

**OPEN ACCESS**

SUBMITTED 22 January 2025

ACCEPTED 26 February 2025

PUBLISHED 29 March 2025

VOLUME Vol.05 Issue03 2025

**COPYRIGHT**

© 2025 Original content from this work may be used under the terms of the creative commons attributes 4.0 License.

# The Use of Miniatures in Decorating Islamic Cloaks, the Bird as a Model (an Applied Study)

Noor Shaker Mahmoud Al-Zaidi

Najaf Education Directorate

Durgham Saad Falih Al-Awadi

Al-Furat Al-Awsat University, Najaf Technical Institute

Zahraa Falah Al-Shamisawi

Al-Furat Al-Awsat University, Najaf Technical Institute

**Abstract:** The current research includes a study on using miniatures to decorate Islamic abayas, using the word "bird" as a model. The research problem was summarized as the following question: Can miniatures be utilized and employed to decorate Islamic abayas?

The current research consists of four chapters. In the first chapter, the researchers outlined the research problem, identified its importance, and then stated the objective: identifying the use of miniatures in decorating Islamic abayas. They presented decorative designs for Islamic abayas (using the word "bird"). The second chapter was divided into two sections: the first (The Art of Miniatures) and the second (Drawing on Clothing and Fashion). The researchers then arrived at the most important findings of the theoretical framework as indicators representing the foundations upon which they relied in analyzing the research sample. The third chapter was devoted to the research procedures and analyzing the sample's models. Most importantly, the fourth chapter included the results: The researchers implemented new and contemporary ideas inspired by Islamic miniatures and motifs in innovative designs.

**Introduction: First: The Research Problem:**

Miniatures are among the most important Islamic arts, as they address the aesthetics of life through the spiritual character of the Islamic faith.

Muslim artists used geometric, plant, and animal symbols as decorative elements in Islamic painting after

transforming them into decorative, symbolic, and abstract forms. "The Muslim artist was drawn to drawing animals only because of their decorative nature, as well as their various movements, including grace and tonal harmony, which fill spaces and cover surfaces in an integrated, aesthetic manner." (1)

Fashion is one of the arts associated with a society's character, distinguishing it from other societies and thus expressing it. Since inherited beliefs and values play an important role in the fashion and clothing of the general public, they attempt to decorate them with geometric, plant, and animal motifs.

The painting technique on fabric and clothing has spread in recent years, as people prefer to add designs that reflect their character and culture. In Arab countries, this method emerged as an innovative way to compete with clothing and fabrics imported from abroad with designs of an Arab or Islamic character. The methods of drawing on fabrics and clothing vary. This diversity is due to artistic trends, representing an important threshold for artistic transformation. This is due to the diverse and modern approaches adopted by artistic trends, particularly modern schools, for each contemporary artist, reflecting their cultural and social structure. Freed from the limitations of their methods of achievement and techniques, they choose their diverse techniques in their tools and display mechanisms, exploit their artistic elements and employ them according to renewed systems and contexts in the final production of the artwork, reflecting the artist's identity and style in crafting the artwork. Hence, the current research problem can be summarized in the following question: Is it possible to benefit from miniatures and employ them to decorate Islamic abayas?

## **Second: The importance of the research and the need for it**

The importance of the current research lies in shedding light on:

- 1- It may be useful in designing Islamic abayas that embody modern and new ideas.
- 2- It may be useful in producing Islamic abayas decorated with miniatures (the single bird motif) with aesthetic value.
3. The current research results may benefit art students and art education departments in developing small projects.

## **Third: Research Objectives**

### **The research aims to:**

1. Identify the use of miniatures in decorating Islamic abayas.

2. Provide decorative designs for Islamic abayas (using the term "bird").

## **Fourth: Research Limits**

Miniatures (the term "bird") decorate Islamic abayas in Najaf Governorate for 2025-2026.

## **Fifth: Defining Terminology**

### **1. Functioning**

Muhammad defined it as: "It is the process of utilizing decorative units and Arabic letters and the extent to which they are utilized in women's textile designs." (2)

Scott defined it as: "Employment is derived from function, which is the specific benefit achieved by something." (3)

Given the specificity of the current research, researchers define employment procedurally:

(It utilizes miniatures (the singular of a bird) to decorate the Islamic cloak.)

### **1- Miniatures**

Abu Khazam defined it as: "Those small drawings found in manuscripts that represent Islamic imagery in the decoration of history books, stories, and natural sciences." (4)

Al-Bahnasi defined it as: "The art that emerged since Islam and spread and flourished in lands where Islam prevailed and includes architecture, decoration, calligraphy, and other arts." (5)

Researchers define miniatures procedurally as:

(They are drawings that represent Islamic imagery for decoration in history, storybooks, and natural sciences, or they appear individually as a complete work of art, using geometric, plant, animal, and human motifs.)

