



The Aesthetics of Asiri Wall Art (Al-Qat) as An Entry Point to Enrich the Silk-Screen Printed Painting to Preserve Saudi Heritage

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Abstract:

The Asir region in the Kingdom of Saudi Arabia has a rich heritage that has been greatly influenced by the nature of the charming place. Asir is distinguished by the art of the "Asiri cat," which is lines, engravings, and aesthetic formations drawn by women who specialize in this field and have preserved this art from women who preceded them. Asiri inscription is distinguished from other inscriptions by the use of colors. Bright natural colors such as blue, orange, green, white and black, as the Asir region represents an important heritage and tourist destination within the Kingdom of Saudi Arabia. It played a pivotal role in enriching the cultural and creative stock not only of the Saudi national, but also of the Arabian Gulf region. This prompted the researcher to delve into the analysis of the creative and artistic aspects of Asiri art murals and concluded by reviewing the visions of the possibility of formulating Asiri artistic creative units into contemporary artistic designs for the purpose of exploiting them in devising models for printed artworks that are largely related to the structure of form and content of Asiri cat art. In its aesthetic philosophy, it relies on the heritage and civilizational references associated with the place and in the artist's own view of reviving Saudi heritage. The research aims to take advantage of the geometric and floral decorative elements in the Al-Qatt Al-Asiri murals as a source for enriching contemporary printed painting characterized by authenticity and contemporaneity, and to preserve popular decorations by reformulating them in a way that is in line with the times, and preserves their most prominent features, thereby enhancing belonging and preserving the heritage and values of society from extinction. Researching the descriptive analytical method in identifying the origins and characteristics of the Asiri wall art (the cat), analyzing its vocabulary, reformulating it and drawing inspiration from it to enrich the printed painting, in addition to the applied study through the use of different techniques and materials. The results of the study concluded that there are various aesthetic values in the Asiri cat murals that can be used to create works printed using silk screen technology and various printing techniques, which achieves the preservation of the Asiri heritage in the southern region of the Kingdom of Saudi Arabia. The study recommended the need to pay attention to studying heritage and the arts it contains due to its great importance as it stimulates the appreciation of traditional art and preserves it.

key Words :

Aesthetics of Asiri wall art – (Asiri Al-Qat art) - To enrich the printed plate- silk screen style - to preserve Saudi heritage

The Introduction:

The Kingdom of Saudi Arabia went through a period in which it witnessed technological development in exchange for a decline in the estimated value of artistic and traditional manual work, and dealing with folk heritage in various fields decreased, until it became merely a historical legacy for which museums were established, instead of becoming a basis for construction and a basis for live interaction in developing heritage. And revive it again, with a contemporary thought characterized by originality, and therefore, reliance was placed on ready-made Western models that are far removed from the Saudi Arabian identity, which has an authentic Islamic character. Mural painting is one of the oldest forms of human expression known to man.)¹(The Asir region is considered one of the regions of the Kingdom of Saudi Arabia that is replete with popular artistic wall art engravings, known as (Al-Qat art), and varied between geometric shapes and plant decoration. It is lines, engravings, and aesthetic formations made by women specialized in this field. The Asir engraving is distinguished Using natural bright colors such as blue, orange, green, white and black, as women in the past used to extract these bright colors from nature to decorate their homes with them, which indicates the delicate artistic and aesthetic sense implanted in the nature of Saudi women in general and Asiri women in particular. The region has a rich heritage that has been greatly influenced by the charming nature of the place. The region's glorious past has succeeded in ensuring that the present and future generations enjoy an ancient historical and cultural heritage that calls for pride. The region's heritage has flourished through its arts, popular customs, and creative expressions and has greatly distinguished itself, so that they all stand as witnesses to its past. This was ancient and was due to the grandparents and parents adhering to these customs, preserving them and passing them on to future generations.)²(Whereas the Asir region is considered an important tourist destination within the Kingdom of Saudi Arabia, which prompted the researcher to delve into the analysis of the creative and artistic aspects of the Asir murals, and it has become necessary to pay attention to the cultural heritage, especially its artistic and aesthetic dimension that confirms identity and authenticity, This is done through the expansion of scientific studies aimed at preserving this authenticity and integrating it into the design elements of contemporary printing paintings, relying on the role of the contemporary artist in his use of multiple methods that follow the concepts of some artistic trends that have changed the form and content of printed works, to achieve innovation and artistic and aesthetic values that add to the art. Designing publications is the spirit of modernity, and one of the most important objectives of the research revolved around the possibility of formulating Asir artistic units into contemporary artistic designs for application in the field of silk-screen printing paintings through the creation of contemporary models that are largely related to the structure of form. The content of Al-Qat Al-Asiri art is to revive Saudi heritage, and it relies in its aesthetic philosophy on the intellectual and cultural references associated with the place and the artist himself.)³(

Research Problem:

Is it possible to benefit from the aesthetics of the Asiri wall art (Al-Qat) as an input to enrich the silk-screen printed painting to preserve the Saudi heritage?

Research Hypotheses:

The possibility of designing printed paintings characterized by modernity and originality from the Asiri wall art (Al-Qat) through the use of silk-screen printing technology.

Research Objectives:

- 1- Identify the origins and characteristics of the Asiri wall art (Al-Qat), and study and analyze its elements and components.
- 2- Taking advantage of the aesthetics of the elements of Asiri wall art (Al-Qat) as an entry point to enrich the silk-screen printed painting to preserve the Saudi heritage.

Research Significance:

1- Identifying the decorative units and elements of Al-Qat Al-Asiri art in murals, and the possibilities of drawing inspiration from them in the field of contemporary printing art.

2- Providing artistic and aesthetic proposals and various design and technical capabilities as a source of renewal of the printing plate Contemporary in the Kingdom of Saudi Arabia.

3- Enriching thinking about contemporary plastic formulas for decorative vocabulary inspired by the art of Al-Qat Al-Asiri, which can be used in the design structure of the printed artistic painting.

Research Delimitations

Spatial Delimitations: This research was applied in the Asir region in the Kingdom of Saudi Arabia

Objective Delimitations:

- Study and analysis of the elements of Asiri wall art (Al-Qat) and identification of its various vocabulary.
- Presenting the artistic and aesthetic values of Al-Qat Al-Asiri's vocabulary.
- Creating designs inspired by the aesthetics and decorations of Saudi Asiri wall art and using them in making printed paintings.

