



The Aesthetics of Employing the Shape of the African Face to Make New Designs in the Style of Decoupage and Stencil Printing Style to Enrich the Artistic Pendants

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Abstract :

The research deals with four basic entrances, namely the entrance to the aesthetics of the different African faces, the entrance to the work of designs through stencil printing technology and decoupage technology, the entrance to show these African values through printing technology, and the decoupage technique and the entrance concerned with the implementation of new artistic designs by linking them to make contemporary designs to be employed in new printing pendants. A performance and address the topics and their values, connotations and distinctive features and clarify abstract art and clarify how to link them to the work of contemporary designs, and the current research aims to, has used the descriptive experimental approach, has been the implementation of (4) of contemporary art paintings and the most important results that the African face is a rich source of many plastic capabilities and artistic and aesthetic values, which can be used to enrich handmade prints in the style of decoupage and stencil printing in a contemporary style.

Keywords :

African faces - new designs - decoupage style - stencil printing style - artistic pendants.

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Introduction:

African art is one of the oldest arts, it is an art that expresses the tangible sensory reality without complex formation, and it may be represented by images of animals, birds, humans, the universe, or related to magical symbols, and this appears through artworks related to celebrations and religious events, whether in drawings, statues or masks, influenced by customs. African art is an art of a utilitarian nature because it is linked to the behavior of the individual and society, it is an art associated with life and its aesthetics and is constantly evolving while retaining its ancient origins.

The African artist aimed with his works to clarify his beliefs and rituals through the symbol used in the African works that he depicted on the walls of the caves in which he lived and the African artist followed a set of symbols as a kind of magic either to pay them evil or to avoid them. Primitive African art is the fruit of African human talents since ancient times, and its goal was to meet the requirements of African society and its inheritance from successive generations, contributing to its return, symbols and aesthetics intellectually and formatively. African art is a symbolic art and gives a deep and great meaning because the African artist does not pay attention to the value of light and shadow because it is an art that does not dialogue with the form as much as it tries to create and build something related to symbolism and simple

expression in the innate human being, the art of decoupage is the charming art that can transform something simple and old into another wonderful beauty that is more beautiful than its counterpart and is used in many different works of art, and is combined with other arts. This art has been famous as one of the poor because man used it in the past to decorate old furniture in homes by placing scraps on the furniture and then painted with varnish, and the art of decoupage is characterized as a wonderful easy art, as it is possible to use old and simple materials to obtain beautiful paintings and get a piece of furniture with a new appearance such as boxes, vases, ceramic dishes, etc., which acquire an artistic appearance similar to the blind. Handmade craft, and can be applied to many different surfaces such as wood, cardboard, metal or pottery. The twenty-first century also opened unlimited possibilities for creativity, as a huge amount of printed materials appeared, starting with napkins and ending with posters, so the necessary images can be created even at home, where everyone has a camera, a computer, a printer and a lot of tools and surfaces, which made the design process easy to access. And create a suitable climate for this art, where these paper crafts moved from just playing with paper and colorful images to being part of the high culture. man has known since ancient times printing in its simple form and primitive possibilities in its first inception since prehistory, where he was able to record his visual vision of elements and objects on the walls of the caves in which he lived and that primitive man has used the method of discharge on leaves and leather to print them on the walls of caves, and that for The way the color overlaps through the spaces that are removed. And applications in stencil printing art are not just so much artistic formation as a behavior that helps the growth of thinking. Creative performance, embarkation in artistic taste, innovation and renewal through the realization of multiple solutions

The most beautiful thing about decoupage is that it can be applied to most materials, other than using it on wood, it is also used on glass, ceramics, metals, fabrics, leather and wax, experimentation and continuous research in manual work and with what we are witnessing today from the technical development in education is a goal that reveals everything that is new and innovative and is considered a basic approach to finding solutions and modifications to the ideas and experiences that students acquire.

Study problem:

The current research saw that it can be used from this development by using the shape of the African face to make new designs in the style of decoupage and stencil printing method to enrich the artistic pendants, which was called to answer the following main question: What is the impact of employing the African face to make new designs in the style of decoupage and stencil printing method to enrich the printed artistic pendants.