### **2- The Islamic Abaya**

(Joudah) defined it as: "It is a loose outer garment worn by both men and women. The abaya reaches the feet in length and has a collar in the front centre that extends to the end of the abaya and closes with buttons. It has long sleeves that end with cuffs. The collar, collar, and cuffs are often decorated with machine embroidery or decorative ribbons made of silk or synthetic fabrics." (6)

Yunus defined it as: "It is a black piece of cloth, common in all Arab countries. The abaya was designed to fit the shape of the Arab Muslim woman, covering her normal clothing. It consists of a long-sleeved black robe covering all body parts except the face, hands, and feet." (7)

The researchers adopt Yunus' definition as a procedural definition, as it is closer to the objective of their research.

## **Chapter Two: Theoretical Framework**

**Subject One: The Art of Miniatures (Islamic Painting)**

Miniatures are illustrative paintings that flourished under Islamic civilization. Artists inspired themes from poetry collections, literary texts, heroic epics, and religious stories. It is a traditional art with a spiritual aesthetic, as decoration is accompanied by customs, traditions, and symbols that have persisted into modernity and its transition to modern techniques and advanced means. (8) Ornamentation is one of the most important means of creating beauty, demonstrating its preeminence in Islamic art. Even form and content, essential components of every work of art, are united in the art of ornamentation. (9) The artist did not invent new decorative units but used existing units from pre-Islamic art. However, he arranged these units unprecedentedly, innovatively combining them and coordinating their parts to make them appear like something new, invented for the first time. The artist combined the inherited units of the art of ornamentation and blended them with his philosophy and imagination, producing something new and distinctive. Thus, miniatures or ornaments deserve the honour of being amazed and bearing the name of Islam. (10) The most important characteristic of miniatures is their small size. Therefore, the effect of looking at a small picture differs from looking at a large oil painting. The smaller it is, the more private it is, such that it can only be seen by getting closer and closer to it. (11)

We must mention the schools of Islamic miniatures, which differed according to the local artistic heritage, environment, and materials. These include the Baghdad School, the Iranian (Persian) School, the Timurid School, the Safavid School, the Bukhari School, and the Indian School.

In the Islamic era, various decorative elements were used, some of which originated from the arts of ancient nations, such as Byzantine and Sassanian art and local arts. Plant and geometric motifs were widely used in Islamic art, while human and animal figures were used sparingly. Muqarnas, in addition, were used as a decorative element in most Islamic architecture. The decorations that have come down to us from Islamic archaeological buildings can be divided into six main types: human and animal figures, geometric motifs, plant motifs, arabesque, muqarnas, and inscriptions. The (plant) and (geometric) elements are essential components in the construction of Islamic art. Accordingly, three types of decorations cooperate at times, and each one is unique at other times they are:

**1- Plant motifs:** These are motifs formed from plant

leaves and flowers. They emerged in various styles, including pairings, individual motifs, interlacing, and juxtapositions. A decorative unit may consist of a group of intertwined, interlocking, and symmetrical plant elements repeated regularly. The use of these motifs has spread in various fields, such as wall decoration and various artefacts. (1)

**2- Geometric motifs:** These are geometric lines in wonderful artistic forms, such as various polygons, overlapping circles, and star-shaped shapes. Muslim artists were able to extract a variety of geometric shapes from the circle. The circle played a major role in this unlimited production of shapes, including the hexagon, octagon, decagon, triangle, square, and pentagon. By intertwining these shapes, filling some spaces while leaving others empty, we obtain a diverse and large number of motifs, which are evidence of an advanced knowledge of practical engineering. These motifs adorned buildings and wooden and copper artefacts and were incorporated into the manufacture of doors and the decoration of ceilings. (2)

**3- Human and animal motifs** are derived from folk tales or the surrounding environment. This type of art is considered a modern development in Islamic decoration, as the Islamic religion forbade depiction. The artist sought to depict manifestations of the invisible, moving away from visual imitation. He drew strips featuring the shapes of birds, animals, and sensual scenes, along with mythical movements, such as birds with human faces. These motifs were widely drawn in Persia, India, Egypt, and the Levant. (3) These motifs relied on living creatures, such as humans. Most of the animals depicted were birds (such as the nightingale, duck, pigeon, eagle, and falcon) and animals such as the horse, gazelle, lion, camel, fox, dog, and rabbit. Some depictions also depict imaginary animals, such as the phoenix and dragon. (4)

To draw birds in decorations, we must focus on five main parts: the body, the head, the wing, the shape of the feathers, and the feet. The shape of a bird's body resembles an egg. After drawing the body, the neck and head are added. Birds differ in the shape of their heads and necks. Figures (1) and (2) illustrate the difference between domesticated birds and birds of prey. Next, we draw the wings. Although bird wings are almost identical, the shape of the feathers and the way they are drawn and decorated differ from one bird to another. Figure (3). Next, we draw the bird's feet and claws. Most birds have (3) claws in the front and one in the back, while others have feet with two claws in the front and two in the back. (6)