Research Methodology:

The research follows the descriptive analytical method: this is represented by the analytical study of selected examples of the decorations of Al-Qat Al-Asiri art.

Experimental (applied artistic) approach: Through innovative designs inspired by the aesthetics of Asiri wall art, implemented using silkscreen printing as a basic technique, and direct drawing printing as an added technique.

Inductive approach: through previous studies and sources of information

Functional approach: The role of Al-Qat Al-Asiri art in creating contemporary designs to enrich the typographic palette to preserve Saudi heritage.

Research Terminology:-

Wall Art:

A branch of photography with flat areas of color. It was particularly common in the past in decorating the walls of houses, palaces, places of worship, and public facilities. It was known as the art that specializes in all works executed with colored drawing or by adding mosaics, sculpture, colored glass, marble, and shells on walls and ceilings.)4(

Asir Region:

An area located in the southwestern part of the Kingdom of Saudi Arabia, with an area estimated by geographers at 81

One thousand square kilometers, extending from the north to the borders of Zahran, Duqah, and Al-Laith, and to the south within the borders of the Taif Agreement with

The Republic of Yemen, Bisha to the east, and the Red Sea to the west. It was given this name because of the hardness of its land, where it is abundant

It has high mountains, with sprawling sides, interspersed with valleys and rugged paths (Al-Dajani, Noura, (2016).

Asiri Al-Qat art:

The word "Al-Qat" in Arabic language dictionaries means "calligraphy," "carving," or "cutting," and it is an art from the Asir region of origin and identity. There is nothing like it in the world's known arts. It is listed on the World Heritage List as intangible art. The basis is an abstract wall art specialized in decorating

homes from the inside, where women draw straight vertical lines, horizontally and vertically, intersecting, and within them are secondary lines to form geometric spaces of varying scales, but with a repetitive rhythm. These lines are usually black, and the lines formed from the intersections are colored in different colors, most of which are Red, blue, green, sandy yellow.)⁷(

Silkscreen Printing:

It is a printing technique in which a mesh of silk, polyester, or other woven mesh is used to support a stencil in blocking ink to obtain the desired image. The attached stencil forms open and closed areas, and the silk mesh transfers the ink or other printable materials with it by pressing the filling blade or what is called a "squeegee", which helps in pumping the ink into the holes of the mesh to transfer it to the polished surface placed under the mesh, whether that surface T-shirts, posters, vinyl, wood or any material that can keep the image on its surface.

Procedural steps for research:

Theoretical framework : Includes

About the art of Al-Qat Al-Asiri

The art of the Asiri cat is one of the important arts in the south of the Kingdom of Saudi Arabia, after It was included in the UNESCO list of cultural heritage in 2017. The art of the Asiri Al-Qat is considered one of the arts characterized by creativity and beauty. It is an abstract art in which the forms of the material world are not represented. The colors in it describe the purity of hearts and the topography of the reefs, while the lines represent the colors of roses and the soil. And the solidity of the mountains. This art was practiced by women or engravers, and sometimes it is performed by Asiri housewives. Through this art, women expressed the feelings inside them, what was running through their imagination, and their interaction with their environment, reflecting their culture and beliefs through it.)¹⁰(

Definition of mural photography

As we deal with mural painting as an important plastic arts phenomenon in the Asir region, it is worth stopping first at the linguistic and terminological meaning. When searching in our linguistic dictionaries for the article "wall," we find that it does not deviate from a single meaning that may have formed the basis of the motive for choosing this word (Wall), giving it its conventional meaning known today. The meaning does not go beyond the wall in the Arabic language. And the plural of walls: (walls), and the plural of the plural "Walls".The term refers to photography that is on walls and ceilings. By any means used, such as mosaic or fresco.)¹⁷(

The origins and history of murals:

Mural painting is considered one of the oldest arts known to man. The caveman practiced it in ancient times inside his cave with the simplest tools available at that time, to express what was on his mind. This is attested by the many drawings on the walls of the Altamira caves on the Bay of Biscay in northern Spain, and the Ajanta caves in the state of Hyderabad. Abad, and the La Madeleine caves in France... and other places.Mural images were known in ancient Chinese painting, as they were also known during the Sassanid era, and mosaic colors were used in their implementation, which also spread in Byzantine churches. It was also known during ancient times among the civilizations of Mesopotamia, Egypt, the Levant, Persia, and Asia Minor.Because the drawings on the walls of the caves were covered with old layers of mortar, some of which contained waste and remains dating back to certain times, this helped to preserve them away from the hands of tamperers until archaeologists revealed them.)³⁴(

In the Asir region, which is the subject of the study, murals have been known for quite some time. For thousands of years, people in this region have sought beauty and cared for it, as rock drawings were one of their daily activities through which they recorded many scenes about their life during different historical periods, starting from the Neolithic era. Human, animal, and plant rock drawings constituted

one of his most prominent developments, and continued throughout historical times until the beginning of the Islamic era, in which pictorial drawings may have largely disappeared.)³⁶(

More than 300 years ago, the people of Asir decorated their traditional buildings, inside and out, with the building and beautification elements they possessed, with murals based on abstract shapes and decorations. We find them on the facades of stone buildings, using white quartz stones (quartz) in their implementation, as they contrast with the colors of the dark stones used in construction. Asiri described this in his book by saying: "In the Asir region, artistic paintings are drawn on the walls using white quartz, such as stars, crescents, or various weapons; "It looks attractive, like the facade stone used today or marble." When these shapes are exposed to sunlight, this allows lights and shadows to play on them. This reduces the intense light on the building, and gives the wall elegance and beauty. The people of Asir were not satisfied with beautifying their homes from the outside with various decorative units only, but this care extended to include the inside of the dwelling, as the housewife was keen to make her home beautifully arranged that reflects her taste and interest, so she beautified it with various arts of decoration and embellishment. The sitting rooms, rooms, stairwells, as well as the ceilings were given care and attention with renovation. These decorations are available every year; Thus, it acquired the quality of continuity and immortality .Leadership and creativity.

