. When the young of these fish come out of their eggs, they are natural like other fish, but during the growth period, one eye moves to the opposite side in order to meet the other eye, so the eyes become on one side, either the right or the left. Most of these fish are called Musa fish in Bahrain. The public in Bahrain claimed that when the Prophet of God Moses, peace be upon him, struck the sea with his stick and the sea split, this fish was cut in half, and this fish was reproduced to produce this fish, which resembles half a fish, and therefore it was called Moses fish. This belief is prevalent in an Arab country.

### **2 .2. The legend of the kingfish nerve:**

Kingfish belongs to a group of fish known as mackerel, and this last name and word is common on the tongues of the public in Egypt and the Levant for this group of fish.

With regard to the legend of «nerve» kingfish, has told me some specialists fishing from the public, that kingfish has a nerve (any nerves) in the sense that he is sick with nervousness if he approaches the net can not return to the back, and once the front of his head touches the net, the kingfish kills himself, and it was also said that «fish (kingfish) fish count himself a lot, and because he does not believe that caught by the fisherman easily, frustration sneaks him quickly because he was caught, so he dies forcibly without moving a finger after hunting it».

### **2.3.The legend of net fish scales:**

These fish have been likened to a rabbit because they constantly move their upper lip like a rabbit. The name "net" is originally an adjective given to species of good fish.

### **2 .4. The tale of the forks of the hollows and the quilts:**

There are many folk tales and proverbs in the world that have been associated with many fish, and we do not know exactly, are these tales and proverbs explanatory legends associated with fish and then turned into tales and proverbs?, or are they tales that carry with them wisdom and lesson. Here we review a folk tale that carries a certain lesson, and at the same time explains the existence of a certain phenomenon in fish. The tale explains why there are thorns in guav fish and the absence or rarity of thorns in kingfish. The same phenomenon is formulated in a popular proverb, but it explains why there are thorns in the thickness of the quilts instead of the hollows.

### **Batik printing:**

Dyeing is an ancient art and an ancient industry, its spread is wide in many countries of the world and this industry has evolved according to scientific and industrial progress and increasing interest in it with the growth of civilization, and dyes are used in multiple areas, including dyeing textiles, leather, wood, papers of all kinds, plastic. It is the coverage of certain parts of the surface to be dyed with a waxy layer that prevents the leakage of dye into the pores of the surface, and the art of batik depends on beeswax and dyes as a way to decorate fabrics and decorate them by dotting or decorative drawing or tattoo or planning as shown in picture (10).



Figure (10)

Batik dyeing has been used in many different places of the world, including India, Africa, Asia and Egypt, and also appeared in India, especially when the royal families and began to develop tools over the ages, and this method has been implemented on several surfaces, including silk, paper, cotton, wool, leather or even ceramic and wood molds. has used different tools to remove wax. has varied tools of this art, which helped the artists of this era using batik as a free art style based on designs Multiple, such as work No. (14,13,12,11).

Batik, which means relative to the country of Java (drip or tattoo) and means dotting beeswax on the cloth and is part of the process of decorating fabrics manually.



Figure (12)



Figure (11)



Figure (13)

Figure (14)

**There are two types of batik:**

1- Cape: It is implemented by ready-made molds as in the picture (15).

2- Tulis: It is a traditional type that is drawn by hand and is more expensive, as in the picture (16).



Figure (15) Figure (16)

#### Methods of batik art in decorating fabrics:

The art of batik is implemented on the fabric in several ways using beeswax to implement the blocking method, whether by binding or metal molds immersed in wax and transferred to the fabric and the batik was known in the following ways:

1- The method of linking and contracting.

2- Batik method with wax insulation.

Hot wax can be used through the following techniques:

- Heat-resistant brushes - Batik wax pens - Wax cracking - Metal wax molds, as in Figure (19,18,17).