**Figure (1) domestic bird**



**Figure (2) Bird of Prey**



**Figure (3) Bird wings in different states**

Employing Islamic motifs in various fields

Ornamentation is the language of Islamic art, and decorative art represents a fertile source for Muslim artists. Islamic art emphasizes abstraction, which imparts a spiritual quality to artworks that incorporate decorative designs composed of diverse elements. ([i]) The Greeks were among the first civilizations to enjoy diverse arts, including the art of Greek vessel decoration. Due to the Greeks' influence on the arts of the ancient East, this art blended with local Greek arts, reflected in the decorative techniques and drawings applied to the surfaces of pottery and metal vessels. ([ii])

The remains of the ancient Egyptians are rich in decorations, and these decorative elements coexisted with the Sumerians and Assyrians. Many decorative elements migrated from one civilization to another. One of the most popular decorations is the lotus flower, which has been a staple element in many places and across multiple eras and has been used in Pharaonic buildings and tools. This flower also appeared in the early Islamic era in the Dome of the Rock in Jerusalem mosaic decorations. Thus, Islamic decorations evolved with the development of civilizations. Many decorations found on Mamluk buildings and their metal and glass artefacts from the fourteenth century included decorations originating in China, passing through Iran and Iraq. ([iii])

Thus, the transmission of decorative elements continued. Then, the development of pottery vessels began, in which Islamic decorations flourished, which had a unique and special character and were among the most important household items. ([iv]) They began innovating techniques, shapes, and decorations, elevating them to the highest level of beauty and innovation in using Islamic decorations. Then, development began to reach the Maghreb, which used decoration in buildings and various architectural arts. Due to the development of stone carving and covering walls with wood and plaster, these techniques enabled creativity in a rich decorative world between architecture and decoration. Then, their use became widespread in mosques and buildings with diverse colours and elements. These developments extended from mosque buildings to the decoration of prayer rugs. Muslim artists excelled in drawing inspiration from natural elements (plant motifs) in various fields and diverse uses, including the decoration of vessels and artefacts and from decoration to design. Design is considered the offspring of decoration, as it includes artistic additions drawn or engraved on a product, from glassware to newspapers, magazines, wristwatches, and some industrial products.

Developments continued until decorations entered the world of fashion and style. ([v])

### **Second Topic: Drawing on Clothing and Fashion**

The history of human covering dates back to Adam and Eve, when they used fig leaves to cover their bodies. Cavemen then turned to hunting animals to use fur to make clothing. The earliest beginnings were from broad tree leaves, followed by animal skins. The textile industry did not appear until the first civilizations in history emerged, namely the Mesopotamian and Nile Valley civilizations. The fashion industry was influenced by and borrowed from each other and gradually developed. ([vi])

There is no doubt that women throughout the ages have been more concerned about protecting their children from the cold and have relied on animal skins. They are also the first to embrace elegance in their clothing. One of the reasons women adorn themselves is their innate tendency toward adornment, the use of jewellery, and the appearance befitting their feminine character. We can judge people's outward appearance through the artefacts that have reached us. ([vii])

When exploring the direction of decorative design and fashion, consideration must be given to satisfying public taste through designs inspired by Islamic arts characterized by refined artistic taste. Decorative design is considered a process of improving the outward appearance of a garment. It is related to decoration to make the garment more attractive and impressive. Design is an organized effort for a purposeful plan and specific functions, aiming to bring together all the elements that serve the ultimate goal into a comprehensive, integrated whole. ([viii])

There is no doubt that fashion directly affects a person's psychological state, as it creates a psychological sense of happiness through the beauty reflected in the shape and color of the fashion. Aesthetic values are achieved as a result of the creative methods that facilitate the emergence of a specific form in a work of art through shaping the subject and its integration in the artist's imagination, along with the types of materials used and the methods of handling them. Thus, beauty is achieved, and beauty is a quality that gives the individual a distinctive personality. ([i]) Beauty can only be achieved through a complete work, and this can be achieved through the design elements (point, line, shape, color, space and volume, surface effect and texture) used by the artist-designer. They are also called the elements of formation because of their flexible ability to take any flexible form, as well as their ability to merge, combine and unite with each other to form a complete form for the artwork. ([ii]) The artist's good understanding of



these elements' aids in the planning process and makes the work easier. It also helps him evaluate and develop his design. The foundations of design are the comprehensive vocabulary applied to the design surface to achieve various artistic values. Design is a set of standards that govern the artwork and connect its components. Studying these artistic foundations of design is one of the most important roles in the design process, as understanding them contributes to developing the designer's skills and abilities, both mentally and physically. This enables the designer to connect the practical theories they study with their own sensory elements, focusing on skills based on the designer's experience and experimentation. The definition of foundations represents the aesthetic standard the designer seeks to achieve, reflecting aesthetic and functional purposes in their artwork. ([iii]) The foundations and elements of design rely primarily on balance, rhythm, movement, and the focal point, which are essential elements that must be considered when designing a particular object. ([iv]) Unity and harmony: This represents the complete image of the artwork at first glance. Some describe it as the process of arranging elements in a harmonious manner, meaning the compatibility between design elements. ([v])

**Balance:** Balance is considered a formative value that plays a fundamental role in constructing any artwork. Balance in artworks is achieved as a result of the artist's organization of the elements of form. The concept of balance is not merely the balancing of an object or shape in space, but rather the balancing of all parts or units within the composition's space. ([vi])