Al-Muzainah - as she is called - Fatima bint Ali Abu Qahs is one of the pioneers of mural painting in the Asir region, and she still practices it even though she is over eighty-seven years old. It is also considered one of those who have a clear imprint and a distinct style in the Asir region that differs from what we see in most of the houses in the region from both the structural and aesthetic aspects, as its works reflect the decorative richness and precision in execution. Its units are an interconnected group of delicate miniatures that are very similar to what is present in Islamic art. When reading and analyzing the mural work by Fatima Abu Qahs, which decorates the lobby of the Abha Palace Hotel, and occupies about two and a quarter square meters, We notice that the work reflects the place/Asir, according to a style that combines symbolism and decorative abstraction. Thus, she was able to subject nature to a world of signs and symbols. In order for the vision to become clear - so that we do not get confused - we must note that the decorative design here is based on the overall form and not on the parts and units that make up it. It was also careful not to make its relationships and decorative forms stopping areas for the vision. Rather, I tried to make the eye complete its vision through all the accompanying decorative units and strips.

The idea of murals in the Asir region arose in the year 1406 AH when the municipality of Abha identified a group of retaining walls to be decorated with murals by the most prominent artists of the Asir region at that time. It came as an open art exhibition that reflects beauty and documents heritage.)³⁷(

Asiri murals:

Man began learning to draw thousands of years ago, before he knew how to read and write. On the walls of his cave and on the mountain slopes surrounding it, history recorded them with golden ink. To be a witness to his superiority and success in overcoming the harshness of life. This interest extended until the Islamic era, which was about to decorate homes with murals. The Asir region was not isolated from this influence, as it had its share of creativity and beauty. Their homes were decorated with mural works that reflected the environment and nature of the region. The effort continues to decorate the area with mural works by its contemporary plastic artists, who recorded their impressions, ideas, and aspirations, and all the manifestations they see that depict the region's picturesque nature and traditional architecture that combines construction and aesthetic use.

The most famous Asiri mural artists:

The artists: Saud Al-Qahtani, Abdullah Al-Shalti, Abdullah Al-Barqi, and Abdulaziz Al-Awaji are among the first plastic artists who contributed to decorating the city of Abha with plastic murals that reflect the natural beauty of the Asir region and the richness of architectural and decorative art.

Interest in murals continued in the Asir region, so the Department of Art Education at the Teachers College held the first workshop in mural painting in 1414 AH for the purpose of decorating the walls of

the college with mural drawings executed by: Abdullah Al-Walidi, Abdo Arishi, Muhammad Maleh, Ahmed Sareh, Siddiq Kashaf, and Ali Marzouq.)38(

In the year 1420 AH, Al-Muftaha Village extended invitations to a group of the Kingdom's artists, such as: Nayel Malla, Mufarreh Asri, Zaman Jassim, Hamad Al-Mawash, and Ibrahim Boqas, to decorate the village walls with mural works, resulting in more than 7 mural works. Then, in 1422 AH, the Department of Art Education at Teachers College organized a plastic workshop specializing in mural photography under the name Tawaq Murals, in which a number of Asir artists joined, such as: Abdullah Al-Barqi, Moeed Al-Hajri, Saeed Al-Shahrani, Abdullah Mohaya, Saad Al-Qairi, Muhammad Al-Sharahili, and Abdel Nasser Al-Omari. And Ahmed Mater.. As in Figures No. (1,2,3) In addition to the faculty members in the Art Education Department supervising the workshop, they are: Dr. Saif Al-Din Sayed, Ali Marzouk, Abu Ubaida Hamed, Tariq Abdeen, and Qamash Ali. The Tawaq murals program presented by the Teachers College to serve the community continued every year, with an increase in the number of participants such as: Dr. Saad Al-Abd, Yasser Al-Arfaj, Abdullah Al-Shehri, and Saad Al-Ahmari.



Figure No. (1) shows the village of Al-Muftaha from the inside - in the Asir region



Figure No. (2) shows the drawings on the walls of the village of Al-Muftaha from the inside - in the Asir region



Figure No. (3) Al-Muftaha artists create plastic murals for the Asir Regional Museum

Then came the idea of decorating the strategic warehouse in Abha with decorative wall paintings that give the place vitality and beauty. The Culture and Arts Association in Abha chose a limited number of artists from the region to implement these murals, and they are: Hassan Asiri, Faye Al-Almai, Muhammad Al-Sharahili, Ismail Al-Sumaili, and Abdo Al-Arishi. These plastic workshops, specialized in mural photography, contributed to introducing the creative artists of the region to mural photography, and how to optimally deal with extended spaces, in addition to the aesthetic, decorative role it plays for blind walls. Which reflects positively on the viewer's enjoyment. Also, transferring plastic artwork from closed ceremonies and exhibitions to extended spaces that are constantly in contact with the public has indirectly contributed to raising the artistic taste of society and educating it artistically.

An analytical study of some murals by visual artists in the Asir region in the Kingdom of Saudi Arabia.

First, we find that the plastic artist Saud Al-Qahtani executed 6 murals of different sizes and themes in different places in the city of Abha. His painting (The Kingdom in the Eyes of Security), which he executed in the year 1423 AH, is one of the most prominent of them. He executed it on an area estimated at approximately 500 square meters, and it took 16 days to complete, at an average rate of 18 hours of work per day. The mural was erected on a retaining wall on King Abdulaziz Road, and came to represent a plastic panorama of security in the Kingdom of Saudi Arabia, making what looks like rays radiate from the middle of the security logo in the middle of the painting, thus representing a watchful eye on the comfort of citizens and residents alike throughout the country. This The rays that intersect with the transverse areas of the sky came to shed their light on the five regions of Saudi Arabia. Starting from the eastern region, then the central region, then the southern region, then the northern region, then the western region, using the symbols that indicate these regions. As for their colors, they are transparent, reflecting the transparency of the emanating rays, whose colors vary in color to confirm what is called the optical illusion that suggests to the viewer that these rays go out and enter, so you find them sometimes protruding forward, and sometimes disappearing backwards. What distinguishes this mural work is the multiplicity of colors in different shades, and despite this, the painting has not lost its unity, integrity, and harmony. At the bottom of the painting we find an extended decorative strip, inside which is drawn a compact group of overlapping, upright and inverted triangles, which are interconnected as if they form a security cordon that preserves the homeland's security and borders.

As for the plastic artist Abdullah Al-Shalti, he created a group of murals that depict picturesque outdoor views and the popular heritage of the Asir region, using rich colors in a style that tends toward influence. Although his works are devoid of characters, we feel their presence, and even hear the tapping of their sandals between the alleys and inside the spaces of the houses.

