

A modern vision of textile designs of William Morris (1834 –1896) and Arabic calligraphy aesthetics as a source of inspiration for fashionable textile printing designs

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Introduction:

William Morris (1834–1896) England artist and designer who was the most successful textile designer and manufacturer of his day, He was the greatest single influence on the Arts and Crafts movement, He revived the craft of block printing and vegetable dyeing and he set up looms for tapestry weaving and the hand knotting of carpets. Morris's different designs were derived with a similar concept to those of Islamic arts and designs. Morris & Co. was founded by William Morris in 1875, producing textiles commercially for sale in London with many designs which was suitable for curtains and hangings and was available in different scales and colorings, (McCarthy, Fiona (2010)

his art is a rich source of inspiration for textile designers Within the artistic analytical study to rediscover his works with contemporary vision suits users' needs of fashionable designs, so the research question: How to achieve a modern vision for designs derived from works of William Morris by the integration with Arabic calligraphy aesthetics as a source of inspiration for fashionable scarfs printing designs?

The research aims to: Shed light on a group of William Morris works and his affected by Islamic art, by the artistic analytical study, creating some modern textile printing designs inspired from William Morris designs and Arabic calligraphy for fashionable printed scarfs, and a questionnaire to show how far the idea is accepted for the users.

The research importance: Benefiting from traditional arts of international designers as a source of inspiration for contemporary textile designs in line with fashion and the needs of the contemporary consumer in Egypt.

Research methodology:

-Th artistic analytical study of some design of William Morris showing the impact of Islamic art in terms of: (The concept of abstraction- The concept of symmetrical repetition (Integration of form and ground)-The concept of securitization (Al tawriq) and linear rhythm, Aesthetic of Arabic calligraphy as a plastic motif in textile design.

- An application study: by achieving a group of designs inspired from William Morris designs and Arabic calligraphy for fashionable printed scarfs,

- A questionnaire to a sample of women users to measure the extent to which these designs are accepted to them and their preference.

Key words:

Islamic arts- Al tawriq- art and craft movement- Arabic calligraphy

الملخص

يعد مصمم المنسوجات الانجليزي وليام موريس (١٨٣٤-١٨٩٦) فناً ومصمماً كما يعد أنجح مصمم ومصنع للمنسوجات في عصره ، وكان له أكبر تأثير منفرد على حركة الفنون والحرف اليدوية ، وقد اشتقت تصاميم موريس المختلفة بمفهوم مشابه لمفهوم الفنون والتصميمات الإسلامية. مما يجعل منه مصدر إلهام غني لمصممي المنسوجات لإعادة اكتشاف اعماله بروية معاصرة تناسب احتياجات المستخدمين من التصاميم العصرية ، ومن هنا

مشكلة البحث:

1- كيف يمكن تحقيق رؤية حديثة لتصميمات وليام موريس للمنسوجات من خلال التكامل مع جماليات الخط العربي كمصدر لاستلهام تصميمات طباعة اقمشة الأوشحة العصرية ؟

هدف البحث:

1- يهدف البحث إلى تسليط الضوء على مجموعة من أعمال وليام موريس وتأثره بالفن الإسلامي ، من خلال الدراسة التحليلية الفنية ،

2- ابتكار بعض تصاميم طباعة النسيج الحديثة المستوحاة من تصاميم وليام موريس والخط العربي للأوشحة المطبوعة العصرية مع استبيان يوضح مدى قبول الفكرة للمستخدمين .

منهجية البحث :-

- دراسة تحليلية فنية لبعض تصميمات وليام موريس توضح أثر الفن الإسلامي من حيث: (مفهوم التجريد - مفهوم التكرار المتماثل - مفهوم التوريق والإيقاع الخطي).

- دراسة تطبيقية: من خلال تحقيق مجموعة تصاميم مستوحاة من تصاميم وليام موريس والخط العربي للأوشحة المطبوعة العصرية ،

- استبيان لعينة من المستخدمين لقياس مدى قبول هذه التصاميم بالنسبة لهم وما يفضلهن.

نتائج البحث: اظهرت نتائج البحث أهمية إعادة اكتشاف أعمال المصممين الرواد في مجال تصميم المنسوجات بروية حديثة بدمجها مع الخط العربي كأحد المصادر الغنية لمصممي المنسوجات لإلهام التصاميم المعاصرة.

الكلمات المفتاحية:

الفن الاسلامي-التوريق-حركة الفنون و الحرف -الخط العربي

Research hypothesis:

The research assumes the existence of a common aesthetic origins between the art of William Morris and Islamic art, which makes it a source of inspiration for contemporary designs by merging them with the aesthetics of Arabic calligraphy that matches the fabrics of fashion and accessories.