**Movement and rhythm:** One of the most important factors that emphasize the artistic values. Rhythm in fine art is defined as "the refined, repetitive organization of movement, i.e., it relies on repetition and a single form. This may be an organization between sizes or colors, or the arrangement of their degrees, or the organization of directions between the elements of the artwork." ([vii]) Movement, on the other hand, generates a sense of rhythm. Movement in design is implicit through the repetition of the same moving subject in different positions to indicate that it is moving. ([viii])

**Focus point:** This is the first point of interest to the viewer in the design, and it should be the most attractive in the design. ([ix])

#### Painting on fabric and clothing

Painting on fabric is a beautiful way to decorate and embellish fabrics. It is a beautiful art that differs from printing and is a manual skill in which the artist relies

on a brush to apply color to the surface of the fabric. ([x])

What is beautiful about this technique is that it evokes pleasure and fun in drawing, whether decorating a shirt, bag, or dress. The decorative units and beautiful shapes used in painting on fabric and women's clothing play a prominent role in giving the fabric its visual qualities, as they add a kind of aesthetic and expressive diversity to the design elements. The colors employed by the artist also played a fundamental role in highlighting the aesthetics of the decorative and geometric units, achieving a kind of symbolic, aesthetic, and functional dimensions. ([xi])

The direct drawing technique is the method by which artwork is executed. It includes arranging the stages of constructing the artwork according to the nature of the work. It serves as one of the main approaches to the design process to identify the appropriate style. It is a method that relies on the ability to use paintbrushes, various colored pencils, inks, or foam pastes to draw on fabric. Direct drawing is unique in that it cannot be duplicated in all its details. Each drawing is different from the others, which makes it unique in its authenticity. It relies on the emotional state of the artist when creating their artwork, but it can be duplicated in the case of direct drawing printing using a mechanical method. ([xii])

Painting on fabric is one of the hand-printing techniques known and practiced by humans in textile decoration. Traces of textiles decorated in this style have been found dating back to approximately 3000 BC. Direct painting is considered a traditional printing method that relies entirely on performance techniques and a variety of tools and materials. It can be said to be the oldest printing method in textile decoration. It relies on the artist's thought and method of performance throughout the design and execution stages. ([xiii])

"Current fashion is based on embroidery and oriental designs, so every woman who loves oriental taste can highlight authenticity and cultural affiliation." ([xiv]) Textile making and decoration are also considered applied arts of great importance, as they are linked to the life and history of each individual. Decorations can be applied to fabrics using embroidery, and colorful decorations can be created on fabric using printing, photography, dyeing, and thread coordination. ([xv])

Direct drawing is one of the oldest methods of textile decoration throughout the ages. However, when many other hand-printing methods emerged, it led to the demise of direct drawing. This does not mean that it was completely abandoned, but rather that it was used as a complementary technique to other hand-printing

methods. This technique has a distinct artistic flair and a unique style. Combining freehand drawing with any other technique enriches the artwork and produces new, diverse, and distinctive results. It is difficult to repeat the same work again, as it is spontaneous and linked to the artist's inner emotions, unlike works based on mechanical methods. Artists have not limited their expression to traditional performance methods, but have developed new methods for themselves to enable them.

The fabric must be prepared first to prevent shrinkage after the painting process is completed.

A barrier is placed to prevent paint from seeping through, and then the design is drawn.

The drawing is colored carefully.

Artwork is an important field in art education. It is a field of artistic expression using various materials. It relies on utilizing available materials to reshape and combine them with other materials, utilizing various experiences, information, and skills to suit the individual's personality. Artwork is also closely linked to all areas of art practice, including weaving, embroidery, knitting, and the use of beads. This produces a harmonious and integrated artwork in terms of artistic elements and foundations, giving the artwork an attractive and authentic appeal that reflects the individuality of its creator, crystallizes their aesthetic experience, and enhances the creator's sense of individuality and individuality. ([i])

Previous Studies and Their Discussion:

The researchers reviewed a number of previous studies, selecting those directly relevant to the current study. The following is a presentation of this study:

Study (Zalat, Al-Abd, and Basila - 2013) \*

The study aimed to: uncover the aesthetics of both Egyptian folklore and Asir folklore, representing the heritage and culture of southern Saudi Arabia; compare the decorative styles of both Egyptian folklore and Asir folklore; and then prepare decorative designs derived from Egyptian and Asir folk motifs to enrich the decorative design of women's outerwear (the abaya and the tok). The theoretical framework included two sections: the first on aspects of popular life and its various symbols, and the second on the types of traditional clothing decorations in the Asir region.

The researchers used a combination of descriptive and experimental approaches. The researchers combined Egyptian and Asir elements into a single design, resulting in a research sample of (15) designs. They used a questionnaire as a research tool and concluded

that Egyptian and Saudi folk art is rich in diverse folk motifs, which enriches fashion design with diversity and innovation. The research also revealed differences in the application methods for fashion design in terms of technique, materials, and form, reflecting the diversity of Egyptian and Saudi folk art.

