

Study Aesthetics of Plant ornaments in ottoman ceramic and innovation contemporary designs for textile printing

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Abstract:

The ottoman art is one of Islamic arts schools that benefit from previous cultures such as Byzantine, Armenia, Greek side by side to flow Orientalize effects from Chinese and Asian. For it is rich with numerous elements dissolved in one Ottoman melting pot, which has formed a unique artistic type whose singularity is coming from all sources that it was developed from. The clear character of Ottoman appeared in the tenth century of the Hegira after the Ottoman succession had become a great, and powerful empire.

Ottoman art is uniquely characterized by using geometric, Roman types, depending on modified decorations from animals and plants sketching which European termed it as Arabesque which means foliation.

Besides geometric and modified decorations, the Osmania utilized representation of nature such as plants, flowers, fruits.

They depended in the artworks on ceramics for the employment of scrolls, branches, flowers, carnation, roses, tulip, pomegranate, honey flower, lily, artichoke.

The color added greatly to the beauty of the ceramics and led to the denotation of the ideology of Islamic art like white, green, red, blue, black, yellow, and gold.

The study recommended that it is necessary for researchers in the field of textile printing design to deepen in studying the philosophy of the Osmania artists in general and ceramic decoration particularly, it means that aesthetics of ottoman ceramic floral ornaments are distingue.

Introduction

The art of textile printing design has relied heavily, in the past and present, on natural elements in general, and plant motifs in particular, whether in an absolute simulation style or in an abstraction style through modification and reformulation.

The difference in technology or material, as well as the printing method, depending on the designer's vision.

In the Islamic era, the artist had a great influence in enriching decorative arts with plant elements, including ceramic decoration.

According to the rules and security for designing textile printing, using different techniques of application, which enriches the design with Othman effects.

Aesthetics of plant motifs on Ottoman ceramics have been studied, analyzed and reformulated to create designs with different, contemporary appearance for textile printing.

Research significance: Statement of the Problem

Technical importance in studying a field of Islamic art for use in design development.

Cultural importance as a result of increasing awareness of Ottoman Islamic arts and knowledge, analysis and use of the elements used in creating textile print designs.

Search problem: Importance

Lack of academic studies of textile print design looking at the aesthetics of floral motifs on Ottoman ceramics. The lack of designs bearing the Ottoman artistic character in printed fabrics.

Research objectives: Objectives

Creating a contemporary design of textile printing with the use of floral motifs on Ottoman ceramics. Utilizing the heat transfer printing technology to implement innovative designs.

Research Credits: Assumptions

The possibility of reworking the plant elements on Ottoman ceramics.

They can be artistically reformulated in contemporary fashion to create contemporary designs that lend themselves to a print design Textiles.

The use of transfer printing technology and the ease of removing a product from it helps the spread of Islamic art and the achievement of Cultural and artistic awareness thereof.

Experimental solutions through innovation experiences and designs inspired by plant motifs and applied to fabrics with technology. Description Technical analysis: in a description and technical analysis of plant motifs on distinctive models of Ottoman ceramics, as well as their analysis.

Research methodology: Methodology

Historical approach: by tracing the most important stages of the development of the Ottoman Empire and their impact on the Ottoman ceramics. Innovative designs. Transfer Printing

1- Ottoman Decorative Arts, the emergence of the Turks.

2- Factors influencing Ottoman art

(A) Geographical factor

(B) Social factor

(C) Technical factor

(D) The political and economic factor

(E) Religious factor

*** Various artistic influences on Turkish ceramics**

1- Seljuk Turkish ceramics and decorations.

2- Ottoman ceramics influenced by Chinese porcelain.

3- Ottoman ceramics influenced by Iranian ceramics.

4- Ottoman ceramics in Damascus.

5- The Armenians and their impact on the Ottoman ceramics industry.

- **The most important centers for ceramics in the Ottoman Empire**

- 1- Iznik ceramics
- 2- Kutahya porcelain
- 3- Rhodes ceramics
- 4- Porcelain Prussa

- **Review of Natural floral and botanical motifs used in Ottoman motifs**

- **A review of the modules of the stylized floral and Ottoman motifs**

An analytical descriptive and linear study of models of Ottoman ceramics



Linear analysis



An Ottoman ceramic tile of the 16th century AD

Model No. (1)



Linear analysis (2-1)



Ottoman porcelain tile

Model No. (2)



Linear analysis (3-1)



Ottoman porcelain tile

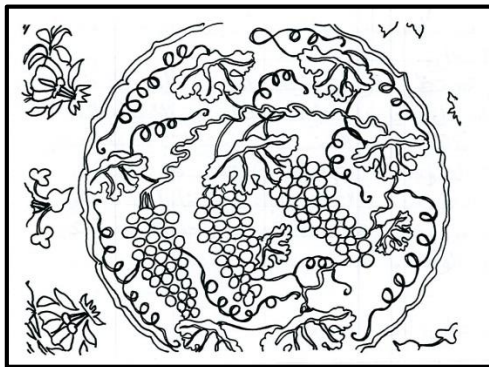
Model No. (3)