Research Objectives:

- The current research aims to identify the impact of employing the shape of the African face to make new designs in the style of decoupage and stencil printing method to enrich the artistic pendants.
- Introducing and employing learning using the African face shape in the field of artistic commentators.
- Identify students' opinions towards the learning method using the use of the African face shape in new designs.

Importance of Research:

The importance of research is to achieve the following objectives:

- This research seeks to shed light on the importance of employing the shape of the African face to make new designs in the style of decoupage and stencil printing to enrich the artistic pendants
- May contribute to the development of the use of teaching aids in the field of designs and artistic pendants
- It may draw the attention of those in charge of education to the need to adopt these new teaching methods

- Based on the scarcity of studies related to the subject of research, the research may contribute to enriching the library with scientific studies on this new educational method..

Previous studies:

1- A study (Najwa Farouk Ragab, 2023) entitled "Benefiting from the aesthetic influence of African faces and motifs in the design of innovative textile pendants using canvas" The research aims at the possibility of combining the aesthetic and plastic effects of the face of women in the black continent and African motifs to keep pace with the requirements of the modern era in highlighting the beauty of contemporary design by creating new designs for textile pendants in which new artistic effects appear using some textile compositions on canvas paintings. Where the researcher designed and implemented (10) proposed designs for wall textile pendants to highlight the African identity and the implementation of these designs on canvas in the form of textile pendants using acrylic colors and some textile compositions and presented these products (ten textile pendants) implemented with a questionnaire form on the specialized arbitrators and their number (15) arbitrator of faculty members in the disciplines of clothing, textile and art education. In order to know the opinions of specialists in the implemented products. The research followed the semi-experimental approach and the descriptive analytical approach and then the researcher used applied statistics to verify the validity of the research hypotheses and access to the results. The results found that the implemented textile pendants have achieved a degree of acceptance in the average evaluation of specialists in all axes of the questionnaire and that the beauty of the multiple techniques of handmade weaving, faces and African motifs can be used to enrich the aesthetic values of wall textile pendants.

2- A study (Amani Ibrahim Farghal study, 2021) entitled "A new vision of the potential of plastic decoupage art to enrich the pictorial painting" The research aims to contribute to enriching the thought of art students with a new vision of the art of decoupage and shedding light on the artistic and plastic values of decoupage art and how to benefit from the art of decoupage to enrich the pictorial painting with a new vision, and the research contributed to opening a wider field for experimentation in the field of photography using cheap materials such as paper and developing the skills of imagination, experimentation and visual perception. For art students through a sense of spaces, consistency and homogeneity of colors, and the research assumed that the study of decoupage art is a rich source to enrich the pictorial painting and that there is a link between artistic and plastic values and the art of decoupage with statistically significant differences between the art of decoupage and the total degree of pictorial paintings according to the opinions of the arbitrators, and the research was limited to the formation and artistic expression applied and aesthetic on colored canson papers and black ballpoint pens of multiple sizes to highlight the linear and tactile values by applying them to the topics of Egyptian crafts. Ancient, research followed both the descriptive, analytical and empirical approach.

3- A study (Mona Ahmed Abdullah, 2021) entitled "Employing Silk Screen Printing with Decoupage to Make Artistic Works" The current study dealt with the plastic capabilities of silkscreen printing and decoupage and the technical characteristics it achieves in an attempt to take advantage of the aesthetics resulting from the combination of silk screen and decoupage to reach the best ways that may benefit textile printing to achieve innovative works of art resulting from the combination of the two methods. In this research, the researcher reached the following results: adapting the aesthetic and plastic capabilities of each of the two methods and employing them in new plastic formulations, whether in terms of the prepared design or in terms of performance methods, benefiting from Indian motifs in a way that enriches artistic values in designs, reaching innovative aesthetic and plastic capabilities by combining the methods of illustrated silk screen and decoupage, combining silk screen technology with decoupage technology to reach innovative artistic and plastic capabilities, the illustrated silk screen helps to find a lot of Capabilities.