As for the strokes of his brush, they are repeated in the areas of the painting, creating something of a color and formal rhythm. We find these bold and fast strokes transforming the visual text from shapes, lines, and spaces into topics that touch our lives and are close to our environments. Abdul Rasoul Salman says about these colors: "The touches of the Shelti colors are quick, in which the components disappear with the surfaces." In his last mural, which he painted on Abha Airport Road, about 60 meters long; Al-Shalti showed a new style that combines both the Instrumental and Cubist trends, according to a precise constructivism that confirms his mastery of his tools and his optimal handling of extended spaces, using colors that combine cold and warm, even though white dominates most of its spaces. Al-Shalti was also able to bring together in his subject the different regions of the Kingdom with their architectural and industrial diversity, thus being a witness to the development enjoyed by all regions and governorates of the Kingdom.

As for the artist Abdullah Al-Barqi, his murals are distributed in the Asir region between the city of Abha and the Al-Majaridah and Mahayil Asir governorates. His mural is located in the Barq Center in 1423 AH, and it occupies an area of 320 square meters. The murals are unique in a special style. A number of different media and techniques were used in its implementation, such as: lighting, stained glass, and acrylic colors, in addition to concrete blocks to emphasize the prominent relief. The work took about 90 intermittent hours of work, for a period of more than two months. Upon analytical reading of the work, we find that in its entirety it represents some of the traditional architectural styles in the Asir region, and the related popular decorative additions. Al-Barqi succeeded in blending architecture and the decorative units associated with it, so it appeared spontaneously, far from complexity and affectation, even if its vocabulary was crowded. Its lines and colors are varied, but you notice the directness in execution and honesty in expression. As for the sunken and protruding feeling, it is achieved through Al-Barqi's use of levels on the surfaces of his mural work, by adding a number of artificial walls and protrusions that emphasize the aesthetic and artistic elements of traditional Asir architecture, while the real openings/windows emphasized the vitality of these buildings, and also made the recipient realize the reality of these. There are 45 illuminated windows, in which Al-Barqi used gypsum in addition to colored glass.

Looking at the group of murals by plastic artist Abdul Aziz Al-Awaji, which consists of five murals painted on five successive retaining walls, we find that they agree in terms of technique in performance, and differ in terms of subject matter and direction. These murals came according to multiple schools that combine: realism, expressionism, and cubism, in addition to surrealism. It depicts the environment of Asir with its traditional architecture, its various styles, its diverse folk decorations, and its charming natural environment, with transparent, dreamy colors and harmonious spaces. As in Figure No. (4)



Figure No. (4) A number of professional artists from the Asir region participated in painting murals in Abha (SPA)

On an area extending about 20 m, we read of a mural created by the plastic artist Nayel Mulla, signed in 2000 AD, and painted on one of the prominent walls in the King Fahd Cultural Center/Al-Muftaha Fine Arts Village in Abha. Her work took more than three days, an average of 10 hours a day - as Mulla mentions. Acrylic colors were used after mixing them with special pastes. We notice in the mural the directness and spontaneity in execution without prior planning or mental preparation. In this regard, historian Afif Al-Bahnasi says: "Nayel entered through the subconscious door into a vast and limitless world, and yet he wanted to be absent from his plastic awareness."

Nail Malla followed the method of construction and demolition to reach the final visual text, conjuring a group of popular motifs and shapes inspired by the Saudi environment and its authentic heritage, in addition to conjuring fish-like shapes swimming in the space of the text, and we also notice in them the Asiri popular feeling that was influenced during his frequent visits to the region.

When we read the mural work created by the visual artist trio: Faye Al-Almai, Abdul Aziz Mahdi, and Ayed Abbas in the year 1428 AH; We must recall Nobleran's statement, which emphasizes that the separation between relief sculpture and painting has begun to diminish since the beginning of the fifties. Contemporary artists - as he says - tend in their work towards mixing painting and sculpture together. This is what the plasticine trio did when they participated in a mural work consisting of 12 pieces distributed on two walls of one of the main tunnels in Abha. The work on it took more than seven months, using iron ore/shape on ceramic/floor to create a mural work that depicts the environment and the decorative heritage that characterizes it. The region, in addition to some characters in their traditional clothing, and purebred Arabian horses according to a musical rhythm, and a direction that combines expressionism and abstraction.

Among the murals that were implemented in Abha recently is the (Wafa) mural, which was recently unveiled by the Emir of Asir, and its implementation was supervised by the General Administration of Education for Boys in the Asir region in cooperation with the Asir region secretariat on the occasion of the return of His Royal Highness Prince Sultan bin Abdulaziz, Crown Prince and Vice President. The Council of Ministers, the Minister of Defense and Aviation, and the Inspector General returned to the homeland safe and sound. The mural has an area of 100 square metres. What is beautiful about this mural is that 18 artists from the Asir region who belong to the educational field participated in its implementation, and they are: Fa'i Al-Alma'i, Abdul Aziz Mahdi, Moeed Al-Hajri, Salah Arfaj, Ali Nasser, Nawaf Kharash, Ali Al-Ahmari, Khaled Muhanna, Hassan Khanfour, Ahmed Sareh, Muhammad Al-Asmi, Nasser Muadi, Muhammad Al-Shaya, Saad Al-Bishri, Saeed Alyan, Sultan Al-Askari, Abdullah Al-Fifi and Fawaz Al-Qahtani. Despite this number of artists, the work was coherent and achieved what is called unity in plastic artistic work, and as a whole represents a panorama that reflects the extent of the Kingdom's comprehensive development renaissance under the Custodian of the Two Holy Mosques, King Abdullah bin Abdulaziz. It also depicts the joy of the return of... The Crown Prince to the homeland, and a symbol of reverence and honor for our brave soldiers stationed on the border

The longest heritage mural in Asir, at 180 metres

Artists Ali Al Marzouk and Abdullah Al-Barqi executed a plastic mural with an area of 720 square meters, as one of the largest murals in the Kingdom, next to King Faisal Mosque in Abha, opposite the Abha Literary Club. Al Marzouk - a faculty member at King Khalid University - explained that the mural is 180 meters long. It represents the heritage architecture in the Asir region and its associated artistic, aesthetic and decorative elements, according to a style that combines authenticity and modernity, and in acrylic colours, emphasizing that the art of murals in general is an ancient art that has been associated with humans for thousands of years, before they knew how to read and write on walls. The caves are a witness to his superiority and success in overcoming the harshness of life.

