

PalArch's Journal of Archaeology of Egypt / Egyptology

SPATIAL CONTRAST OF THE CHARACTERISTICS OF ICONIC COMPOSITIONS IN THE THULUTH CALLIGRAPHY

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Adil Saadi Fadhil Al Saadi, Wisam Jasim Hussein Banana, Khudheir Abbas Delly. Spatial Contrast Of The Characteristics Of Iconic Compositions In The Thuluth Calligraphy-- Palarch's Journal Of Archaeology Of Egypt/Egyptology 17(10), 594-607. ISSN 1567-214x

INTRODUCTION

Arabic calligraphy has received a great development after its function was reading and writing to the aesthetic and semantic enrichment through the calligrapher's contact with plastic experiments, So the Arabic calligraphy start his development by leaving the formations of the geometric nature of the Arabic calligraphy, than the Arabic calligraphy turned to the production of bodies that simulate what is in the external reality called iconic compositions, leading to creativity and innovation, Which was characterized by a variety of characteristics helped the organizational structure of the body shape through variation in the distribution of the text to suit the composition and breadth of body measurements of structural letters, Therefore, the iconic compositions, especially the thuluth calligraphy , are a criterion for the ability of a good calligrapher on the one hand, and the emergence of a calligrapher's taste and aesthetics that pushed him to employ Arabic calligraphy in various design bodies on the other hand, Hence, the researcher identified the research problem by studying the spatial variation of the properties of iconic compositions according to the following questions:

- 1-Does the spatial contrast achieve aesthetic value for iconic compositions?
- 2-Is contrast one of the main pillars of the iconic composition?

The importance of research lies through:

- 1-The current research contributes to enriching the applied aspect of the concept of contrast and its role in achieving the aesthetic taste of iconic compositions.
- 2- The current research, aim to know the methods and results of contrast and it is useful in achieving the visual attraction of iconic compositions.

THE AIM OF RESEARCH

Identify the concept of spatial contrast of the properties of iconic compositions.

RESEARCH LIMITS

The current research is determined by studying the spatial variation of the characteristics of iconic compositions in the Thuluth calligraphy and its effectiveness in showing the structure of the composition that is executed on paper.

PLACE

Iraq, Turkey, for the abundance of these structures often in these two countries.

TIME

From the year (2000) to (2015) being the stage of development iconic compositions.

DEFINING TERMS

Contrast is the union of contradictions (1951 Graves) p53. A sudden rapid transition from the monotony to the excitement it helps to attract attention (Ahmed Badr, 1977, p. 101).

The researcher defined the spatial variance as procedurally (it is the diversity in the distribution of words and letters within the resulting space according to the structural elements and foundations with the design directions that make up the body of the iconic composition).

CHARACTERISTIC

God Almighty said (God grants His mercy to whomever He wills) *

And the researcher defined it operationally as (what distinguishes it from others by its expressive and positive content to achieve its intended purpose).

Iconic compositions

Al-Husayni defined it as (compositions that contain different texts, and drawn in shapes that do not show the details of their drawing, but rather their outline or basic lines, so we find them in the shapes of human faces, birds, flowers, fruits, or animals) (Al-Husseini, 2002, p. 67).

Procedural definition of iconic compositions: The researcher agrees with al-Husayni's definition as it is compatible with the current research.

The first hub / the effectiveness of contrast in iconic compositions.

The Arab calligrapher tended to show his artistic and compositional capabilities by using the Arabic letter in forms with different shapes to meet the aesthetic and taste need or to express the content through the shape of the form. The faculty and the exterior by painting, sculpture, architecture and the like to take on new artistic and creative characteristics present in the fact that this structure is a linear-plastic structure together, where iconic diagnostic linear combinations were taken with figures drawn, including what is human, animal, vegetable or other bodies (Edham, 1990, p.89).

The aim of the iconic designs is to satisfy the human need for the designer and the recipient, And it represented by the need to see innovative and different artistic designs from linear or engineering designs, so the best way to produce the idea is that scientific method in the way of thinking and creating the idea, which is based on the existence of an urgent need to solve a specific problem, which leads to show all experiences in order to confront this problem (Al-Husseini, 2008, p.19). These compositions do not reveal the details of their drawing, but rather their external or basic lines, which are due to the calligrapher's daring to search for new, unfamiliar forms, This makes it less valuable than the other compositions on the technical side and difficult to read on the other hand. (Al-Husseini, 2002, p.63). We find that there are stylistic differences for calligraphers in mastering the calligraphy compositions, especially in the thuluth calligraphy , which has the iconic composition through the formal contrast in the life of the letters and the general composition body, The contrast one of the most important principles of the design process as a benefit of diversity and gives life to work and relieves the monotony of complete harmony happening in some parts of the letters (Ismail, 1999, p. 210), Contrast is used in the linear work to move the bodies and distinguish them from the ground (the background) as it invests in achieving the sign of sovereignty for the elements of large size in guiding the recipient to his goal through his achievement of the differences between shapes, syntactic signs, letters, their syllables, words and their sentences (Knobler, 1997, p.99) The contrast in the compositions of iconography is divided into three parts:

High contrast:

The structural installation process of any design idea is based on foundations that are a reason to show the aesthetic and kinetic value of it, because the design idea is an interconnected system of relationships that increases the support and strength of its cohesion between the elements, and contrast is one of the structural foundations adopted by the calligrapher within the composition and its effectiveness in spatial organization to achieve the visual attraction of the shape Iconic, thus enhancing the aesthetic dimension through the ratio and proportion between letter contrast, space and scale, Which showed a contrast with the overall writing patterns in the general composition to achieve a counterbalance to the visual weight resulting from the variation of its organizational characteristics (and

since the outline of the body has the greatest ability to determine the shape and the high contrast events required, the limited forms can attract attention to a greater degree than other stimuli), We see in Figure (1) the high variation in the font size to achieve some details of the shape in the shape of the Dallah and the cup, The installation of the composition is the main influence on the attraction factor at the recipient, Therefore, the calligrapher focused all his attention in employing it in the process of establishing the structural map for installation according to the desired form, and the body is generated by the action of the relationships and elements of the composition, Which are organized inside, The body (is the apparent form of the interdependent relationship act, Who creates the body and arranges its elements, which is an expressive image as a perceptive or imagined whole (Rady, 1986, p. 16), and it is the first thing that the recipient perceives or learns, and sees it as a complete form, and then senses the subtle details of the composition (Qasim, 1982, p. 21).



Figure (1)



Figure (2)

Average contrast:

Improving the performance of calligraphy based on accurate drawing of letters and their standard proportions on the one hand, and good composition and formation on the other hand, achieves a harmonious form of calligraphy composition in its internal (typical) and overall external (formative) levels (Adham, 1990, p.88).

Therefore, calligraphy structures depend on the juxtaposition of their parts, convergence, intersection, interlacing and similarity of elements with each other, To achieve harmony and balance in order to reach the aesthetic and semantic dimensions together, Figure (2) the average variation was made for the need for composition for this variation in the font size in the place of the two papers on both sides Pear, In addition to the calligrapher's distancing from the content of the form, he created a discrepancy between form and content, And he focused the calligrapher's interest in the iconic form and finding the appropriate body in the process of building the design framework for the calligraphy composition, As the calligrapher (adapts letters and words despite the limitations of their conditions, To be spread on the surface in harmony and balance without restrictions, Thus, the calligraphy, after its distribution and installation, is transformed into a distinct

work of art, which rises to the level of genius and creativity (Al-Bahnasi, 2002, p. 8).

low contrast:

This type of discrepancy between the letters results from straightness and curvature, like the alpha letter, making it in a curved place and in another place closer to curvature, as well as a variation in size to achieve the desired shape as in Figure (3),



Where we notice in this figure that the calligrapher moved away or neglected the rules of the thuluth calligraphy in order to match the shape with the content, In addition to that calligrapher did not adhere to the sequence of the text, and the calligrapher should move away from such structures in the Qur'anic texts, since the difference in the word's position in the composition will lead to a difference in the meaning, and this is not permissible, The fluidity, succession, sequence, and smooth composition make the visual and linguistic reading of the written text an aesthetic and acceptable and clear reading (Edham, 1990, p.88), Certainly, the written text is considered effective in performing its communicative mission through the calligraphic panel and is also considered to precede the form because it is the environment in which the formal structure of the formation is born, As the perception of the meaning of the text as a mental image is the catalyst for creating that image, That is, when (we write we are located inside our linear space, And we will be at the same time an actor and a spectator, that we write and we look at ourselves as we write and listen to our silent words that accompany the construction, That is why what we write as dimensions, shapes, and organization must be appropriate to the image that we have of it, so we unconsciously seek to represent it (Creseva, 1991, p. 103).