4- A study (Ghada Refaat and Shaima Saber, 2021) entitled "The Effect of Employing the Electronic Wall on Developing Students' Skills for Stencil and Decoupage Printing and Combining Them" The study aims to identify the impact of employing the electronic wall on developing knowledge and skills of

stencil and decoupage printing techniques and combining them. The researchers used in the application of the research several tools (achievement test - skill test - note card - estimate scale) and the tests, observation card and scale were arbitrated by specialists, and the statistical results showed the possibility of employing the electronic wall to develop the knowledge and skills of printing techniques with stencils and decoupage and combining them among students, which contributed to achieving the objectives of the research.

Search terms:

-African Art:

It is the art of producing many of the talents of African man and African tribes, an art inherited by generations, as it is rich in different shapes and colors, and it also reflects the philosophy and belief of these tribes and this art works to transfer rules, laws and history, as it is a means of communication between the world of spirits and man. **(Mohamed El-Shorbagy et al., 2018)**

-The art of decoupage:

A technique for decorating and beautifying different surfaces such as furniture pieces using scraps of paper and certain coloring methods with multiple layers of varnish and glue and that this art transforms old surfaces with boring designs and one color into another distinctive that reflects the personal taste of the artist through his method as we can use this technique as wallpaper. **(Juhayna Ahmed Sobhi, 2019, p. 549)**

-Stencil printing:

It is one of the direct manual printing methods that depend on the transfer of color on the printing surface through the emptied areas on a thin insulating material to print the parts to be printed in the design that has been transferred and discharged, and the design can be transferred in one or more colors on various surfaces through the hollow spaces in the mold made of insulating chips, so that the unemptied areas block the colored materials from the printing surface. **(Juma Hussain et al., 2017, p. 418)**

Research Limitations:

Objective limits: The aesthetics of employing the shape of African faces to make innovative designs in the style of decoupage and stencil printing style to enrich the artistic pendants

Time limits: Research tools are applied during 2024.

Research Methodology:

The research will be based on the experimental method

Theoretical Framework:

The aesthetics of employing the African face in the decoupage:

1. Cultural depth: The use of African features enhances the cultural message, as these faces reflect ethnic diversity and civilizational richness.
2. Focus on colors: Warm earthy colors such as brown, red, orange, and yellow are adopted to highlight the originality of African designs. Bright colors can also be combined to reflect vibrancy and celebration of life.
3. Decorative details: The addition of traditional African motifs such as geometric patterns or local canvas printing patterns adds an extra dimension to the design.
4. Innovation in textures: The decoupage style relies on the overlap between paper and fabrics, which allows the introduction of materials from the African heritage such as traditional fabrics such as "kanga" or "kitting", giving the designs a unique texture.

Implementation methods: Surface Pattern Design, 2020)

-Combining traditional and contemporary: Decoupage techniques can be used to combine classic African faces with modern elements, such as clean fonts or the use of digital color techniques

-Use of photographs: Printing photographs of African faces and recoloring them in a manual style to match the features of the decoupage.

This style gives the designer an opportunity to express the diversity and cultural richness of Africa while creating contemporary designs that come alive and authentic.

Elements of creativity in employing the African face in the style of decoupage:

1. Manipulation of sizes and repetition: The same African face can be used repeatedly in different sizes to give dynamism to the design, or enlarge a specific part of the face such as the eye or lips to highlight aesthetic details more deeply.
2. Interaction with nature: African faces can be combined with elements of nature such as leaves, flowers, or animals that symbolize African wildlife. This integration enhances the natural and ecological spirit in the design.
3. Layered compositions: The decoupage style is layer-based, giving the opportunity to create complex and multi-layered designs, for example, an African face can be placed against a background of traditional fabric patterns, and then add a transparent layer of flowers or decorative patterns to enhance visual depth.
4. Emotional expression: Human faces in general, and African faces in particular, express a variety of emotions that can be highlighted through fine details in the eyes, facial features, and even gestures, employing these feelings helps create designs that visually connect with the recipient.

What are the plastic values that characterize the African face?

The African face is characterized by multiple plastic values, stemming from the cultural and ethnic diversity that characterizes it. Among these are plastic values: (De Witte, M., & Meyer, B. (2012).)