He continued, saying to Al-Watan: "This interest extended until the Islamic era, which was on a date with decorating homes with murals, and Asir was not isolated from this influence, as it had its share of creativity and beauty, so its people's homes were decorated with wall works that reflected the environment and nature of the region. It continues to give to decorate the area with mural works by its

contemporary plastic artists who recorded their impressions, ideas and aspirations.” He added: “Everything they see in terms of environmental perception, this mural is one of these works that will add an aesthetic touch to the city of Abha because of the aesthetic and tourism dimension it represents. The region is distinguished by its distinctive and diverse architectural heritage, as well as the diversity of the region’s environments.

Al Marzouq pointed out that the Tihami plains are spread with plant buildings, while the mud stone buildings are spread in the Sarat Heights, and as for the mud buildings, they are distributed in the interior plateaus, adding that all of this and the associated artistic, aesthetic and decorative values emphasize the aesthetic sense of the people of the region, so he wanted to He uses all of this in a wall work with bright and shiny colors. As in Figure No. (5·6)



Figure No. (5) shows the drawings on one of the walls of the longest heritage mural in the Asir region



Figure No. (6) shows the longest heritage mural in Asir, at 180 metres

-Aesthetics of the wall decorative units of Al-Qat Al-Asiri art:

The decorative patterns are formed in horizontal lines, and are the most common in all governorates and centers of Asir In fact, hardly a traditional home is devoid of it There are residences that limited themselves to drawing parallel horizontal lines only to beautify their rooms Interior, and perhaps the reason for its frequent use is due to its meanings of stillness, stability, and extension, as for lines

Refracted is a group of lines that has shifted from a static, stable, and balanced position to a vertical position Rising, or to the moving inclined position. I used broken lines in decoration and embellishment of the area It is difficult in more than one place; This is what we see on both sides of the stairs, where the horizontal lines turn into vertical lines Then to horizontal again, and as for the curved lines, they are

considered part of the circumference of a circle that is repeated in a suggestive way that makes the recipient feel energetic and flexible. If we look at diagonal lines, we feel that they are unstable and give a feeling With movement and instability

The structural structure for distributing the wall decorative units of Al-Qatt Al-Asiri art is determined in certain places, Figure No. (7), and includes:

1- Pietra: It is the basic pillar of the Asiri house, and its function is to support the beam that forms the pivotal element For the roof of the house, it is a very important economic and social indicator, as its length determines the length of the living room, which is A testimony to the degree of wealth, the piece and its decorations take the form of a large, captivating carpet that brings together all kinds of decorations. The artist specializes in her with great care because she is at the front of the council. As in Figure No(7).



Figure No. (7) shows the structural structure of the distribution of wall decorative units of Al-Qat Al-Asiri art

2- age-cutting: in which the engraving extends in balanced and close vertical lines, which is the base of engraving, including The artist's imagination jumps to the moment or conclusion.

3- combs: The inscription is along the wall, and its thickness is much less compared to the engraving, and it is usually in the sitting rooms Interior.

4- Conclusion: The thickness of the wall is between 30 to 40 cm, and the garden is always below it and the girls are above it and combs, decorated with a corner, which is triangular in shape at the corners of the house. The wall needs artistic innovation, and the conclusion It is in the middle of the wall in a circular or square shape, and the seal is called that, derived from (his seal), and the squares of the seal are engraved with different patterns, such as feathers, niches, balsanas, triangles, and pentagons, some homeowners may be satisfied with them.

5- Feathers: They come in the form of plants among the girls' inscriptions, perhaps reflecting the relationship between the female and plants as components.

For fertility

- Vocabulary of the Asiri Al-Qat mural decorations or the structural units of the Asiri Al-Qat decorations

The art of the Asiri al-Qat includes a visual vocabulary that includes 10 types The feathers, the girls, and the Niches , Balsagna and Parking and Combs and Feeding and Sinkar Wali and The Triangle and pentagon And the palm and the net.

Builders: It is usually located above the inscription, whether on the piece, wall, or

The end or the moment, which symbolizes the female

It resembles a tree based on a triangular base, and the triangle is formed

His head is up, as if it represents compact mountains

mihirabs: symbolizes the mihrab, and came in the inscription in the form of waves. the successive sea, and the succession of people was similar to the direction of the mihrab to perform prayers permanently

Balsagna: They are molds of a certain shape, and may draw circles

Small and semi-colon, usually in the beginning or closing

Parking: They are large, adjacent triangular shapes containing shapes

Various designs

Sinkar Wali: It is a form of niches that are next to each other

Parallel and often to the right

Triangles and pentagons: They are either three or five lines at the bottom

The inscription is his opening

Asiri Al-Qat colors: Al-Qat artist uses brushes made of goat hair to paint, and also uses rubber to take measurements, and dealt with the basic colors: mainly red, yellow, and blue, in addition to the binary colors

Such as green and orange. As for the three colors, the artist has used them at the present time. Materials have been used different to make colors, are

a. Red: consists of good, bitter, and well-fried and crushed rice.

B. Green: One of the most important colors in the region because it is extracted from green plants.

C. Blue: consists of white acacia and blue arsenic.

D. Black: stove charcoal to which black gum is added

The artistic and aesthetic values of Al-Qat Al-Asiri's vocabulary:

The Asiri cat drawings rely on plastic design elements in their construction, which is considered the basis of artistic works. They represent the artistic and aesthetic values in the Asiri cat drawings and include:

the point:

There are many ways and methods of using the dot in the Asiri qat and are distributed in various areas of decoration. In Balsana, which is one of the vocabulary of the cat, "it is in the form of dots or circles within a specific shape, and is found in decoration. The moment and the conclusion" (Arif, 2016, 120) and it is called "balsinah" in reference to the lentil grains that are called "balsin" in the Asir region, as mentioned by Khayar Al-Shehri. The dots are also found in the tadheeq that comes at the end of the building, where the apex of the triangle ends with three points resembling corn stalks. (Al-Qahtani, 2019, 86) as shown in Table No. (1)

The meaning of the element	the description	Drawn single	The plastic element
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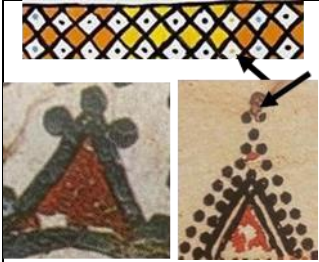
	Points or circles within a certain shape	Balsagna	the point
	Three points at the vertex of the triangle	Feeding	

Table No. (1) shows heritage units in the Asir region, representing the point unit

Line:

