

THE PERFECT BALANCE IN DESIGNS EXECUTED ON ANCIENT IRAQI POTTERY

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Abstract:

The research problem dealt with the nature of the knowledge of intellectual expansion in the systems of aesthetic creativity and the nature of raw materials taken as components of their structure within the circle of aesthetic balance because it is an art that transforms the artistic and technical form as well as the possibility of its openness to the neighboring rich races. This is what called for the study of the systems of change in the structure of pottery and what constitutes a new reading, and what the research consists of four sections. The general framework of the research is identified with an indication of the importance of its existence. Then, the goal of the research was determined, which is the ideal balance in the designs executed on the ancient Iraqi pottery. Furthermore, the establishment of the three limits of research objective, temporal and spatial. Then, the study defines the terminology related to the title. Moreover, it provides the theoretical framework and the indicators that resulted from the academic theorizing of the subject. The researchers have identified two implicit titles within this framework to ensure reading the topic of the research according to its various definitional frameworks, such as the concept of ideal balance and balance in ancient Iraqi pottery. As for the third chapter, it represented the research procedures, by revealing the studied community and the sample selected from 4 works, then defining the research tool methodology, followed by the analysis of the sample. As for the fourth chapter, it included the results of the research, conclusions and recommendations from it. The acquisition of pottery forms an ideal balance through space, color and line that it forms an integrated visual unity of the whole scene, embodying human forms in the movement of abstract models, which

represent the perfect balance in the movement of the upper horizontal of the forms, and giving the perfect balance towards the repetition movement that the artist carried out on the surface of the pottery body.

1. Introduction:

1.1 Research Problem:

Human history is full of many artistic scenes, indicating that social thought is one of the features of human communication, as art is an influential factor in the formation, development and sustainability of civilizations. It is estimated that intellectual and social art was a cause of life, as it led to the transmission of knowledge and other elements of the art component, and the realization of its values. Civilization and the building of cultures and design scenes that the greatest part of the civilizational achievement was not to have artistic dialogue as a civilized approach to understanding and coexistence between civilizations and their respect for design principles and the values of civilization, and the origin in the relations of social peoples and nations is the acquaintance and intellectual dialogue of that society.

The old stage of the ancient history of Iraq was associated with the image of the mysterious and ambiguous society, as the attention focused on the progress of the society's thought in terms of the emergence and crystallization of this thought, as well as in terms of the problems it was exposed to, which led to the developments of the structure of ancient societies since its inception in terms of agricultural settlements and then city-states. Then the decisive cities, where in later eras it became empires, all of them or experts were subjected to the social system that man set from himself, which are customs, traditions and customs in specific areas in the structure of intellectual art and was linked to the living environment at that time, as the balance of the ancient Iraqi thought is rightly a tool for the fusion of all elements and components of civilization to produce what was known as the civilization of ancient Iraq.

This view comes despite the presence of diversity in the equilibrium fabric, the intellectual art that occurred as a result of the successive waves of ancient incoming peoples that inhabited most of the regions of Iraq, the civilization gained its distinctive form that flourished since the beginning of the third millennium BC and continued in the later ages, forming an eye-catching cultural unit, in terms of diversity in art and systems, and shared between the arts, is a picture of the structure of intellectual and cultural balance inherited for a people through the practice of art as well as ideal practices that try to approach the truth, the essential existence of that life that exists within the products of the creative artist and filled with realistic or symbolic forms in pottery. Forms with characteristics of the environment prompt man to embody art and then link it to an interpretation of mythical thinking and thus art was born with the birth of the creative man. So pottery was associated with myths related to the phenomena of the earth. Thus, the artist has a sum of social ideas represented in artwork as a means of balancing the artist's delivery of ideas and the formation of a sense of them, as the research problem is summarized in the following question: What are the characteristics of the ideal balance in the designs of an outlet on ancient Iraqi pottery?

1. 2 Research Importance:

The importance of the research emerges through two axes, the first axis, the usefulness of this study in knowing the ideal balance in the designs of its outlet on the pottery of ancient Iraq, and the second axis is to reveal the aesthetic perfect balance in ancient art, and this matter has an important role in supporting students of faculties of fine arts, and researchers in pottery in particular.

1. 3 Research Aims:

The aim of this study is to identify the ideal balance in designs executed on ancient Iraqi pottery

1. 4 Research Limits:

- Objective limits: The research is determined in the study of balance in ancient Iraqi pottery.
- Spatial limits: Research is determined in the artistic product in ancient Iraq, specifically pottery art.
- Temporal limits: (5600 BC - 3500 BC) Metal Stone Age.