Enhance contrast through repetition

The calligrapher resorted to the principle of repetition as a primitive form of a form Or an element of the elements for conditions imposed by the space or the body shape or the requirements of the application to fit an aesthetic theater close

to the eye and pleased, It is one of the methods that increase the richness of the form (Mustafa Ibrahim, 1997, p. 7) And one of the meanings of unity in the composition, as the repetition of the elements within the visual space creates a design unit based on the collection of elements within a single system with all their characteristics. the repetition is consider as technically through artistic point of view (the rule that governs eye movement in a smooth line of motion that has the nature of rotating around itself in aesthetic proportions to organize the interconnected shapes together.) (p.24, 1988, Maurice). Repetition produces an extension, but the extension is not repetition, and if there are similarities between them, then the shape is extended, It's physical image or it is the fact that the bodies are present in a place a state in part of it and the extension is part of the place and it is finite. The place is infinite and sometimes it expresses the extension or the dimension (Mustafa, 1997, p. 45). And the calligrapher used repetition in the letter as in Figure (4) or part of the word as in Figure (5) or words or text and employ them as spatial necessity in the composition and use repetition opposite to complete the required iconic form as in Figure (6) And such compositions usually do not adhere to the calligrapher to the reading sequence and the variation in the position of the word in the text, sometimes it starts from the top to the bottom or vice versa this is due to the spatial necessity to achieve the desired shape.

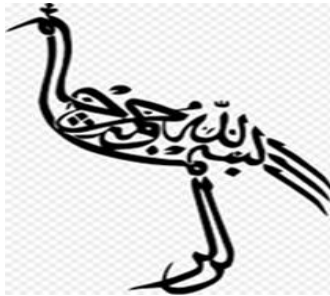


Figure 4



Figure5



Figure 6

In addition to the calligrapher being drawn to the connection between letters and sometimes the separation between them This is what expresses the divergent rhythm between movement and stillness and according to what the figure requires (Schack 1990, p. 168) and to achieve the state of continuity to be a common denominator that makes the shape regular, It gives the design work as a whole characteristic of interconnectedness between its parts (Ismail, 1999, p. 277) and the process of organizing to perceive the unity of interdependence between parts of disparate characteristics and leading to the harmony and sequence of the movement of the eye movement in the case of visual sequence (Al-Sebawi, 1995, p. 31), That is, the method of contrast is transferred to the design system resulting from the expressive ability of the calligrapher to choose the appropriate

compositions, and this basically requires an agreement between the calligrapher and the idea of the composition (Thomas, 1972, pp. 41-42), The combination has advantages and disadvantages One of its advantages is that it combines optical units to strengthen the relationship between them to raise a sense of power than if the unit was separate and It also works on the connection between them in order to preserve it from its fragmentation, and also raises feelings of deep space due to the feeling of the proximity of the form (Fida, 2009, p.10).

The second hub: the characteristics of the iconic compositions in the thuluth calligraphy

The Muslim artist was known for his hatred of photography, which arose out of the prohibition of making statues and idols, and that based on the Islamic religion education , Therefore, the calligrapher took advantage of the thuluth calligraphy from characteristics which represent the aesthetic and plastic components in the calligraphy compositions, Which is concerned with its letters, such as extension, shortening, extension, rotation, or curvature, or roundness, extension And the multiplicity of the shapes in one letter as well as the overlapping of the text, and the truth of the matter is that the nature suggests beautiful pictures with the vocabulary it contains. In general it is characterized by different shapes, and it is a rich substance which stimulates the calligrapher to imitate it, And his imagination raises sensory perceptions, which in many cases push him to give it his own side (Attia, 2005, pp. 46-47). And that calligraphy combinations, derive the formal features from the properties of the constituent elements (letters), especially in the Thuluth calligraphy, which depend mainly on them in determination of their phenotypic qualities, It is characterized by several characteristics, and one of the most important characteristics that a calligrapher relies on in iconic compositions is (the extension) as it helps to draw the shape of the figure to be drawn, and also extension of letters is an important condition of balance in building words and forming the calligraphy board Also it has many conditions, including obligatory or not (Al-Husseini 2002, p. 46).

The composition also depended on the characteristic of overlapping letters, and we can use this principle to reach the synthesis unit by making letters and words intertwine with each other to strengthen and increase the harmony between the elements of the composition (Fida, 2009, p.16), and the construction of the composition also depends on basic principles to show its aesthetic aspect, which regulate the properties of letters and the coherence and unity of which is achieved through balance as a design basis for the composition, Which is described as the situation in which the opposing forces are equal, and it is the equation of opposite forces (Sherine, 1985, p. 76) it is also that instinctive feeling that arises from our souls about the nature of neutral gravity and is also one of the basic characteristics that play an important role in the aesthetics of the calligraphy work, as the calligrapher turns towards Achieving balance in organizing its written vocabulary,

not only because it is an artistic basis, but rather is a basis in our lives as well (Ismail, 1999, p. 23).