By merging the aesthetics of some Western and Arab arts, designs can be developed with a contemporary vision in line with the needs of consumers and in line with modern trends of fashion.

Research Limits:

The spatial limit: a sample of William Morris designs from London.

The temporal limit: from the start of 19th.

Objective limits: The integrating of Western heritage arts of William Morris designs and authentic Arabic calligraphy to create a set of new designs of fashionable printed scarves for contemporary women

(1): Theoretical framework.**(1-1): William Morris life (1834–1896):**

**Fig (1) William Morris (1834–1896) by George Frederic Watts, 1870
National Portrait Gallery, London.**

William Morris (1834–1896), designer, author, and visionary socialist, was born at Elm House, on 24 March 1834. He was the greatest single influence on the Arts and Crafts movement, He was highly influenced by historical patterns, especially Islamic motifs and was one of the most knowledgeable textile historians of the late 19th century, During his lifetime Morris produced a range of handicrafts, particularly those related to furniture, including more than 600 designs for wallpaper, tapestries, and embroidery, more than 150 designs for stained glass windows, and about 650 designs for decorative frames and floral motifs for the Kelmscott Press (Rodgers, *David, 1996*). His artistic career began by taking drawing lessons from nature and he always insisted that drawing skills are the basis of design, insisting on using high quality raw materials, all natural pigments, and hand drawing. William Morris was distinguished from his childhood by many talents, His visual memory was strong and he liked to meditate on nature through his expeditions to the countryside where Morris' notes of birds, trees, and flowers began to accumulate and he used it as a library to provide resources for his later work on decorative unit design. (McCarthy, Fiona, 2010). William Morris' designs spread to Britain and Europe in the period in which the Arts and Crafts movement flourished, an English aesthetic movement in the second half of the nineteenth century that marked a new beginning for the decorative arts throughout Europe by 1860 in the wake of the Industrial Revolution and its mass-produced decorative arts.

By the 1880s, Morris' efforts sought to develop the Arts and Crafts movement into a new generation. In 1882, he was one of the members of the Century Guild of artisans who were interested in reviving the art of hand printing and supported the idea that there was no fundamental difference between the fine arts and the decorative arts. (Waggoner, Diane, 2003).

In the nineties of the nineteenth century, the spread of the Arts and Crafts movement expanded, and its ideas spread to other countries with the increasing international interest in design, specifically with the Art Nouveau movement,

The Arts and Crafts movement, led by William Morris and John Ruskin, became very popular since the mid-19th century. Its primary goal was to change the values of society away from modern, cheap and often poor-quality mass production and to revive the values of decorative

arts and crafts through paintings, sculptures, and tapestries. As jewelry, furniture and metalwork, its popularity has quickly spread all over the world. (Stacey, Robert ,1994).

(1-2): His artistic style and most famous works:

Morris focused on nature as a primary source of inspiration for his designs and insisted on the importance of learning production techniques before producing a design and emphasized the idea that design and production process should not be separated from each other, His style was distinguished by creating decorative elements in flat ornate patterns, which are more suitable for wall decoration than figurative patterns that depend on 3d , shadows and the illusion of depth and perspective, because he believed that figurative subjects, or using perspective and shading, Are deceptive and unreal, Morris also excelled in all fields of textile industries, starting from the design stage to implementation, and Morris himself revived hand-weaving. He was fond of hand-knotted Persian carpets and excelled in spinning and weaving (Menz, Christopher, 2002). He also excelled in the field of hand embroidery: church embroidery was the most popular and sought after and remained an important line of business for the companies that succeeded it until the twentieth century. In the field of textile print design, Morris drew direct inspiration for many of his wallpaper and textile designs from his natural surroundings in Kelmscott in the 1870s and early 1880s. (Parry, Linda,1983). This was his most fertile period for designing his distinctive patterns, which he implemented in the style of woodblock printing. In the field of dyeing, he developed his own vegetable dyes as an alternative to alkaline dyes in general commercial use and rejected the chemical aniline dyes that were prevalent at the time, and instead emphasized the revival of organic dyes (Watkinson, Ray,1990) Fig (2,3) show samples of Morris furnishing fabric 1896



Fig (2,3) Compton Furnishing Fabric, block-printed cotton, by William Morris, 1896.