The current study is similar to the study above only in terms of research methodology, but differs in its objective, theoretical framework, sample size, and research tool.

#### **Theoretical Framework Indicators:**

**1-** One of the characteristics of miniatures is their small size. Consequently, the effect of looking at them varies. The smaller they are, the more private they are, such that they can only be seen when brought up close.

**2-** Islamic decoration relies on the principle of employing plant and animal decorative elements to construct artistic worlds with abstract aesthetic dimensions.

**3-** The textile industry and decoration are considered to be applied arts of great importance, as they are linked to the lives of every individual due to their connection to their history and civilization.

**4-** The artist has combined the cultural and civilizational heritage of the art of decoration in women's clothing, blending them with his own genius and imagination, creating something new and distinctive.

**5-** Decorative design is considered a process of improving the outer appearance of a garment to make it more attractive and impressive. It aims to bring together all the artistic elements that serve the ultimate goal into a comprehensive, integrated whole.

**6-** The field of art is one of the most important areas in art education. It is also a field of artistic expression using various materials, relying on the exploitation of available materials to reshape them, utilizing various experiences, information, and skills.

**7-** Women's outerwear, and the abaya (in particular), is one of the most important pieces of clothing for women and one of the most effective means of expressing the customs and traditions of Arab society.

**8-** The artist uses the elements and foundations of design to create any work of art that conveys aesthetic values.

#### **Chapter Three: Procedural Framework**

##### **Research Community:**

The researchers selected a number of Islamic miniatures, specifically the bird motif (models from the drawings of the Iranian artist Farshchian\* and the artist Ismail Zadeh\*\*), and some images from the internet. They utilized these images to apply their artistic works

and employ them in innovative designs on Islamic abayas, totaling (5) works, as a research community.

#### **Research Sample:**

The researchers used the research community as a sample for their research, analyzing the entire research community.

#### **RESEARCH METHODOLOGY:**

In the current study, the researchers relied on the descriptive and analytical approach and applied practical applications to the research procedures in accordance with the research objective.

#### **Research Tool:**

The researchers used the indicators of the theoretical framework as criteria for analyzing the works to arrive at the research results. Practical Applications (Personal Experience):

Painting on fabric is a fine art that requires its

practitioner to have sound artistic taste, great attention, and precision, which benefits the practitioner in all aspects. To achieve the goal and arrive at the research results, the researchers conducted a personal experiment, benefiting from the use of miniatures to decorate Islamic abayas, transforming them into contemporary pieces that keep up with fashion and have a unique character.

#### **In the practical applications of employing miniatures to decorate Islamic cloaks, the researchers used:**

1. A set of natural and industrial materials to conduct the self-experiment.
2. Practical applications using (materials, technical methods, work description, and technical analysis).

The following explains the steps they followed to obtain the five proposed designs inspired by Islamic miniature motifs (the bird motif as an example)



### **Sample Analysis**

#### **Design 1**

Type of work: Islamic abaya with a phoenix design.

Materials used: Black corsage fabric, glue, fabric paints, acrylic paints, fabric markers.

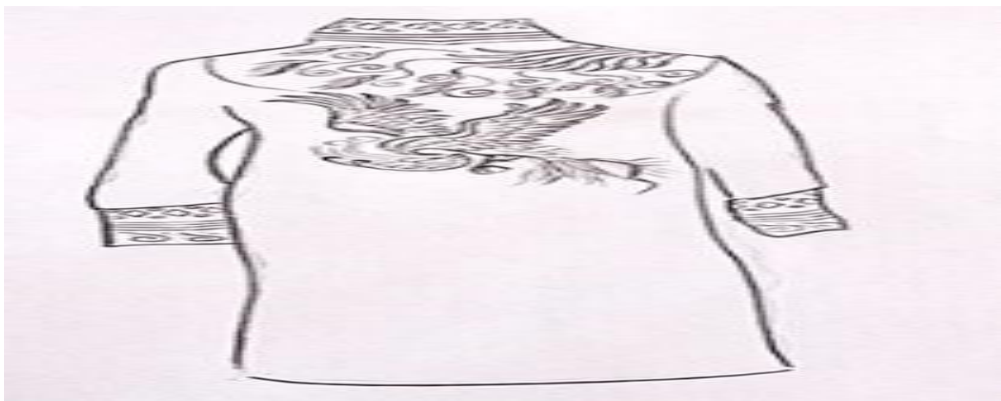
The researchers were inspired to decorate the abaya by a part of the artist Farshchian's drawing shown in Figure (4). They then designed the abaya with a preliminary sketch and employed various techniques to showcase the aesthetics of this design, as in Figure (5). They then used glue with a little water on the

piece of fabric to be painted. After the glue had completely dried, they began to sketch the miniature as a preliminary form on the Islamic abaya to highlight the work accurately and appropriately and implement the decorations on it. After completing this stage, the researchers used fabric colors and some acrylic colors to color the design and worked on matching the colors with the fabric to highlight the beauty of the design of the work. This led to showing the balance in this work in addition to the balance of the design. The balance in the design relied on the contrast achieved through the



distribution of design elements. The center of gravity is in the middle of the design, represented by the image of a bird, in which a harmonious color gradient

was used to highlight the bird. There is also a frequency of units at the top of the abaya above the chest area, which achieved rhythm in the design