1. 5 Defining Terms

Balance is the balance of the two things, that is, equalization and congruence in weight, and it is a state in which opposing forces are balanced [1]. Moreover, it is the regulation of the repetition of relations between the elements of the artwork, as these elements appear comfortable to the eye of the recipient [2]. The ideal is an artificial source of an example and the source is industrial in the philosophy of a philosophical doctrine that makes thought subject to a mental conception and a supreme reality above all that is objective and material in art and literature [3]. The tendency towards the ideal and the search for it in the ideal behavior is clear away from reality to adapt to it [4]. The procedural definition of ideal balance is a sense of balance as a work of art that contains a symmetrical or identical unit in terms of aesthetic formative, and the balance is effective and the value of visual balance is identical or symmetric in terms of balance in the components of balance line, shape, color, space, direction and repetition of size and these factors affecting the recipient in the composition of pottery work and to achieve the aesthetic unity in it.

2. Theoretical Background:

2. 1 The Concept of Perfect Balance:

Balance is one of the most important design foundations because of the function and aesthetic value it achieves for formal design, as balance is the state in which opposing forces are balanced, as well as controlling opposing attractiveness through a sense of perfect balance in the elements of the artwork and its formal or total parts [5]. The simplest forms of equilibrium are achieved by doubling the active forces on one side, on the other side of the fulcrum completely, and this equilibrium is called formal equilibrium. Elements that are formed on one side are on the other side of the center line. Balance plays a major role in achieving visual pleasure in contemplating the artwork and its artistic elements, as well as psychological comfort through tasting its artistic and aesthetic components [6]. Balance is a feeling that revolves within the movement of the eye and its movement between the components of the artwork [7]. The balance of form and visual value to the recipient in the artwork and the balance

do not depend on the body, but on the weight resulting from the relationships of the elements in the composition and the connotations of these elements and their relationships [8]. Mass and its relations with space in the composition of the artwork because it has a role in suggesting a characteristic when forming a stereoscopic. There is a specific fixed rule for finding a state of equilibrium in a work of art, as it is visually perceptible from the presence of similar forces on both sides of the artwork, which is a symmetrical balance in which the right side is completely symmetrical with the left side, so that one of them is a mirror image of the other, and the balance is imposing itself in The artwork has no diversification in the pottery form, or the symmetry should be in the form of the right and left sides together, or the top and bottom together, with no symmetry in color [9].

The symmetry in the center of the composition so that two identical parts can be obtained, and through this congruence the principle of perfect equilibrium will be confirmed, given that the two halves of a unit, composition, or form are either identical in an inverse form or one complements the other, but in both cases and whatever type of this congruence or symmetry, whether it is in the external form or in the external designs of form only or in the form and details together, it will result in it, especially if it is of the second type the characteristic of repetition, given that the unit is designed within the work [10]. It is of a semi-repeated form, adding visual value, the perfect balance in the form and out of the artistic effort, and this symmetrical unit is the one that is repeated in the form, space or color, and therefore there will be a conflict with the principle that sovereignty must be achieved in the artwork because identical parts do not achieve the principle of sovereignty because of the similarity and congruence achieved among them [11]. So there will be a struggle without one prevailing over the other, but if these units are repeated and confined to different forms from the original units, they will add to the work a diversification similar to the visual perception of the recipient. That is, there will be a break in the process of inertia resulting from this repetition, which will result in a vital character, which will act as effective visual engines indicating new meanings and a movement full of innovation and stimulation for the characteristics of the pottery design. In the process of symmetry or symmetry in the design of the art form, it is not required to include the right and left halves of the work only, but the symmetry may result from the symmetry of the upper and lower halves as well, which in this case is called symmetry or axial congruence [12]. Symmetry is the simplest way to achieve balance. The human body is an example of this type of balance. It is the parallelism of all its parts [13].

This is achieved through symmetry arising from repetition, and this requires the presence of a central axis or a position around which all opposing forces are balanced. Researchers believe that the artist or designer conveys a sense of perfect balance to the recipient through his artwork, which contains a formative aesthetic unit in that artwork, where the recipient responds to it, and the balance is effective in creating a visual and artistic balance between the levels accumulated in the artwork, so the overlay of levels must contain a balance in execution and expression in order to preserve the aesthetic value and balance of the artwork [14].