The balance may lead to (a type of correspondence or symmetry, which is called on the situations when one part of the figure is opposite to the other part of the axis) (Chilvers, 1996, p.117), also the calligrapher adopt in some of his calligraphy compositions on the principle of repetition in all its forms, Which is one of the principles of the movement achieved within the calligraphy work being working on the movement frequency regularly combine unity and change, Thus, it leads to laws rotating aspects of life and work on the basis of redundancy link between the calligraphy components work (letters and words) and it is a prerequisite to the creation of universal unity (maurice, 1988, p24.), The calligraphy of the thuluth or the jaly thuluth is complete with vowel marks, regardless of the language in which it was written (Arabic, Turkish, or Persian) and also filled the space with special symbols that are placed above or below the neglected letters, until the script of the thuluth of these signs and symbols has become rich (Mustafa Ogordman, 1990, p. 32), It is noticeable that diacritics are frequently used with lines of large letters and dimensions in order to avoid the spaces resulting from the capacity of these letters, so these signs fill the space and increase the strength of the composition in the lines and help the cohesion of its parts even to appear as a single block (Al-Husseini, 2002, p.65). The calligrapher took advantage of what the letters of the thuluth calligraphy enjoyed to reveal the beauty areas through its structural components in calligraphy compositions, where the calligrapher must be an innovator again, not imitating others in their works, cloning them or duplicating the works of those who preceded him. Every work of art is supposed to be a new creation with a distinctive character that differs from the work of others (Al-Jubouri: 1984, p. 132) since the letters of the Arabic calligraphy have reached the stage of perfection in the products of renewable calligraphers.

PREVIOUS STUDIES

Haider Jabbar Abd study, Design variations in iconic linear compositions, unpublished MA Thesis, University of Baghdad, College of Fine Arts, 2014

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The aim of that study was to reveal the design variations in iconic linear compositions, while the current research focuses on the spatial variation of iconic compositions and the effect of contrast on those compositions.

SEARCH PROCEDURES

RESEARCH METHODOLOGY:

the researcher has adopted the descriptive and analytical approach in order to reach the achievement of the research objective being the most appropriate in revealing the spatial contrast of the characteristics of the iconic compositions in Thuluth calligraphy.

RESEARCH COMMUNITY:

The research community included a group of selected iconic compositions, which the researcher was able to obtain through data collection sources, which are (50) combinations.

RESEARCH SAMPLE:

The researcher followed the intentional selection method in choosing the sample representative of the research community and that reflected its original characteristics, as the researcher identified certain bases for choosing models according to the principle of their different types, and the researcher excluded similarities with their counterparts, and the researcher chose (4) samples representing the original community of the iconic compositions.

*Chapter three Sample Analysis***Sample (1) Calligrapher: Ahmed Ezzat's Paradise**

Year: 2004 Country: Iraq



Text: In the name of God the Merciful Do they not look at the camels, how they are created.

General Description: The Qur'an text is written in this composition in thuluth script, in the form of Camel, and on a light brown floor.

Analysis: It is clear that the calligrapher observed the oneness of the word majesty by placing it at the front of the composition and in the sequence of the text, and for spatial necessity only, he used the variance in the sizes of some words and letters in the place of the neck and the head of the Camel, It is noticed that the composition structure represents a form and content between the text and the life of the Camel, as the calligrapher took advantage of the letters of the Alpha and the Lam in the Camel man with a little exit to the base of the letter Alpha, which caused a discrepancy in the position of the letter in order to achieve the required form, the spaces resulting from the letters and words was filled with Arabic and decorative motifs to show the form according to the required composition, The

calligrapher placed some decorative motions at the bottom of the legs as the foot in a beautiful artistic way in order to achieve a balance between the composition letters and the overall body of the iconic form.

Sample (2) Calligrapher: Muthanna Al-Obaidi

Year: (2010 AD)

Country: Iraq



Text: The horse, the night and the desert know me, the sword, the spear, the stationery, and the pen.

General Description: The text is written with horse life, thuluth calligraphy, black ink, and dots in red on a dark floor.