**Fabric Markers**



This design is based on a drawing of a large bird inspired by miniatures from the Internet, as shown in Figure (6). The researchers made a preliminary plan for the design of the cloak, as shown in Figure (7). Glue and water were used on the fabric in the areas to be drawn, and then they waited until it was

completely dry. Then they prepared the appropriate colors for the drawing after studying the miniature and its colors well and in a way that suits the design. Then came the coloring stage and implementing the work



Fabric paints, acrylic paints, and some drawing pens were used on the fabric to beautifully highlight some of the details. The kinetic aspect of the design was achieved through the distribution of color in a way that gave it a dynamic sense of movement with color contrast. Blue, purple, green, and yellow were used in the bird drawing, in addition to the large size of the bird that dominated most of the abaya's directions.

This means that the center of gravity was now in all directions of the bird, which occupied most of the abaya's fabric, a noticeable change from previous designs and works. A collection of miniatures and beads were also used for the drawing to make it appear more innovative and modern.

Design (3)

**Type of work: Islamic abaya**



Balance was achieved in this work, as the units were distributed in a regular manner that suited the movement of the birds. Movement in the design was achieved by moving the eye from one direction to another, and by using specific, repetitive units, namely the drawing of a bird's feather, repeatedly. This was achieved by dividing the space and filling it with drawing. Specific colors were used to connect the design elements together. The sense of balance in

this work was supported by organizing the relationships and sizes of the elements with each other in an equal and regular manner.

**Design (4)**

**Type of work: Islamic cloak**

Materials used: Fabric (Japanese georgette)  
Black glue - Fabric colors - Acrylic colors -  
Fabric drawing pens.

The researchers adopted the image shown in Figure (10) for use in the design, where they made the initial sketch of the design, as shown in Figure (11). They

adopted the idea of using half of the cloak as a complete design and designing the work with a drawing.





Different types of birds in different sizes, while maintaining the color cohesion, were distributed in a harmonious manner as if it were an artistic painting that is pleasing to the eye and the viewer, in addition to the harmony between the birds in form and content as well. This is what gave it a contemporary design that demonstrates the beauty of miniatures and the beauty of design, whose units were used in a very contemporary and attractive way. At first, the researchers mixed water with a little glue on the surface of the fabric and waited until it dried. Then,

they planned the step of outlining the cloak, preparing the colors, and then coloring it. The design appears to use sharp lines (inside the bird) at times and soft lines at other times, which helps break the monotony and boredom on the one hand and suggest movement on the other. They used colors to give the design a kind of coherence and an attempt to echo the role of rhythmic harmony of the formative units with effective participation in shaping the overall body of the design. This gave the design a kind of balance.



## Design (5)

### Type of work: Islamic abaya

Materials used: Black fabric (Japanese tetron)

Glue - fabric colors - acrylic colors - drawing pens on the fabric.

The researchers relied on the artist Ismail Zadeh's painting to select some birds from it and use them in the abaya design. The bird models are shown in Figure (12). The researcher then made a preliminary sketch of the design, as shown in Figure (13). The design concept focused on a single striped bird with contrasting colors, distributed on both sides of the top of the abaya in the chest area, in a medium size. Small circles were drawn vertically from the top of the abaya to the bottom, and a kind of fragment was inserted between these circles in a harmonious manner, giving a distinctive and attractive aspect to the overall design. These circles were also used repeatedly on the sleeves, and separate units of the

bird motif were used in a gradual manner at the end of the upper sleeve, from top to bottom, with color contrasts each time. The fragments were distributed among the units in a harmonious and thoughtful manner. Water and glue were then applied to the surface of the fabric, waiting for it to dry. Then, the design was planned, the colors were prepared, and then the coloring was done. The kinetic aspect of the design was achieved through the distribution of color in a way that gave it a dynamic sense of movement, with color contrasts. Solid yellow was used, along with orange, obtained by mixing red and yellow together. Blue and yellow were also mixed to create green and its shades.

## Design (5)

### Type of work: Islamic abaya

Materials used: Black fabric (Japanese tetron)

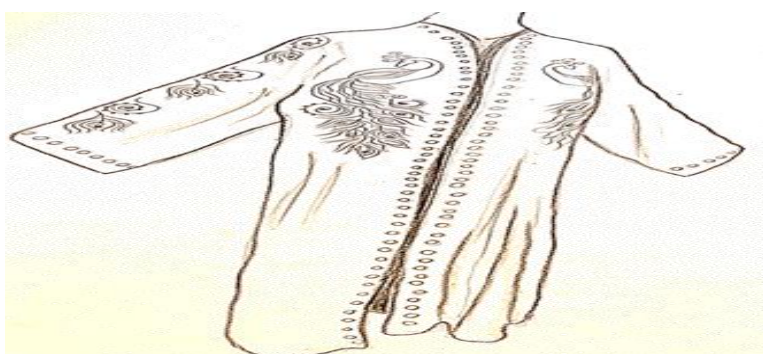
Glue - fabric colors - acrylic colors - drawing pens



on the fabric.