Morris and his Influenced by Islamic art motifs: (1-3):

The word 'Islamic art' relates to the arts that have spread of the Islamic world in 15th century till now, the long and continuing history of Islamic art production has led to a broader cultural

influence Including on the Arts and Crafts movement of the late nineteenth and early twentieth centuries. (Waggoner, Diane,2003). Islamic art has been one of Morris's constant sources of inspiration. In 1882 Morris wrote "To us pattern designers Persia has become holy land, for there in process of time our art was perfected, and thence above all it spread to cover for a while the world, East and West."

This show direct influence is evident in the works produced by William Morris and his contemporaries, which indicates the extent to which Morris and his companion admired antiquities from the Islamic world, which they encountered during their travels to these countries, where the family and neighbors of Morris, and he greatly admired Islamic art, had collected pieces during their travels in North Africa and the East. Middle East and Europe in the late nineteenth and early twentieth centuries. (Menz, Christopher,2002). William Morris's designs feature similarities with those seen on Islamic ornamental and designs, most notably the use of symmetry and floral motifs.



Fig (4): A plat with Islamic motifs in Iznik & Morris [Watercolor Drawing on translucent paper](#)

Fig (4) Abstract and stylized floral motifs were found painted in watercolor on translucent paper by Morris that match the drawings on one of the decorative ceramic tiles produced in the Ottoman city of Iznik. Which was produced during the fifteenth and seventeenth centuries at the height of the Ottoman Empire and took the name of these ceramics in relation to the city in which production was based on its drawings feature crisp white floors that make the traditional four colors of turquoise, cobalt, malachite and coral stand out under a thick transparent glaze, it was produced in abundance to decorate the interior spaces of mosques and other important buildings with ornate floral designs. (Reason, Robert ,2003).



[Fig \(5\): Pencil hand sketch by Morris For floral motifs in one unit to be reversed on the other side of the line of symmetry](#)



Fig (6): [Morris Watercolor Drawing on translucent paper by Morris, Design for Even lode chintz, 1883](#)

Fig (5) The drawings are in watercolors on transparencies, and they match the drawings found on one of the Islamic decoration tiles in the Victoria and Albert Museum dating back to the 16th century, which shows the influence of William's style inspired by Islamic, in which he dealt with a kind of papers with serrated edges twisted side by side. Together with a half lotus flower and red lily on a spiral base similar motifs were used by Turkish silk weavers in the sixteenth century fig (6). Bursa was the center of excellence, where the finest brocades were produced, with such ornate floral patterns. Fig(7,8) (Reason, Robert ,2003).







Fig (7,8) Dove and Rose, Furnishing Fabric, block-printed cotton, 1896.by William Morris:

(1-3): Arabic calligraphy and Islamic Arts:

Islam gave great importance to the Arabic letter and calligraphy that the three main elements that make up this visual culture are decorative floral, geometry motifs and Arabic calligraphy. It is the artistic practice of handwriting, The floral and calligraphy motifs are based on the geometrical concepts, as they all connect and inspired from the natural world. (Noor El deen ,2009). the use of Arabic calligraphy in the field of ornamental decoration, and the transformation of writing into a kind of decoration is an Islamic innovation. Muslims were able to transform Arabic writing from a disjointed style to an adaptive and comprehensive flexibility of vegetal and geometric motifs, and it became an aesthetic part participating in the decoration. (Stefan, 2011) The Muslim artist was not satisfied with the creativity that he reached in the art of calligraphy, but he also headed to new horizons, where the letter became a tool of plastic art due to its renewed kinetic ability and diverse vitality. Arabic calligraphy involves the availability of creative elements that combine consistency, overlap, integration and flexibility to complete the overall composition of the design. (Saleh el shami,1990).

Exampels for Arabic calligraphy:

Diwani	a calligraphic variety of Arabic script, a cursive style developed during the reign of the early Ottoman Turks (16th century - early 17th century).	
Farsi	Iranian calligraphy (Persian), is the calligraphy of the Persian language. It is one of the most revered arts throughout the history of Iran.	
Kufic	Kufic script is a style of Arabic script that gained prominence early on as a preferred script for Quran transcription and architectural decoration, and it has since become a reference and an archetype for a number of other Arabic scripts	
Thuluth	The straight angular forms of Kufic were replaced in the new script by curved and oblique lines.	