Analysis: It is noticed that the text with an iconic character was written in the clear thuluth Jily calligraphy, taking into consideration, the reading sequence as much as possible, despite the difficulty in reading due to the difference in some forms of the letters, which lead him to be away from the rule which accepted by calligraphers in addition to introducing and delaying some letters, which led to the discrepancy in the direction of the receiver's eye, and it is clear in some cases that the compositional necessity be deviating from the calligraphy rule by changing the shape of the letter in proportion to the iconic body, and the calligrapher took into account the form of the composition with part of the content of the text in the word horse. We also find the color contrast through the red color represented by the points with the color of the letters with black value to break the color monotony in the composition, also the linguistic need for the text for the addition of Arabic vowels to dictate the space resulting from the spatial contrast of the letters, to give the aesthetic aspect and with fewer measurements than the writing pen. Thus, the calligrapher achieved harmony with the elements of the form in terms of the beginning of the text from the right, represented by the head, taking into consideration the balance of the composition as a whole through unity and diversity as one of the design and construction foundations of the iconic form, and by applying these foundations, the composition showed its high aesthetic

value through the variation in the diversity of letter shapes and color as a main focus for showing the shape.

Sample (2) Calligrapher: Ali Mamdouh

Completion year: (2014 AD)

Country: Egyptian



Text: God who created seven heavens and from the earth like them, the matter will descend between them so that you may know that God is above all.

General Description: An iconic composition in Thuluth calligraphy as a shape of a chandelier with three sections of gradual size, in black and red colors.

Analysis: The text was written in thuluth calligraphy and in black and red as the calligrapher took into consideration the principle of color contrast and alternating with the black value, And for the spatial necessity, the calligrapher made the word majesty with spatial sovereignty from the principle of oneness in (God who created) with the difference in direction through the letter (ي) in Arabic language and making it perpendicular to complete the form of the required figure, He also made the discrepancy in the gradual size through the three parts of the formation to complete the form (Najafah), which suggests the content partly through the layers of the shape and the layers of the seven heavens, Where calligrapher made the first part of the text (God Who Created) with a semi-circular or white body, either the middle part is oval in red, and the third part is in the shape of a heart, which is the largest part through this disparity, the calligrapher achieved a formal balance in the overall body of the composition in addition to the spatial variation in the sequence of the text with the word heavens and making it be inverted and this will achieve spatial diversity with the letter Seine for the word (saba) and to equalize the cuff on both sides And taking advantage of the letter Ayn wrapped in the word (Ali) and placing it in the middle of the third part of the place for the

spatial necessity of the overall structure of the composition and he filled the spaces resulting of the text with decorative and syntactic movements to reduce the gaps between the letters of the text.

Sample (2) Calligrapher: Mohamed Fattouh

Completion year: None

Country: Egypt



Text: In the Name of God, Most Gracious, Most Merciful.

General Description: The text is written in Thuluth and Kufic calligraphy, in black ink, and in key format.

Analysis: This composition was written with two types of calligraphy Thuluth and Kufi to achieve linear contrast to break the monotony in the letters and to exploit the ascending letters of the word Majesty to give it the principle and taking into consideration the inverted letter Haa (هـ) on both sides to give the shape of the key head and make the letter Sien (س) with the word (Bism) in a circular manner, taking advantage of the extending characteristic of this letter and making it in a circular shape where the composition body expresses the content of the text through the (Basmalah), which is the key to each Qur'anic surah, Through the contrast of the lines between the thuluth and the Kufi, and the repetition of the word "majesty" in an inverse fashion, it is a variety of movement unity and balance between the two sides.

Chapter 4

RESULTS

1- Reversing the contrast with the thickness of letters in iconic compositions at times and departing from the textual sequence in order to achieve the desired shape.

- 2- Highlighting the indications of the content in an innovative figure and that is through the difference in employing letters according to spatial necessity, especially in the letter Alph.
- 3-contrast ratios in some letters and sometimes out of the base to form the board iconographic.
- 4- The application of design principles in drawing the shape, depending on the characteristics of letters, such as the extension, the multiplicity of the shapes of the letters, and their spatial variations within the composition to show its aesthetic side.
- 5- The calligrapher took into consideration the aesthetic and corporate necessity (to pronounce majesty) and placed it in a position of sovereignty in the iconic composition.
- 6- contrast and repetition are among the main pillars adopted by the calligrapher in achieving the composition.
- 7- The calligrapher followed the contrast in writing the composition and decorative with a pen that was less wide than the thickness of the writing about the spaces between the words to highlight the iconic shape.

CONCLUSIONS:

- 1- The contrast was evident in the iconic compositions in terms of shape and size in order to achieve the shape of the figure to indicate the text.
- 2- The use of contrast in non-calligraphy shape or another type of calligraphy in a single structure is consider a formal variation to break the monotony state.
- 3- The use of color contrast to highlight a part of the composition or express a specific content for the formal indication that the shape does not match the content completely.

SUGGESTIONS:

To complement the benefit, the researcher suggests the following:

- 1- Procedure a study on letter discrepancies in iconic compositions in the clear Diwani jaly calligraphy.
- 2- Procedure a study of the reverse iconic compositions (Mirror).

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