The balance of shapes, textures and colors stands out in two important aspects, namely, the relationship of mass to the laws of gravity, that is, the artwork with a three-dimensional composition is based on the principle of the relationship of that artwork to Earth gravity, which must be balanced in the formative and visual

relationships in the design of the three-dimensional artwork, because it is in harmony With our sense of balance and congruence [15]. The complete congruence of the natural characteristics of the line generates symmetry, which leads to the repetition of the line, and with the same characteristics, and this similar repetition except for its difference in the space dimension, i.e. a location in the line, so that similar lines or shapes are compatible in the artwork. Formal balance in the arts is once in important stages in terms of the transformation of the elements and their interaction among them in a way of perfect balance, and therefore it is not possible to enter into the formation of the artistic form. Through this, the elements witnessed a different appearance depending on the nature, the forms executed on the pottery body, where we find that the line is one of the elements or vocabulary related to the design and diversity in form and color and in the modification of the landscape of nature.

Its exploitation in the work of formations imitating them by drawing these lines in any of the primitive ways, the lines and designs balance external spaces, but it can also be a delineation of the separations between lighted and shaded areas [16]. In a field known, the line is the effect resulting from the repetition of a series of adjacent points in a regular and coherent manner, as it plays a key role in the design of the art form. By drawing these lines in any of the primitive ways, and they are of different degrees, or they may be expressive lines that are intermittent, point, or refracted, or curved, or other ways.

In all artistic works, it plays a key role, as it has a linguistic connotation and performs a specific function, and secondly as a formative value that gives movement to the formal design [17]. The use of calligraphy in decoration can link the variations of the line and the point with its juxtaposition with the line, which constitutes a diverse aesthetic value in filling a space or making a network of beautiful works in a wonderful rotation, as this work needs tenderness and balance to link these relationships with each other and study the space designed formal and that line configurations can be formed within the linear organizations resulting from the relationship of convergence of straight and curved lines and may be on types of pentagonal and hexagonal shapes, as the assembly of these lines in the formation of the perfect balance in the form of art. On the other hand being an element of design that fits with the rest of the elements, the formation is formal from human, plant and animal or geometric or distanced from the character of embodiment and transformed into a formal balance. The researchers believe that the line is of great importance through which shapes and spaces can be identified and an expression of the idea and content by drawing a series of interconnected points of formation of lines, as it is a cycle in building the artistic form.

It also achieves an aesthetic function through technical diversity and defining directions for lines in the thickness of the line and in terms of the degree of chromaticity, except if it is dark or light, and the convergence and divergence are continuous or intermittent [18]. Aesthetic through harmony, harmony and contrast, it gives a sense of depth as well as gives an indication of the sense of the third dimension, as it represents the expressive and aesthetic energy in the formal balance, the use of the color feature with its multiple techniques and its physical effects on visual perception and then the sense of it, as it reflects the formative properties of the material work of art, the color is the element that supports the design parts as a formality, as it gives them an aesthetic and spiritual tinge, because the color has an important role in achieving harmony, balance, and texture by working to create a

harmonious existence that appears between the identical parts in the design. In terms of texture and aesthetics, it suggests smoothness and roughness, or the largeness or narrowness of the space. As for color, it is one of the means of aesthetic organization in the art of design and has a direct impact on the viewer when he distinguishes between things through its direct effect on the mood of the viewer [19].

There are those who see that dark colors give an impression, which makes the viewer tends to be melancholy, while light or luminous colors do the opposite. The artist has used the feature of color balance in artworks to add aesthetic value to them. The repetition of the color may be the form in the artistic composition without using gradation, and this becomes the perfect balance, or the color is distributed according to the formal space, whether it is Geometric or non-geometric, one of the main factors that link colors in repetition from different parts of the work in an orderly and level manner results in the regulation of color balance [20].

Human interest in color appeared with the emergence of the first early civilizations in the world, starting from the civilization of Mesopotamia to the modern period in the modern era, where colors were used in various fields to decorate pottery pots and palace walls and in drawing murals, inscriptions and other fields used by the ancient artist [21]. The ancient man was interested in how to employ colors in various areas of his life and knew their aesthetic and artistic value, as he painted the walls of caves with colors and images that he derived from his observations and interaction with his natural environment. The ancient artist used soil materials, plant and animal materials in making colored powders, and the colors derived from these origins were weak in intensity, and pure colors were rarely used. Colors are a set of relationships that carry contents, symbols and connotations that express ideas with a certain meaning, that is, color can be employed as a symbolic and expressive value, as colors give the repeated images an aesthetic value and prestige in the soul of those who see it or use it as a tool to express personal emotions and feelings [22]. The ancient artist realized the importance of color and how to use it in terms of its harmony and contrast, as well as the color suggests movement through tones in the artwork.