1. Symbolism: African faces are often not just an accurate representation of human features, but are full of symbols and cultural connotations. Exaggerated shapes of the eyes, nose, or mouth can express wisdom, strength, or spirituality. For example, large eyes can symbolize insight or spiritual power.
2. Abstraction: Unlike Western styles that focus on realism, African art tends to be abstract. Faces can be flat or of unusual dimensions. It gives it a unique character, and expresses the spiritual and cultural side of the person, not only his external appearance.
3. Diversity in materials: African faces are often made of natural materials such as wood, ivory, metal, and even clay. The use of different materials gives it a distinctive texture and visual value, and also reflects the strong relationship between man and nature. Ogunbadejo, O. (1983)
4. Balance and consistency: Even if the face uses abstraction or exaggeration in detail, it has artistic balance. The elements are harmonious in a way that makes them visually appealing, which is part of their beauty.
5. Geometric details: Many African faces use geometric shapes such as triangles, squares, and straight lines. The elements add a sense of harmony and order, and enhance their visual appeal.

Some artists who have been influenced by African art

First, the West:

-Pablo Picasso:

The artist "Pablo Picasso" is one of the most prominent artists of the modern era who were influenced by African masks in their works, so he produced the most creative and most important works during his

stage called the Negro stage, and therefore it has been said about him that Picasso was influenced by African Negro sculpture, including its clear emotional energy and expressive power towards the unknown in a rough style and abstract simplicity summarized for the most important features of the thing, with its boldness, expressiveness and innate spontaneity, so it produces in his famous painting (Les Femmes d'Alger) with sharp angles and sloping flats, (Rehab Muhammad Abu Zeid et al., 2018, p. 176) as it is clear the effect of African masks, (Moataz Fathi, 2000, pp. 7, 8) as shown in Figure (1)



<http://www.theartstory.org/>

-Constantin Brancusi:

Brancuzzi presented solutions in the formation of heads with an oblique oval shape and see his treatment with an abstract inclination, as in the piece called the White Negro at the Museum of Art Philadelphia Figure (2), and shows the oval shape of the head and the shape of the lips that suggest the influence of the African face and appear simple expression and smoothness of the outer lines Figure (2)



The Young Girl /Philadelphia Museum of Art, USA / <https://www.wikiart.org/>

As for the Egyptian arts:

- Hamed Nada (1924-1990)

Hamed Nada was born in November 1924 and obtained a diploma in fine arts in Cairo in 1951 and traveled on a mission to Spain, where he obtained a diploma in painting from the Academy of Fine Arts in Madrid in 1977 and received several awards, including the first in photography in 1959. The second prize for photography at the Alexandria Biennale in 1959, and the gold prize at the Kuwait Biennial in 1975, was produced as an element of honor at the Cultural Center of the Mediterranean Basin in Barcelona in 1977 .He also wrote his life and art in the Larousse Dictionary of Contemporary Art and was a faculty member at the Faculty of Fine Arts, Helwan University, and then head of the Mural Painting Division at the same faculty. (Sabri Abdel Ghani, 1995, p. 82) Since the forties, the artist Hamed Nada has been able to digest various artistic trends and reshape them again in most of his works, and although the female body in the eighties seemed to be flexible, that body took an evolution in shape after that we find it first to reflect the virtuous mother and then evolve to be a symbol of fertilization and then appear as a gender element - and finally to become a form related to and associated with the idea of the good land - the homeland - and like what dealt with this evolution of the

female as a symbol, We also find it in the rooster, where you find it in the fifties reflects the symbol of patriotism, the new resurrection and the awakening, and then to become a symbol of masculinity over the sixties, and then to settle recently to be a popular tattoo to bring the happy line that is true in the rest of the elements such as fish, birds and reptiles, where we find the symbol has passed through several stages to finally settle to be a symbol of an African totem. This development in dealing with the elements of his paintings and the relationships of those elements to each other to form a unit with special meanings. (Sabri Abdel Ghani, previous reference, p. 90) You can also notice in the paintings that he was influenced by an essential element in African art, which is distorted African people, and we find the dialogue of people with birds similar to the dialogue of statues with animals and birds. The engraving on the statues was also translated into an inscription on its figures painted in the painting, and from here we can clearly observe the common features between African art and the works of the artist Hamid Nada in Figure (3).