The researchers relied on the artist Ismail Zadeh's painting to select some birds from it and use them in the abaya design. The bird models are shown in Figure (12). The researcher then made a preliminary sketch of the design, as shown in Figure (13). The design concept focused on a single striped bird with contrasting colors, distributed on both sides of the top of the abaya in the chest area, in a medium size. Small circles were drawn vertically from the top of the abaya to the bottom, and a kind of fragment was inserted between these circles in a harmonious manner, giving a distinctive and attractive aspect to the overall shape. These circles were also used

repeatedly on the sleeves, and separate units of the bird motif were used in a gradual manner at the end of the upper sleeve, from top to bottom, with color contrasts each time. The fragments were distributed among the units in a harmonious and thoughtful manner. Water and glue were then applied to the surface of the fabric, waiting for it to dry. Then, the design was planned, the colors were prepared, and then the coloring step was completed. The kinetic aspect of the design was achieved through the distribution of color in a way that gave it a dynamic sense of movement, with color contrasts. Solid yellow was used, along with orange, obtained by mixing red and yellow together. Blue and yellow were also mixed to create green and its shades.



## Chapter Four

### RESULTS:

1. Through the theoretical and practical study conducted by the researchers, they reached the following conclusions:

Innovative designs inspired by miniatures implemented new and contemporary ideas.

2. The compositional structure of the artwork in Islamic abayas relied on the specificity of the formulation and treatment specific to the type of material used.

3. Symmetrical balance was achieved in most works, as in designs (2), (3), and (5).

4. The decoration of Islamic abayas varied in terms

of technique, material, and form due to the diversity of miniature elements. This created aesthetic dimensions in the overall composition of Islamic abayas, as in designs (2), (3), and (5).

5. The dominance was based on the single bird or the larger bird, as in designs (1), (2), (3), and (5).

6. Mass played an important role in the aesthetic composition of the abayas, as in all designs.

7- Combining drawing with other techniques

contributed to contemporary designs that relied on the aesthetics of the shapes and ideas implemented.

8- Color and shape contrast play a fundamental role in the design of Islamic abayas, adding an aesthetic aspect to the artwork.

### CONCLUSIONS:

1- The art of miniatures is rich in animal motifs, which enrich the decoration of Islamic abayas.

2- With its artistic and aesthetic values, the miniature still requires further studies and research to understand its form and content more scientifically and systematically to highlight its importance and visual and formative value.

3- Color harmony contributes to presenting the design work in a manner that achieves the artist's aesthetic goals.

4- Deconstructing the elements of the artwork and constructing them correctly contributes to achieving the artist's design goals.

### Recommendations:

The researchers make several recommendations, the most important of which are:

1- The art of miniatures has its language, vocabulary, style, and artistic and aesthetic elements. Therefore, attention must be paid to this type of art. Through specialized study in its field and publications in this field, including numerous miniatures, it is recommended that these works constitute a visual cultural phenomenon.

2- Providing art college libraries with numerous references on Islamic miniatures and decorations found worldwide so that researchers can study and analyze them aesthetically and visually and benefit from them in all artistic fields.

### Proposals:

In continuation of the current research, the researchers propose the following:

1- Employing miniatures to decorate women's head coverings (animal decoration as a model).

2- Employing folk heritage to decorate bags and

shoes as an experimental approach to enrich the handicrafts material.

### REFERENCES

Abi Khazam, Anwar Fouad: *The Sufi Spirit in the Aesthetics of Islamic Art*, 1st ed., Dar Al-Sadaka Al-Arabiya, Lebanon, 1995.

Al-Basyouni, Mahmoud: *Creativity and Appreciation of Art*, 1st ed., Dar Al-Maaref, Cairo, n.d.

Boutros, Magda Shawky, Manal Fawzy Bahnassi, and Maha Ali Al-Shaimi: *Utilizing Pre-Prepared Textile Pieces to Enrich Artwork*, Master's Thesis (unpublished), Tanta University, 2008.

Bilal, Mujaj and Nadia Qajal: *The Art of Miniatures between Heritage and Modernity*, Abdelhamid Ben Badis University, Faculty of Arts and Humanities, Mostaganem, 2020.

Bahnassi, Afif: *Dictionary of Architecture and Arts*, Library of Lebanon, Beirut, 1995.

Al-Jabouri, Satar: *Plant Motifs in Abbasid-Era Architecture in Baghdad (An Analytical Study)*, An-Najah University Journal for Research (Humanities), Volume 33, 2019.

Al-Jumaili, Saddam: *The Openness of the Visual Text: A Study of the Interplay of Fine Arts*, King Fahd National Library, Kingdom of Saudi Arabia, 1439.

Joudah, Amani Ahmed Ibrahim: *The Egyptian Journal of Home Economics*, 2015.