2. 2 Balance in the Ancient Iraqi Pottery:

Balance in pottery depends on the composition of a set of systems and laws under which the elements operate, and these elements derive their meaning from the interconnected relationships within the product design. The first foundation before pride and coloring in terms of balance is the external form. There is also the so-called equilibrium that governs the production process. The transformation process that occurs is placed at the level of the material in terms of the method of work, and what promises to indicate that the concept of metaphor [23].

This concept clearly affects the implicit equilibrium of this system, through which the mind collects different things that may be borrowed from the concepts of the environment or the myth is to create a balance in the artistic form. As for the elements that make up the balance, the line, the colors, the shape, the texture, the space and the mass that work together in determining the balance, the pottery form or the installation of the artwork in its general form [24]. It is certain that the formal balance responded to the nature of thought of the artist of antiquity or to the nature of the prevailing beliefs in his time, and thus the artist achieves what he deems appropriate for that belief and thought. Therefore, the formal balance is closely linked to thought and beliefs. In the light of these data pressing on the artist, we find the

contrast and diversity in the artistic designs in the historical eras evident in the artistic achievement or in different stages, and what makes them a utilitarian and functional product that is gradually visualized down to the aesthetic aspect [25]. For a long series of formal transformations, as well as provide an idea of the development of technology in materials.

3. Data Analysis:

3.1 Research Community:

The research community included the well-known pottery works in Iraqi and international museums, published in relevant books, as well as those displayed on the Internet.

3.2 The research Sample:

The researchers adopted the intentional method in choosing the research sample, as it is the most appropriate way to achieve the research objectives, which are (4) pottery models.

3.3 Research Tool:

The researchers relied on achieving the goal of the research the intellectual indicators that resulted from the theoretical framework, as performance models in building the analysis tool in its initial form.

3.4 Research Methodology:

The researchers adopted the descriptive analytical approach, in extrapolating and analyzing the research sample.

Model (1)

Subject: jar

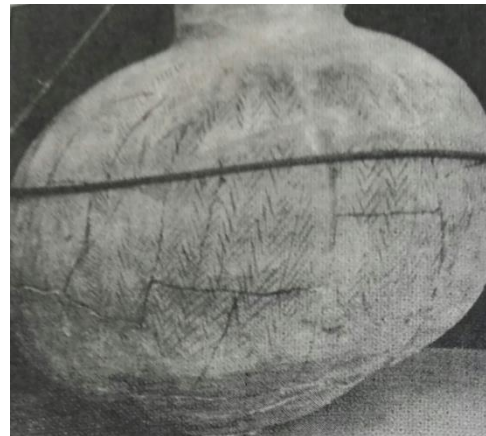
Material: pottery

Time period: mid-sixth millennium BC

Location: Old Iraq (Dur Hassouna)

Size: 45 cm

Source: The Iraqi Museum



Analysis:

This model represents the shape of a large pottery jar with a spherical shape with a short spout, whose body was decorated with the grooving technique, in which the artist embodied the shape of wheat ears in the form of repetition around them. The remains of wheat grains were found inside. As for the desire to repeat the shape of the ears of wheat on the surface of this model, it generated a kind of perfect equilibrium action, which carries a special significance for activating the phenomenon of formal repetition in the ears. That is, the old Iraqi artist does not intend that to crowd out the sensory meaning by adding the shape of the spikes to the pottery model. He appreciates what was showing the significance of the symbolic form and how it is related to the function of storage. The shapes of the spikes added bearing two indications (aesthetic and usage) together.

The artist also embodied the shapes of wheat ears in a way that tends to abstraction in the sign of simplification and reduction of many details, the shape of the realistic (natural) ears, from their first emergence until the appearance of the grains on them. That is why the artist's desire, in his embodiment of the balance of shapes of wheat ears, is to achieve a victory of his own will over nature. The researchers also find that there is an aesthetic fact that characterizes the repetitive units on this pottery model, as these repetitions enhance the power of clarity in the perfect balance on the surface of the pottery vessels in formal designs.

Model (2)

Subject: Jar

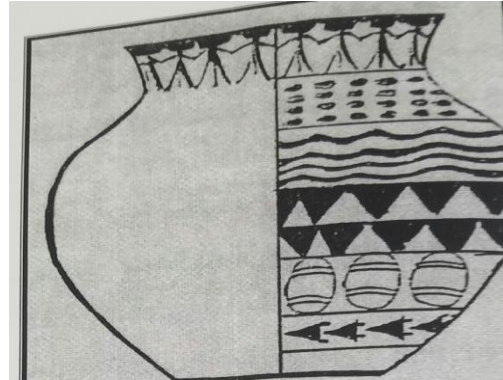
Material: pottery

Duration: 5300 BC

Location: Old Iraq (the role of Samarra)

Source: The Iraqi Museum

Analysis:



This model embodies a large pottery jar, executed by the artist using oxides, through which, after the burning process, six fields are produced in black. The first field drawn at the top of the model's neck represents a group of abstractly executed women, while the second field represented a repeated group of The points are distributed regularly on all areas of the field and in the form of perfect balance, while the artist executed on the third field a set of wavy lines in a horizontal balance shape, and the fourth field in which the artist designed a frieze. Each frieze contains a group of triangles drawn in two ways, as the first method represents the drawn triangles In a colored form and in a form with its base at the top and its vertex at the bottom, as for the second method, it represents the triangles drawn in a non-colored form and in a form with its base down and its apex at the top.