Line is considered one of the most important design elements in the Asiri al-Qat decoration, and it varies between "straight lines and what distinguishes the lines in this decoration is that each line carries a different color from the other in one design to show diversity and rhythm ("Al-Qahtani, 2019, 82). Horizontal lines are considered the most common in all the villages and governorates of the region, and no traditional home is devoid of them, and even the shoulders of some Houses are drawn with horizontal lines only, and their number varies according to the status and economic level of the house owners These lines extend to form a belt surrounding the room, and when they meet the doors and windows, they change from horizontal to vertical, then to horizontal, and so on. The popular artist was able, by nature, to move with our eyes between straight, horizontal lines that carry meanings of stillness, balance, and stability, to vertical lines that symbolize ascension, rigor, durability, and stability. The popular artist used the lines to define their shapes, spaces, and decorative units as a first step, and then colored them with different powders and colors, and made Lines are ground and a base on which their shapes and decorative units rest (Al-Shahrani, 2008, 95, 96)

We find lines in many of al-Qat vocabulary, which are "combs," "network," "age-cutting, or what is called fences in the land of Shahrani," "mihrab," "sunkar and wali," "triangles," and pentagons, as shown in Table (2).

The meaning of the element	the description	Drawn single	The plastic element
	Thin parallel lines, like the teeth of a comb, at the top of the edge, the edging, or at the end, in one or more colors.	Combs	
	Vertical and transverse lines intersecting, forming a geometric grid containing square or rhombus shapes in one color, but multiple colors are rare.	the network	
	Lines broken across the width in the form of successive sea waves, and	Niches	

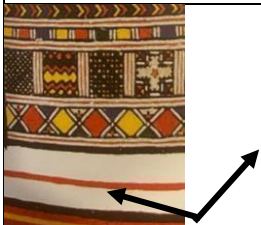
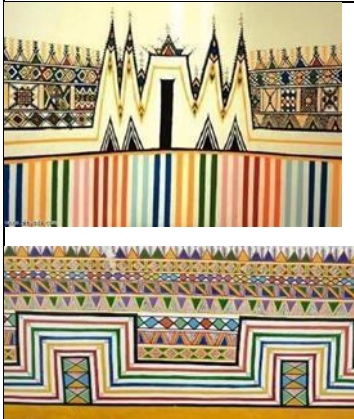
	may represent the sequence of worshipers heading towards the mihrab to perform prayer.		
	Lines broken lengthwise and towards the right	Sinkar Wali	
	Parallel horizontal lines extending to surround all the walls of the room. Their number varies from three to five lines, and they are of different colors. They are found at the top of buildings or come individually in homes of people with limited income.	Triangles and pentagons	Line
	Parallel vertical lines are found at the bottom of the wall in Rijal al-Ma', and they are transverse lines in Bilad Shahrān, no more than seven lines.	age-cutting	

Table No. (2) shows heritage units in the Asir region, representing the calligraphy unit

the shape:

It comes in the spaces above the bands and follows the method of repetition, forming compact shapes forming a belt of the same shape surrounds all the walls of the room from equilateral triangles or vertical or horizontal rhombuses, and comes. Triangles are also in opposite positions, while the square and rectangle are usually filled with diagonal or perpendicular grid lines, and geometric shapes differ in their size, shape, colors, and the way they are combined with each other, which makes them a source of Constantly fertile to derive very many decorative patterns, al-qat also contains many symbols such as (geometric polygonal stars - trees - roses), and in fact, encompassing all the shapes that make up the inscription is very difficult due to the large number of elements and shapes (Al-Jawahara, 2005, 280 - 288). "We find the popular artist's interest in the form and its clear definition, through her use of the black color to precisely define her decorations. She separates the color spaces with a black line so that the shape appears clear and specific to us. We find the variety of shapes present in the Asiri cat's decorations, which shows the triangular, circular, square, rhombic and other geometric and floral designs." (Al-Qahtani, 2019, 82) The shapes in the cat's decorations are present in many of its vocabulary, which are "the builders among the countries of Shahrān, and they are called "soldiers" in the countries of Qahtan, and "the feathers or "fronds" among the countries of Shahrān," and "the seal," and "al-Ma'arij," which is A name for the land of Shahrān, and "the corner" and "the courtyard, or the gates, or the sundial, or the entrances to the land of Shahrān," as shown in table (3).

The meaning of the element	the description	Drawn single	The plastic element
	Consecutive triangles with their		

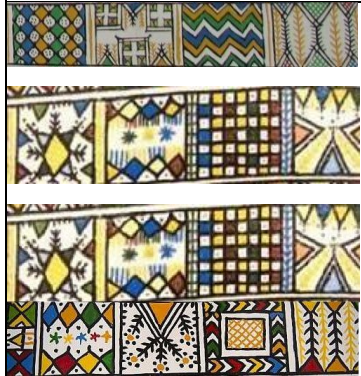
	heads up and of different colors, Builders and they are found at the top of the cat, whether in the piece, the wall, the end, or the ledge. They either symbolize the female or the compact mountains.		
	They come in the form of taller plants or among the builders	Feathers or fronds	
	It is a square shape with a width of between 30 and 40 centimeters. It is engraved inside the squares with various shapes, such as feathers, niches, and balsanas. The bowl is at the bottom, and the builders and combs are above it.	Conclusion	the shape
	Its composition is based on a repeated diamond shape, and it consists of decorative strips that extend across all the walls of the room and is used in interior sitting areas.	Valves or Entrances	
	Filled triangles with alternating colors and curved lines	Al-Maaraj	
	Large triangles in a row and repeated. They are in the corner of the room and contain some of the decorations used to decorate the wall.	Corner	

Table No. (3) shows heritage units in the Asir region that represent unity of form

Silkscreen printing:

Screen printing is a printing technique in which a mesh of silk, polyester, or other woven mesh is used to support a stencil in blocking ink to produce the desired image. The attached stencil forms open and closed areas, and the silk mesh transfers the ink or other printable materials with it by pressing the filling blade or what is called a "squeegee", which helps in pumping the ink into the holes of the mesh to transfer it to the polished surface placed under the mesh, whether that surface T-shirts, posters, vinyl, wood or any material that can keep the image on its surface. By this means the primitive Fiji Islanders were able to imprint their symbols and decorations on their clothing made of tree bark, using banana leaves perforated and perforated to create the necessary stencils. With the advancement of civilization, religious missionaries found in this method a means of printing numerous copies of religious images and teachings, and the ancient Japanese were able to develop it to achieve more accurate results and a greater number of

copies after developing a stencil grid using two layers of thin waterproof paper, and including very soft silk threads, or the hair of newborn children. Birth when the purpose is to decorate the baby's clothes itself. To make silk screen printing, the artist uses a piece of silk, which is tightly stretched over a wooden frame, to form the screen. Other materials can be replaced with silk such as nylon, polyester, or wire mesh. The painter places the thick ink along one edge of the screen, then spreads the ink across its surface with a rubber blade, called a roller, which distributes the ink or paint evenly, and passes through the silk fabric onto the material from below. Most often, the material is paper, but the artist also uses other materials, including canvas, linoleum, glass, and wood.