Judy, Muhammad Hussein: *The History of Ancient Costumes*, 1st ed., Safaa Printing House, Amman, 1997.

Khalil, Khalid: *Mural Decorations in the Monuments of Baghdad*, Dar Al-Rasheed Publishing House, Baghdad, 1980.

Al-Khawaja, Muhammad Luqman: *Decoration: Heritage and Style*, Al-Furat House for Culture and Media, Hillah, 2021.

Al-Daraisa, Muhammad Abdullah and Adli Muhammad Abdul Hadi: *Islamic Decoration*, 1st ed., Arab Community Library, Amman, 2009.

----- *Freehand Drawing, Ornamentation, and Calligraphy*, 1st ed., Arab Academy Library, Amman, 2008.

Scott, Robert Gillam: *Foundations of Design*, trans. Muhammad Mahmoud Youssef and Abd al-Baqi Muhammad Ibrahim, edited by Abd al-Aziz Muhammad Fahim, Dar Nahdet Misr for Printing and Publishing, Cairo, 1980.

Salhab, Ziad: *Ancient Vessels and Their Ornamentation*, Damascus University Journal, Faculty of Arts, Damascus University, Volume 33,

Issue 2, 2017.

Al-Sayyid Zalat, Saad al-Sayyid Saad al-Abd, and Najwa Kamil Muhammad Basila: Innovating Designs Inspired by Egyptian and Saudi Folklore to Enrich the Decorative Design of Women's Outerwear, Journal of Specific Education, Mansoura University, Issue 32, 2013.

— Safaa Sabry Al-Saidi and Mona Tariq Hamid Al-Janaini: Innovative Decorative Designs Inspired by Islamic Art and Methods of Implementing Them on Children's Clothing, Mansoura University, 2013.

Al-Shami, Saleh Ahmed: Islamic Art: Commitment and Creativity, 1st ed., Dar Al-Qalam, Damascus, 1990.

Al-Shaibani, Thamer Obaid Kazim: Islamic Decorative Patterns and Their Reflection in Vasarely's Drawings, Babylon University Journal for Humanities, Issue 28, Karbala Education, 2020.

Saleh, Abdul Aziz Hamid: Arab Fashions Through the Ages, Dar Al-Kotob Al-Ilmiyah, Lebanon, 2019.

Al-Saifi, Ihab Bismarck: Islamic Aesthetics and Structural Design, Al-Kitab Al-Masry for Printing and Publishing, Cairo, 1992.

Alama, Masooma: The World of Women, Dar Al-Qalam for Printing, Publishing, and Distribution, Beirut.

Al-Anani, Hanan Abdel Hamid: Fine Art and the Psychology of Children's Drawings, 1st ed., Dar Al-Fikr Publishers and Distributors, Amman, 2007.

Ghaith, Kholoud Badr, and Moatasem Azmi Al-Karabliya: Principles of Artistic Design, 1st ed., Arab Academy for Publishing and Distribution Library, Amman, 2008.

Fathia, Bahloul, and Nadia Qajal: Miniatures in Islamic Civilization, Abdelhamid Ibn Badis University, Faculty of Arts and Humanities, Mostaganem, 2019.

Qajah, Jumaa Ahmed: Islamic Ornaments, Academic House for Printing, Authoring, Translation, and Publishing, Tripoli, 2008.

Kahil, Abdullah, Asaad Arabi, and Khaled Azab: The Journey of Ornamentation, Al-Qafila Magazine, 2018. Myers, Bernard: Fine Arts and How We Appreciate Them, trans. Saad Al-Mansouri and Masoud Al-Qadi, ed. Saad Muhammad Khattab, Egyptian Renaissance Library, Cairo, 1996.

Muhammad, Hanadi Salem: The Aesthetics of Employing Decorative Units and Arabic Letters in Women's Fashion Fabric Designs, Journal of the College of Education, Wasit University, Issue 37, Part 1, November 2019.

Heikal, Rania Hosni and Samia Hamed Labib: The

Possibility of Utilizing the Direct Drawing Method to Enrich the Aesthetic Value of Girls' Jeans, Journal of Research in the Fields of Specific Education, Minya University, Egypt, 2022.

#### Internet Websites

Radaideh, Fatima: Design Foundations, 2017, mawdoo3.com

Al-Sheikh, Khaled: FashionAid: A Website for Fashion Design and Clothing Manufacturing, Inspiration from Historical and Islamic Fashion, 2013. <https://www.fashionied.com/design>

Sobh, Mahmoud: Painting on Fabric, 2020. read.open soon .com. 34. Ali, Hajar: Design Principles and Elements, Iqraa Magazine, 2022, opensooq.com

Younes, Laila: Types of Abayas, 2016 <https://mawdoo3.com>

#### Foreign Sources

Esmailzadeh, Gholamreza: Iranian Designs, Vol. 3, Yasaoli Publications, Tehran, 1388.

Tavosi, Abolfazl: Design, Iran Book Publishing and Book Publishing Company, Tehran, 1395.