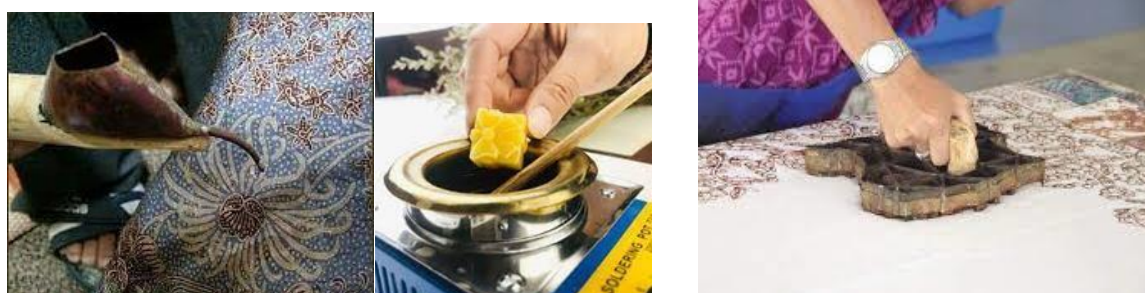


Figure (19,18,17)

#### Second: Practical Framework:

In light of the results of the theoretical study, the research applies the experimental approach in the applied aspect, on the fifth level students in the Department of Art Education, Faculty of Home Economics - King Khalid University - in an attempt to enrich the imagination of art education students by taking advantage of the forms of superstitious aquatic beings with different methods of modification, abstraction, deletion and addition in units in an abstract imaginary superstitious style in order to achieve wall pendants printed with batik techniques with added printing techniques to achieve various plastic values from **During the following experimental approaches:**

Experimental practices carried out by students at the fifth level in the Department of Art Education, Faculty of Home Economics - King Khalid University to apply the technique of printing with batik as a basic technique, and printing by direct drawing as an added technique, and in different styles of (distortion - abstraction - imagination - overlap and overlap - transparency), and the selection of material of different types (linen - cotton), and employ it in the form of printed wall hangings with a black frame.

### **Experimentation Controls:**

The controls of experimentation are determined as follows:

#### **First – Printing materials:**

Printing colors of transparent and opaque fabrics, pigments, brushes, plastic pipes, batik wax (honey - Alexandrian), tools used in batik technique

#### **Second: - Printing surfaces:**

The research experiment is based on the material of cotton cloth.

#### **Third: - Methods and methods of performance typography:**

- 1- Batik printing (basic technology)
- 2- Printing by direct drawing (added technology).
- 3- The methods of modification, change, deletion, addition and change will be used in the form of different aquatic organisms.
- 4- The application aspect of research and technical analysis of printing works:

#### **The first printed artwork**



**Printing work No. (1), executed using batik dyeing, dimensions: 40 x 60 cm.**

#### **Analytical description:**

- **Printing work (1) represented by:** a printed wall hanging, dimensions 40 x 60 cm.
- **Raw materials:** white cotton fabric - pigment paste - dyes - beeswax and Alexandrian wax - different sized brushes - the design that is executed - tools and materials for implementing batik printing.
- **Printing methods and techniques:** batik printing, basic technique - additive technique, direct drawing
- **Aesthetics of printing work:**

The painting is a group of modified fish superimposed on each other in a complete sideways position, with the utmost precision and artistic skill, in drawing the details of the fish's body. It is found in the

artwork swimming in the water, raising its tail and fins upwards, with the utmost precision and creativity, and it is noted that it is a decoration of the fish's body. With different textures, lines, and shapes, different rhythms were envisaged. The elements of the painting were distributed in an aesthetic format. The painting consists of a figure and a ground. The shape is a large fish in the left part of the top of the painting, its color is light and dark blue. There is also a group of fish of different sizes, movements, and colors distributed throughout the painting, suggesting a decorative nature. As each fish differs from the other in its body decoration with different decorations, including lines of various types, (zigzag - curved - twisted -) also of different directions, they were used to decorate fish instead of fish scales found in nature. Approximately in the half on the right there is a shape of a transparent glass bulb that is incomplete in shape, but rather broken, with a sea serpent inside it. As for the background, it is a group of different lines (direction, color, rhythm, and size). We also note that parts of some fish have been deleted, and some other fish have been added. All of these methods used in the painting suggest distortion, abstraction, and imagination about the realistic nature that exists at the bottom of the sea in reality. The batik technique was used using a different color finger, and a different brush was used to complete the rest of the drawing by printing with direct drawing.