The artist uses stencils to cover the parts of the design that are not intended to be colored. Most stencils are made from cut sheets of paper to create designs with sharp, clear edges. Designs can also be applied to the screen with glue or lacquer, and when printed, they look like they were done with a paint brush, rather than cut out shapes. A macro photo of a screenprint with a photographically produced stencil. The ink will be printed where the stencil does not cover the substrate.

Many colors can be printed on a single surface. In any case, the screen must be cleaned, prepared with a new stencil, and inked and printed separately for each additional color.

Advantages of silkscreen printing:

Porous or serigraphic printing is today one of the most common and widely used types of printing. It covers many areas that other printing methods cannot perform. This is due to the simplicity of the procedures followed in the method of preparing the grids, or in the method of withdrawing impressions from them, by relying on the entry of ink from the pores of the fabric into the fabric. The place of the drawing, and not entering it through other pores that have been closed with insulating and resistant materials, and thus this method of printing has unique and distinct characteristics, the most important of which are:

Ease and speed of printing; It is managed by one person and without the need for a large space.

It is possible to print on many products, regardless of the quality of the material receiving the ink, due to the ease of modifying the properties of the ink, and because it is available in the market ready to print on various materials such as paper, cardboard, cloth, plastic of all kinds, glass, metals, wood, and leather, as well as inks that conduct electricity for printing circuits for electronic devices.

It can be used to print on various sizes and surfaces - flat, curved, convex, concave and cylindrical.

In this way, different thicknesses of ink can be applied, or heat-treated foam inkjet inks can be used, all of which are resistant to chemical influences and weather factors. Through it, engraving operations can be carried out on glass and metal using inks composed of special acids that affect the surfaces of these materials.

Preparing the form for printing

- First, the screen is painted with a semi-gelatinous substance that is sensitive to light, then the screen is left to dry. This process is called (Green Masking).
- The design to be printed is printed on parchment paper, or what is known as parchment paper, which is special paper for laser printers. The drawing or design must be inverted or mirrored, i.e. a mirror reflection. If the design is multi-colored, each color must be printed separately in pure black on several sheets of paper.
- The chalk paper is placed over the shablonah, then we expose it to a dim fluorescent light and the sensitive material. When the light is exposed to the sensitive material, the light closes all of Hariri's pores except for the black areas on the chalk paper, which represent the color of the design to be discharged, so the shablonah is closed with all the pores except the design pores. As in Figure No. (8-9).



Figure No. (8-9) shows the steps for making a silk screen

- The practical framework:

From the above, the study concluded in the theoretical framework that there are different plastic values in the units of Saudi wall folk art. The study will conduct contemporary designs to achieve this in contemporary printing paintings with the use of the basic technology of silk-screen printing and the added techniques of direct drawing through the use of different wall units in different methods to achieve Contemporary aesthetic values to enhance national identity.

The first printing work



Artwork No. (1) executed using silk screen technique on cotton canvas

- Tools used to carry out the work: Printing colors - cotton fabric - brushes of different sizes - previously illustrated silk screen with the desired design - previously prepared thermal paper

-The method used in the artwork: The basic method is photo silkscreen printing - the added technique is printing with previously prepared thermal paper

-The units used in the painting are taken from the units of Al-Qat Al-Asiri:

the builders - the ta'dhiq - the network

-Description and analysis of the artwork:

The artwork is a group of abstract geometric shapes, such as squares, circles, and rectangles of different sizes, overlapping each other and forming areas of different sizes. These spaces are filled with units and decorations derived from the units of Al-Qat Al-Asiri art, such as (the builders - the ta'dhiq - the network). The builders symbolize the female, which resembles a tree resting on a triangular base, with the triangle

pointing upward as if it represents compact mountains. The network is made up of interlocking rhombuses and squares.

A set of colors were used (blue - red - gray - yellow). These colors are derived from the colors of the Asiri Al-Qat. The painting was made using the silk-screen technique and the direct drawing technique, which achieved a kind of consistency and harmony in the work according to the different printing techniques and the movement of the units and their distribution in them. The artwork, as well as the deletion of parts of the units, which achieved a kind of balanced rhythm in the work, and achieved a kind of connection between the shapes and the units.

The second printing work



Artwork No. (2) executed using silk screen technique on cotton canvas

- **Tools used to carry out the work:** Printing colors - cotton fabric - brushes of different sizes - previously illustrated silk screen with the desired design - previously prepared thermal paper

-**The method used in the artwork:** The basic method is photo silkscreen printing - the added technique is printing with previously prepared thermal paper

-**The units used in the painting are taken from the units of Al-Qat Al-Asiri:** Network module

-Description and analysis of the artwork:-

In this work, he used the grid and balsana units found by the artist Al-Asiri, but in a different style. By repeating the units in a vertical and horizontal strip style with deletions and additions in the units with a distinct artistic rhythm that suggests movement, stability and security in the printed work using the previously illustrated silk screen technique in the required form, with the use of previously prepared thermal paper forms in the required form that serves the printing work in a contemporary style and using colors different from Colors of Asiri art. The design used brown colors in different shades from light to dark, and the use of orange in the design complemented the artwork.

The third printing work



Artwork No. (3) executed using silk screen technique on cotton canvas

- **Tools used to carry out the work:** Printing colors - cotton fabric - brushes of different sizes - previously illustrated silk screen with the desired design - previously prepared thermal paper

-**The method used in the artwork:** The basic method is photo silkscreen printing - the added technique is printing with previously prepared thermal paper

-**The units used in the painting are taken from the units of Al-Qat Al-Asiri:**

(the network, the balsana, the garden, the builders, the niches, the triangles, and the pentagons).