On the sixth field, the artist executed a group of triangles drawn sideways, and each model is characterized by a large body and a short neck. Hence, it is possible to believe the first horizontal readers of the drawn shapes filled with perfect balance on this pottery model and that balance in abstraction. As for the second balance in the geometric shapes, which consists of repetition of the colored or non-colored triangle resulting from the repetition, as for the case of repetition that the artist implemented on all fields, it generates an ideal balance in the geometric and abstract shapes.

Model (3)

Subject: Annie

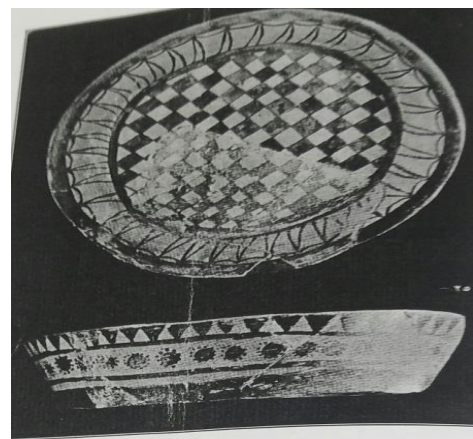
Material: pottery

Time period: the fifth millennium BC.

Location: Old Iraq (the role of Samarra)

Source: The Iraqi Museum

Analysis:



A pottery vessel dating back to the role of (Samarra), executed by the artist on its inner and outer surfaces in forms (human and geometric) in a short and simple style, where the structure of the scene consists of a design inside the model's body of two circles, the artist body the first circle around the edge of the pottery model, while the artist embodied the second circle Inside the first circle, that is, smaller than the first circle, and thus it forms a circle around the edges of the model, which the artist filled with human bodies and repeatedly and continuously repetitively, so that the artist fills the entire circular shape and in a way that is in the perfect balance in a colorful and non-colored way. As for the design that the artist executed on the back of the model, it is represented by three circles, and the first circle present in the paths of the edge of the model represents the shape of triangles continuously inside the circle.

While the second body is a shape on the circle, around which there are a set of points that surround it, and this shape is repeated inside the circle As for the last circle, it was represented by a wide black line surrounding without the model. The artist represented this perfect balance because of the repetition inside and outside a circle of the model or shapes (humans, triangles, squares and circle) where the artist embodied the circular shape, or a strip, so it is designed on each strip a repeating shape to get the perfect balance within this bar.

4. Results, Conclusions, and Recommendations:

4.1 Results:

1. Being that the repetition in the human, human and geometric forms formed on the surface of the clay buildings is a perfect balance in all research models.
2. Pottery shapes acquire an ideal balance through space, color and line, which is formed by an integrated visual unity of the whole scene.
3. The body of human forms in the movement of abstract forms, which represents the ideal balance in the movement of the horizontal high of forms, as in models (2, 3).
4. The perfect balance gives the direction of movement the repetition carried out by the artist on the surface of the pottery body as in models (1, 2, and 3).
5. The artist personified the realistic forms (of the eagle, its leaves, the plant, the line) to gain a state of perfect balance in the repetition of the form, which generates movement in continuity.

4.2 Conclusions:

1. The artist executed the shapes on the surface of the pottery body to make it indicate a specific function.
2. The natural environment imposed the entry of natural forms into the design of the art form.
3. There is a diversity of techniques according to the formal balance with the external environment because it uses functional and aesthetic purposes.
4. There is diversity in homogeneity between the types of plastic art, ceramics, sculpture and painting.

4.3 Recommendations:

The researchers recommend the necessity of informing art students and researchers about the ideal balance that characterized the pottery works of the ancient Iraqi civilization, in order to know what these works carry from the ideal balance in the natural movement of society, and to provide the academic library in the faculties of

fine arts with rich and knowledgeable sources about the ideal balance, as well as the establishment of lectures and conferences And workshops concerned with balance and design executed in the form of pottery in ancient Iraq.

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