Technology and implementation:

1. Combining media: Several materials such as paper, fabrics, watercolors or transparent or opaque printing colors can be used to create multiple visual effects. For example, parts of African faces can be cut from pictures or colored paper and pasted on textile backgrounds to create a sense of texture and texture.



<http://www.artnet.de/>

2. Hand coloring: Adding hand touches using typographic colors on African faces after applying them to surfaces, can give a personal artistic touch and give a sense of distinction and uniqueness.

3. Three-dimensionality: The decoupage technique can be exploited to create three-dimensional effects by adding repeated layers of paper or other materials to form more prominent details, making faces appear to emerge from the surface.

Artistic and symbolic message:

Employing African faces in the decoupage style is not just an artistic expression, but a way to honor African culture and highlight its symbols and values, through these designs, the designer can convey messages related to diversity, natural beauty, societal values, and spirituality that are reflected in the details of the lives of African peoples.

The use of decoupage in art:

Those designs inspired by African faces can be used extensively in home and office décor, they can be applied to:

Murals: where the features of the African face are highlighted within an artistic framework.

Furniture: such as tables or cabinets, using decoupage to decorate surfaces.

Accessories: such as boxes or mirrors decorated with African faces.

The use of African faces in decoupage reflects a wonderful blend of traditional and modern art, and enables the designer to create designs that carry cultural depth and aesthetic originality at the same time.

Stencils can be a powerful way to enrich artistic pendants (such as frescoes or hanging motifs) by adding repeating patterns, complex formations, or geometric symbols and shapes in a quick and precise way.

Benefits of using stencils in art pendants: (Decoupage and Stenciling, 2019))

1. Accuracy and repetition: With stencils, the artist can achieve perfect repetition of shapes and patterns, helping to create balance and homogeneity in the artwork.
2. Speed and efficiency: Instead of drawing every detail by hand, the stencil allows the design to be implemented quickly while maintaining quality.
3. Diversity in materials: Stencils can be used with a variety of materials such as watercolors, acrylic, or even metal in case of metal pendants.

Steps to implement designs using a stencil:

1. Design selection: The work begins with the selection or design of the shape that will be turned into a stencil. The shapes may be African faces.
2. Stencil preparation: The stencil can be made from materials such as thin plastic or cardboard. The design is neatly cut from the selected material using precision cutting knives.
3. Stencil application: Installation: The stencil is fixed to the surface to be worked on using adhesive tape or staples, Paint: uses a sponge brush or paint spray to transfer the design to the surface. The process can be repeated to create repeating or compound patterns.
4. Add details: After applying the stencil, manual finishes can be added to enhance the design or merge colors.

New ideas for employing stencils in artistic pendants: (Stencil Techniques))

1. Overlap between colors: The stencil can be used to apply multiple colors in the same design, which adds visual depth to the pending.
2. Multi-layer stencil: Complex designs can be implemented using more than one stencil, so that each layer is applied with a different color or design, this helps create multiple dimensions in the work.
3. Add materials: After using the stencil, other materials such as fabrics, gold leaves, or sand can be added to enhance the visual depth and texture.
4. Harmony between classicism and modernity: Using a stencil of traditional or cultural forms with modern colors or combinations, designs can be created that combine the past and the present, giving a distinct artistic character.

Practical applications: (The Influence of Stencil Art in Modern Interior Design, 2020))

Large frescoes: stencils can be used to create repetitive patterns that give a distinctive effect to the walls in houses or galleries.

Interior decoration: Stencils can be used on furniture, pillows, or even curtains to add a harmonious artistic touch within interior spaces.

Personal artwork: It is possible for artists to use stencils to create personalized art pendants that combine stencils and freeform coloring to add a unique and distinct character to each piece.

Ideas for developing art pendants using the stencil: (Surface Pattern Design)

-Three-dimensional effects: 3D effects can be added using multiple layers of stencils with a slight change in the size or location of designs between as a layer, for example, the same shape can be placed in different positions with consistent color gradations applied, giving the impression of stereoscopicity and depth.