#### **The second printing artwork:**



Printing work No. (2), executed using batik dyeing, dimensions: 40 x 60 cm.

#### **Analytical description:**

- **Printing work (2) represented by:** a printed wall hanging, dimensions 40 x 60 cm.
- **Raw materials:** white cotton fabric - pigment paste - dyes - beeswax and Alexandrian wax - different sized brushes - the design that is executed - tools and materials for implementing batik printing.
- **Printing methods and techniques:** batik printing, basic technique - additive technique, direct drawing
- **Aesthetics of printing work:**

The design is a group of modified fish superimposed on each other, some of them in a complete sideways position, with the utmost precision and artistic skill, in drawing the details of the fish's body. In the middle of the design there is a large fish next to it another smaller fish. It is noted that the fish's body is decorated with decorations of different texture, line and shape. Different rhythms were taken into account, and the elements of the painting were distributed in an aesthetic manner. All the fish are found outside the seabed and swim on the shore. There is also a group of fish of different sizes, movements, and colors distributed throughout the painting, suggesting a decorative nature, as each fish differs from the other in decorating its body with decorations. Different types of lines, including different types (zigzag - curved - twisted -) and also different directions. They were used to decorate fish instead of fish scales found in nature, and the sea waves are zigzag lines colored in light blue, violet, and dark blue. All of these

methods used in the painting suggest distortion, abstraction, and imagination about the realistic nature that exists at the bottom of the sea in reality. The batik technique was used using a different color finger, and a different brush was used to complete the rest of the painting by printing with direct drawing.

**The third printing artwork:**



Printing work No. (3), executed with batik printing and direct drawing, dimensions: 40 x 60 cm.

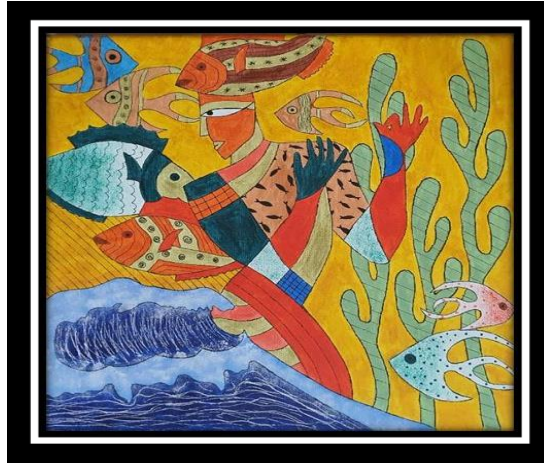
**Analytical description:**

- **Printing work (3) represented by:** a printed wall hanging, dimensions 40 x 60 cm.
- **Raw materials:** white cotton fabric - pigment paste - dyes - beeswax and Alexandrian wax - different sized brushes - the design that is executed - tools and materials for implementing batik printing.
- **Printing methods and methods:** batik printing, basic technique - additive technique, direct drawing.
- **Aesthetics of printing work:**

The painting is a group of modified fish superimposed and intertwined on each other, to the point that their bodies have disappeared and the beginning of the fish is no longer known from the end, all in blue with shades of mauve, in an abstract style, in drawing the details of the fish's body, of which only the fish's eyes are visible, and it is noted that they are decoration. Fish body with black and white linear decorations,

The shape suggests different rhythms, and the elements of the painting were distributed in an aesthetic format. We also notice that parts of some fish were deleted, and some other fish were added. All of these methods used in the painting suggest distortion, abstraction, and imagination about the realistic nature that exists at the bottom of the sea in reality. The batik technique was used using a different color finger, and a different brush was used to complete the rest of the drawing by printing with direct drawing.