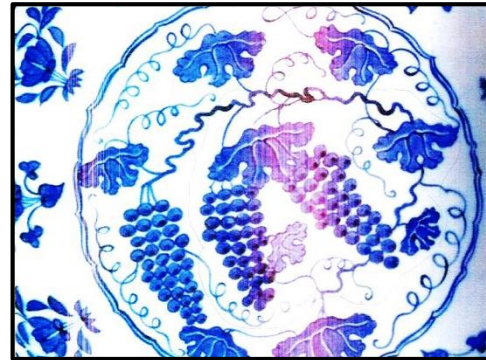
Linear analysis(4-1)



Ottoman porcelain dish
Model No. (4)



Linear analysis (5-1)

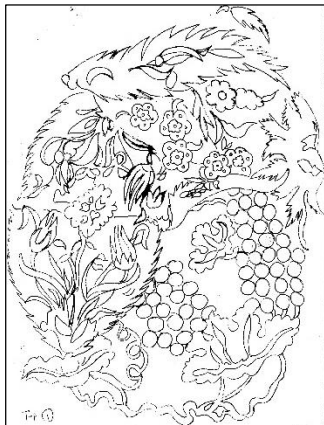


Ottoman porcelain dish
Model No. (5)

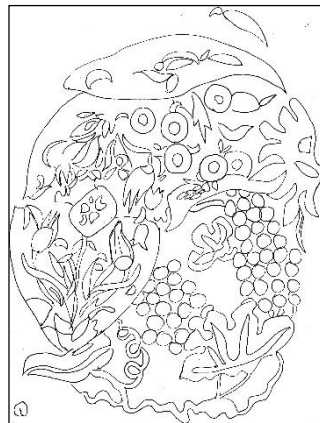
- A review of models of decorative elements painted by the researcher's hand, quoting. (Ottoman centerpiece decorative motifs)

- *Formative construction of a handcrafted collection of innovative design ideas.*

The formation of a design idea (1)



Linear construction (1.2)



Initial configuration of Figure
(1.1)



Final design for Figure 1



Color group Figure 1

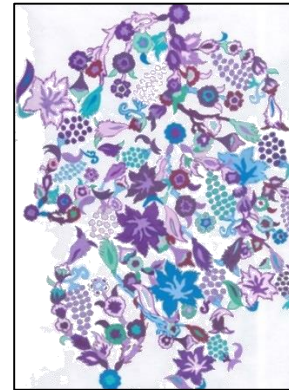
The formation of a design idea (2)



Linear construction (2.2)



Initial configuration of Figure (1-2)

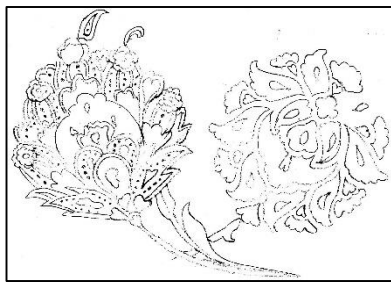


Final design for Figure 2

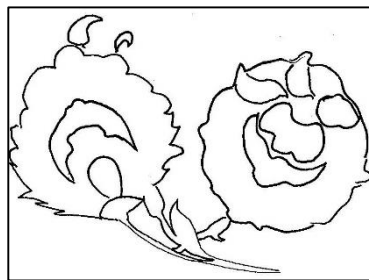


Color group Figure 2

The formation of a design idea (3)



Linear construction (2.3)



Initial configuration of Figure (1-3)



Final design for Figure 3



Color group Figure 1

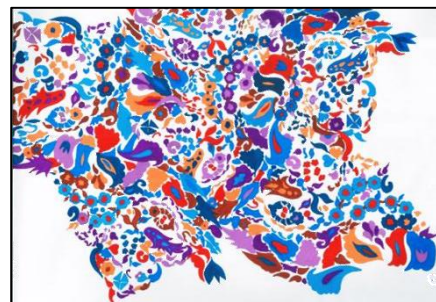
The formation of a design idea (4)



Linear construction (2.4)



Initial configuration of Figure (1-4)



Final design for Figure 4

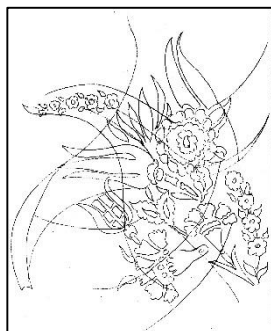


Color group Figure 1

The formation of a design idea (5)



Linear construction (2.5)



Initial configuration of Figure (1-5)



Final design for Figure 5



Color group Figure 1

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