-Overlapping stencil: Several stencil designs can be overlapped in the same artistic pendant so that the shapes overlap with each other organically, this method gives the work a complex and richer appearance, as geometric or organic patterns blend to create a unique design.

-Stencil with lighting: an innovative idea that can be implemented using artistic pendants with lighting. The stencil can be applied to translucent or semi-transparent surfaces and then illuminated from the back, creating distinctive shadow and light effects that change the overall look of the piece when lit up.

Combining stencils and calligraphy: Adding elements of Arabic calligraphy or calligraphic motifs to the stencil design gives the work a cultural and contemporary dimension at the same time. Stencils with oblique or curved lines that match line patterns can be used to create harmonious visual integrity.

-Manual printing effects: Stencils can be used as part of a traditional manual printing process on different surfaces such as paper or cloth, by mixing printing and stencil techniques, completely unique designs can be obtained that cannot be easily reproduced.

-Interaction with negative spaces: The use of negative spaces in stencil designs is one of the advanced methods to enrich the artistic commentary, parts of the design can be left empty to form an opposite image or draw attention to specific details in the work.

-Stencil for metallic colors: To give a luxurious and modern touch to the artistic pendants, metallic colors such as gold, silver, or bronze can be used in the application of the stencil, metallic colors give the work a special luster and enhance its luxury in interior decoration.

Second: Practical Framework:

From the above, the study found in the theoretical framework that there are expressive and symbolic values for the aesthetics of the African face implemented with printing techniques and decoupage techniques, and the study will conduct a subjective experiment to achieve this in contemporary printing paintings with the use of basic technology by direct drawing and stencil printing.

Self-application activity is carried out in the field of printing according to the following

- Implementation of artistic publications based in their composition on plastic formulations and symbolic and expressive values of the African face
- Analysis of the work done to clarify the following
- The extent to which these symbolic and expressive values of the African face can be reached in printing publications
- The extent to which these symbolic and expressive values of the African face can be employed in printing publications
- Analyze the results of the research to verify the research hypotheses.
- Provide appropriate proposals and recommendations in the light of the results reached.

Experimentation controls: The experimentation controls are determined as follows:

First – Printing materials:

Colors of printing transparent fabrics (pigment), opaque, pigments, brushes, plastic pipes, pestles for stencil printing, wax, glue, previously printed paper equipped with designs , colored paper - stencil previously branched with the required design.

Second: - Printing surfaces:

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

Third: - Methods and methods of performance typography:

- Stencil printing (basic technology)
- Decoupage (basic technique).
- Printing by direct drawing (sub-technique added to the design)
- Application side of research and technical analysis of printing works:

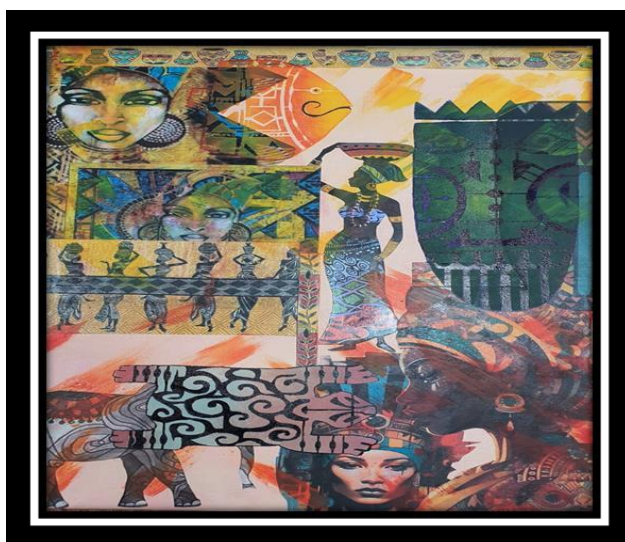
Artistic methods for formulating the African face in printing pendants:

-Exaggeration and deletion - reduction of the constituent elements of the face - space window - coloring drawing directly to emphasize the expressive aspect - addition and deletion - repetition - decoupage technique of pasting and cutting - this in addition to the artist's style and uniqueness in the formulation, each artist has an original perception of art, which is derived from the sum of his views and previous experiences and an entity of artwork won admiration and virtue to reflect the idea and contents that he seeks to express, achieving originality in the artwork that he presents.