**Fourth printing work:**



Printing work No. (4), executed in direct drawing style, dimensions: 40 x 60 cm

**Analytical description:**

- **Printing work (4) represented by:** a printed wall hanging, dimensions 40 x 60 cm.
- **Raw materials:** white cotton fabric - pigment paste - dyes - beeswax and Alexandrian wax - different sized brushes - the design that is executed - tools and materials for implementing batik printing.
- **Printing methods and techniques:** batik printing, basic technique - additive technique, direct drawing

**Fifth printing work:**



Printing work No. (5), executed in direct drawing style, dimensions: 40 x 60 cm

**Analytical description:**

- **Printing work (3) represented by:** a printed wall hanging, dimensions 40 x 60 cm.
- **Raw materials:** white cotton fabric - pigment paste - dyes - beeswax and Alexandrian wax - different sized brushes - the design that is executed - tools and materials for implementing batik printing.
- **Printing methods and techniques:** batik printing, basic technique - additive technique, direct drawing

### **- Aesthetics of printing work:**

The painting is divided into a group of three sections. The lower section contains a group of large fish swimming in the water, outlined in dark blue, black, and green.

These names are on a brown background. The second section is a group of yellow fig fish, swimming in the water and smaller in size than other fish, and colored in cheerful colors (red, yellow, green, blue). These fish are on a blue background. As for the third section The top of the painting is a group of lines distributed in a different way, and in the center of the painting there is a mermaid whose shape resembles a women's body. Its shape combines the shape of a fish and a woman. This mermaid is divided into several sections that are colored in different colors (blue, red, yellow, green). Each section is It is separated from the other section by a set of colored lines (black, yellow, red, blue).

Of the modified fish superimposed on each other in a complete sideways position, with the utmost precision and artistic skill, in drawing the details of the fish's body. It is found in the artwork swimming in the water, raising its tail and fins upwards, with the utmost precision and creativity. It is noted that the fish's body is decorated with decorations of different textures and lines. The form was intended for different rhythms, and the elements of the painting were distributed in an aesthetic manner. The painting consists of a figure and a ground. The shape is a large fish in the left part of the top of the painting, its color is light and dark blue. There is also a group of different fish that suggest a decorative nature, as each fish differs from the other in decorating its body with different decorations, including lines of all kinds, different types (zigzag - curved - twisted). -) also different direction,

They were used to decorate fish instead of fish scales found in nature. All of these methods used in the painting suggest distortion, abstraction, and imagination about the realistic nature that exists at the bottom of the sea in reality. The batik technique was used using a different color finger, and a different brush was used to complete the rest of the drawing by printing with direct drawing.

### **Results and recommendations:**

#### **First: results**

- 1- Identify the nature and aesthetics of aquatic organisms and benefit from them in an imaginative way in printing works of art.
- 2- A number of design ideas were presented, derived from imaginative and mythical aquatic creatures, executed using the batik technique and direct drawing.
- 3- Achieving a new vision inspired by nature and its pivotal, mythical, overlapping and overlapping elements in contemporary printing works.
- 4- Achieving plastic and aesthetic values for the aesthetics of the shapes of mythical marine creatures that are formulated in an artistic way that combines spontaneity and intentionality in the field of printing handmade textiles using the art of batik printing and printing by direct drawing in printing colors.

#### **Second: Recommendations:**

- 1- Directing attention towards the aesthetics of the forms of mythical aquatic creatures in contemporary research artistic works.
- 2- Research and view more studies from natural sources that help enrich and enhance printing works.
- 3- Practicing experimentation with new techniques, topics, and materials and benefiting from them in the field of textile printing, as it provides the opportunity for intellectual fluency and flexibility in addressing technical problems using new technical methods.

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