-**Description and analysis of the artwork:**

The work shows a picture of a Saudi woman standing with a palm tree next to her, a symbol of pride and summit. Surrounding the design is a frame consisting of three frames in the form of empty squares. Each frame has different units derived from units found in the units of Asiri art, such as (the network, the balsana, the garden, the builders, the niches, the triangles, and the pentagons), but in a style Different. With deletions and additions in the units with a distinct artistic rhythm that suggests movement, stability, constancy and security in the printed work using silk screen technology previously prepared in the required form, with the use of previously prepared thermal paper shapes in the required form that serves the printing work in a contemporary style and using colors different from the colors of Asiri art. It has been used in The first outer frame is made of the (network and builders) units derived from the Al-Qat Al-Asiri units, but in black and white, which achieves contrast in the frame.As for the second inner frame, there are decorations derived from the units (the network) derived from the units of the Asiri cat, but colored in red. As for the third inner frame, there are decorations derived from the form of the units (the network and the builders) in green and mauve in a harmonious style. All the units are interconnected and achieve unity in the artwork. .

The fourth printing work



Artwork No. (4) executed using silk screen technique on cotton canvas

- **Tools used to carry out the work:** Printing colors - cotton fabric - brushes of different sizes - previously illustrated silk screen with the desired design - previously prepared thermal paper

-**The method used in the artwork:** The basic method is photo silkscreen printing - the added technique is printing with previously prepared thermal paper.

-**The units used in the painting are taken from the units of Al-Qat Al-Asiri:**

(builders and network)

-**Description and analysis of the artwork:**

The design consists of silent nature shapes overlapping each other in an abstract, geometric, interconnected style. The design was complemented by filling the shapes with decorative units derived from Asir art units, such as the (builders and network) units, with repetition of the units in a vertical style, with deletion in the unit shapes, and also enlargement and reduction in the unit in a compatible manner. By using the colors red, green, blue and yellow in a harmonious, overlapping and overlapping manner, he achieved a kind of unity and balance in the artwork and the overlap between the figure and the ground. The previously prepared silk-screen printing technique was used along with the technique of direct drawing and thermal paper in a consistent and harmonious manner.

The fifth printing work



Artwork No. (5) executed using silk screen technique on cotton canvas

- **Tools used to carry out the work:** Printing colors - cotton fabric - brushes of different sizes - previously illustrated silk screen with the desired design - previously prepared thermal paper

-**The method used in the artwork:** The basic method is photo silkscreen printing - the added technique is printing with previously prepared thermal paper

-**The units used in the painting are taken from the units of Al-Qat Al-Asiri:**

(Al-Banna - Al-Ta'deek)

-**Description and analysis of the artwork:**

The artwork is a group of vertical, winding lines, as if it were a forest full of winding trees intertwined with each other, forming areas of different sizes. These spaces are filled with units and decorations derived from the units of Al-Qat Al-Asiri art, such as (Al-Banna - Al-Ta'deek). The Builders symbolize the female, which resembles a tree resting on a triangular base, with the triangle pointing upwards, as if it represents compact mountains. A set of colors were used in this work (blue - red - orange - yellow). These colors are derived from the colors of the Asiri cat. The painting was made using the illustrated silk screen technique with the direct drawing technique and the thermal paper printing technique, which achieved a kind of consistency and harmony in the work with different printing techniques and different The movement and distribution of units in the artwork, which achieved a kind of balanced rhythm in the work, and achieved a kind of interconnection between the shapes and the units.

The Sixth printing work



Artwork No. (6) executed using silk screen technique on cotton canvas

- Tools used to carry out the work: Printing colors - cotton fabric - brushes of different sizes - previously illustrated silk screen with the desired design - previously prepared thermal paper

-The method used in the artwork: The basic method is photo silkscreen printing - the added technique is printing with previously prepared thermal paper.

-The units used in the painting are taken from the units of Al-Qat Al-Asiri:

(Al-Banna - Al-Ta'deek)

-Description and analysis of the artwork:

The artwork is a group of geometric shapes, such as circles, rectangles, and triangles of different sizes, distributed in the work in an abstract style, which from their overlapping formed spaces of different sizes. These shapes are full of units and decorations derived from the units of Al-Qat Al-Asiri art, such as (Al-Banna - Al-Ta'deek). The Builder symbolizes the female, which resembles a tree resting on a triangular base, with the triangle pointing upward, as if it represents compact mountains. A set of colors were used (blue - red - green - orange - yellow). These colors are derived from the colors of the Asiri cat. The painting was made using the silk screen technique, combined with the direct drawing technique and the thermal paper printing technique, which achieved a kind of consistency and harmony in the work with different techniques. Typography and the different movement and distribution of units in the artwork, which achieved a kind of balanced rhythm in the work, and achieved a kind of interconnection between shapes and units.

-Analyzing and interpreting the results:

1- There are differences in the forms of vocabulary and nomenclature of the Asir inscription between the various regions and places of Asir

Use it on house murals (wall - stairs - windows - doors).

2- The researcher concluded that it is possible to benefit from the decorative units of the Asiri al-Qat art by reformulating them in a contemporary manner in the form of printing paintings in which the artistic elements and shapes used in the past are employed in a contemporary manner and adapted to the materials used through the proposed designs.

3-The study showed that the murals of the Asir region and the various popular decorations they contain are represented by al-Qat art al-Asiri has aesthetic values that contribute to creating distinctive printing designs.

4- Enriching contemporary print paintings with the decorative and heritage values of Asiri Al-Qat art and the popular heritage of the Asir region.

5- The innate popular decorations created by the artist Al-Asiri have elements that qualify them to be shaped into different images, with varied functions in serving the printed paintings of the Saudi heritage revival.

6- It was possible to design several silk-screen printed paintings that match the colors of the Asiri al-Qat, and are characterized by diversity, innovation and contemporariness while preserving the characteristics of this popular art.

- Recommendations:

1- It is necessary for every culture palace or heritage village to have an art center and a mobile exhibition that displays the works of artists and craftsmen in the region, so that it becomes a source of tourist attraction, and also helps to learn about local arts through trips between governorates and cities.

2- Deepening the study of the aesthetic and artistic values that abound in Saudi traditional arts of all kinds and benefiting from them as a source of inspiration that helps open new horizons for creative thinking to find design solutions in the field of printing that are characterized by authenticity and contemporaneity; Therefore, it must be studied academically and analyzed to benefit from it using scientific methods.

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