Characteristics of African face photography:

- Influenced by abstract art - Influenced by symbolic art - Multiple angles of vision - Influenced by ancient arts and modern art - Influenced by children's graphic arts - Moving away from the natural appearance of the face - Analysis of the face into geometric elements.

First artwork:



Printing work No. (1) executed in stencil printing style and decoupage style

Analytical Description:

- **Printing work (1)** represented in: printed wall hanging.
- **Materials:** Transparent and opaque pigment printing colors, pigments, brushes, plastic pipes, pestles for stencil printing, wax, glue, pre-printed paper equipped with designs , colored paper - stencil previously branched with the required design.

Printing methods and methods: stencil printing basic technique - decoupage method basic technique - direct drawing printing added technique.

Aesthetics of printing work:

The artwork represents several units representing the forms of the African face overlapping with each other in an abstract geometric style, characterized by exaggeration and distortion to show the artistic values of the artist, where the units and parts of the African face were employed in a new unusual formulation, it dealt with the face and its vocabulary in more than one way, once from the side and once from the front and once in a circular way and once in a square image and at another time it appeared exaggerated in its elongation, also the mouth and the outer line of the face, which takes in each The face of a different form from the other, has appeared expressive dimension of the form through exaggeration in the shape of the eyes to emphasize it with the reduction of other vocabulary has been used overlap and overlap shapes with each other overlay part or whole in some units, also has been deleted and added in some units, all of that achieved a kind of unity and interdependence between shapes with each other, and achieved a kind of different rhythms in the artwork. The color has a role in confirming and identifying some vocabulary, which helped to confirm the idea of research in achieving different symbolic and expressive values through these diverse forms interconnected within the artwork, all of this is implemented in the style of stencil printing and decoupage style and by pasting colored paper commensurate with the elements, the diversity of sectors of the faces and their intertwining confirmed the exit of the form from static to movement.

The second artwork:



Printing work No. (2) executed in stencil printing style and decoupage style

Analytical Description:

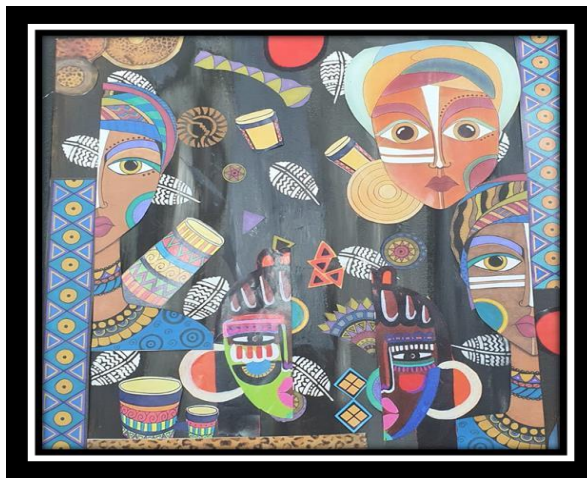
- **Printing work (2)** represented in: printed wall hanging.
- **Materials:** Transparent and opaque pigment printing colors, pigments, brushes, plastic pipes, pestles for stencil printing, wax, glue, pre-printed paper equipped with designs , colored paper - stencil previously branched with the required design.
- **Printing methods and methods:** stencil printing basic technique - decoupage method basic technique - direct drawing printing added technique.

Aesthetics of printing work:

The artwork is forms of the African face overlapping with each other in an abstract geometric style and forms of African decorations and units, characterized by exaggeration and distortion, and the expressive

dimension appeared in the form through exaggeration in the form of the eyes, nose and mouth to emphasize them with the reduction of other vocabulary has been used overlap and overlap shapes with each other overlap part or total in some units, also has been deleted and added in some units, all of which achieved a kind of unity and interdependence between He also used units of African beliefs and rituals and linked them to all other forms in the artwork, and color played a role in confirming and identifying some vocabulary, which helped to confirm the idea of research in achieving different symbolic and expressive values through these diverse forms interconnected within the artwork, all of which is implemented in the style of stencil printing and decoupage style and paste paper Colorful commensurate with the elements, the diversity of sectors from the faces and intertwining confirmed the exit of the form from static to movement.the work is implemented in a decorative style textured accurate through the diversity of lines, texture, shapes and colors in the work.

Third artwork:



Printing work No. (3) executed in stencil printing style and decoupage style

Analytical Description:

• **Printing work (3) represented in: printed wall hanging.**

• **Materials:** Transparent and opaque pigment printing colors, pigments, brushes, plastic pipes, pestles for stencil printing, wax, glue, pre-printed paper equipped with designs , colored paper - stencil previously branched with the required design .

• **Printing methods and methods:** stencil printing basic technique - decoupage method basic technique - direct drawing printing added technique.

Aesthetics of printing work:

The artwork represents several units representing the forms of the African face overlapping with each other, characterized by exaggeration and distortion to show the artistic values of the artist, where the units and parts of the African face were employed in a new formulation unusual in a way that overlays, deleting and adding, it has addressed the face and its vocabulary in more than one way, once in a circular way and once exaggerated in its elongation, and the expressive dimension appeared in the form through exaggeration in the form of the eyes to emphasize it with the reduction of other vocabulary has been used Overlay and overlap shapes with each other Overlay part or whole in some units, also was deleted and added in some units, and also used units and vocabulary representing the shape of the drum and forms of singing and music in African art, all of which achieved a kind of unity and interdependence between shapes with each other, and achieved a kind of different rhythms in the artwork. Research in the achievement of symbolic and expressive values different through these diverse forms interconnected within the artwork, all of which is implemented in the style of stencil printing and decoupage style and pasting colored paper commensurate with the elements, the diversity of sectors of the faces and their interweaving confirmed the exit of the form from static to movement.

Fourth artwork:



Printing work No. (4) executed in stencil printing style and decoupage style

Analytical Description:

- **Printing work (1)** represented in: printed wall hanging.
- **Materials:** Transparent and opaque pigment printing colors, pigments, brushes, plastic pipes, pestles for stencil printing, wax, glue, pre-printed paper equipped with designs , colored paper - stencil previously branched with the required design.
- **Printing methods and methods:** stencil printing basic technique - decoupage method basic technique - direct drawing printing added technique.

Aesthetics of printing work:

The artwork represents several units representing the forms of the African face overlapping with each other in an abstract symbolic style, characterized by exaggeration and distortion to show the artistic values of the artist, where the units and parts of the African face were employed in a new unusual formulation, it dealt with the face and its vocabulary in more than one way, once by zooming in and once by zooming out and in another form appeared exaggerated in its elongation, it was used to overlay and overlap shapes with each other Overlay part or whole in some units, also was deleted And add in some units, and the use of some longitudinal strips that express forms of African art culture distributed in the artwork, all of this achieved a kind of unity and interdependence between the shapes with each other, and achieved a kind of different rhythms in the artwork. Artistic, all of this is executed in the style of stencil printing, direct graphic printing style, decoupage style, and pasting colored paper that matches the elements.

Findings and recommendations:

First: Results

- It turns out that the art of different faces throughout the ages is a source of enrichment for the artistic and aesthetic values of art publications,.
- Perhaps the most important findings of the research mechanism is that the African face is a rich source of many plastic capabilities and artistic and aesthetic values, which can be used to enrich handmade prints.
- The elements of the African face can be considered as artistic vocabulary that can be exaggerated, deleted and added.
- Employing the units and vocabulary of the African face and its expressive values, in addition to its plastic value in the works of artists, achieved creative entrances that can be used in the field of printing study.
- The creative vision of formulating artists' works is an incentive for experimentation, unlimited

production of plastic solutions

· The artists' works were characterized by freedom of expression, which reflects the different philosophy of each work from the other.

Second: Recommendations:

- Opening training courses to teach new arts such as decoupage art and use them to raise the value of aesthetic and functional products, especially African art.
- Interest in combining the arts of stencil printing and the rest of the innovative arts.
- Directing attention towards the art of stencil and its unique plastic capabilities.
- Use the combination of other typographic methods.
- Continuing research, experimentation and study in printing techniques because of its plastic and aesthetic values.

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