(2): Artistic analytical study of William Morris textile designs:

The researcher believes that due to the strong similarity that links the art of William Morris with some concepts of Islamic art, it makes the combination of Arabic calligraphy as a plastic unit with the decorative motifs of William Morris can be a source for contemporary designs of textile printing. Th artistic analytical study of the design style of William Morris shows the impact of Islamic art in terms of:

- The concept of abstraction.
- symmetrical repetition (Integration of form and ground).
- securitization (Altawriq)

(2-1): The concept of abstraction:**Fig (10) Water Drawing, William Morris, 1883**

Fig (10) Shows two examples of sketches drawn by William Morris

As a study and analysis of the Islamic decorative motifs on ceramic tiles that were found in the Turkish city of Azrik, which he drew using a pencil and watercolors on transparent paper. It is noticeable that it is affected by the stages of creating the axial lines of symmetry on which the elements and the design as a whole are built, with re-disposition and reformulation of similar formations that depend on flatness and overlapping. Nature and its elements in the presence of the left and right sides are reflected, His hand drawing design in the left shows elements illustrate and the designer's influence on the style of flatness and abstraction, which depends on the principle of rejecting traditional simulations based on the creation of new forms inspired by reality, He tried to combine the parts of the plant elements after dismantling them into their primary elements and then reformulating them into new combinations through summarization and modification, which is the same as what distinguished the Islamic artist by not committing to simulating the appearance of things, but making good structures for the plant elements in multiple forms, Where Islamic art tended to try to benefit from the mathematical laws that govern existence, so it turned to engineering things in contemplation and reflection, trying to reach the principle of abstraction through some philosophical foundations that helped in applying the method of combining plant elements, birds or animals.

(2-2): Symmetrical repetition (Integration of form and ground).**Fig (11) William Morris, Strawberry Thief, printed, cotton 1883**

Symmetrical repetition In Islamic art is an expression of succession, extension, absolute and infinite, and the combination of elements of plants and figures , fig (11) the style of overlay Repeat and symmetry, enlarge and reduce units to cover all design space in Islamic art is a wonderful indication of these meaning, based on the concept of growth and reproduction, It is the creation of a new shape from a previously prepared shape that bears some of the characteristics of the basic shape (It also comes with the meaning of moving the details of a design or model from one area to another with a rhythm of regular movement and linked in one unit with a specific direction) (Mohamad Hasanin,2001)

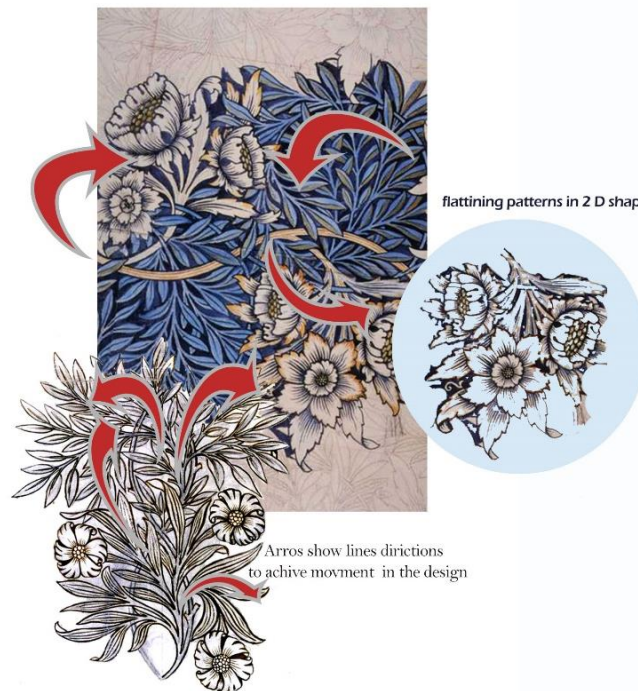
(2-3): securitization (Al Tawriq).

Fig (12): William Morris (1834-1896) 'Tulip and Willow' 1873, (pencil and watercolor)

Securitization (Al Tawriq) is a term used by European art historians to refer to a type of decoration with vegetal branches, floral foliations, writings and geometrical modifications, The Muslim artist mixed these foliations with the vegetal, geometric and calligraphic decorations of Arabic calligraphy, where the viewer does not know where to start and where to end. (Mohamad Hasan Hasanin,2001), Which were originally spread in Islamic arts, then moved to many Western arts in the form of overlapping and intertwined ornaments that are repeated regularly and harmoniously whether these images and shapes are in their natural form or centered in the form of abstract symbols,(Ahmed Fekry,1997) Movement is one of the characteristics of Islamic art in general Al Tawriq in Islamic art allows the eye of the viewer to move or stop and then move as if he takes the viewer and wanders with him between the details of the painting, from the small unit to all parts of the design, As line in Islamic art plays a key role, whether it is a curved or geometric line Depends on the viewer's continuous vision and that his mind is directed in a constant movement to infinity.(Mohamad Hasanin,2001).Fig(12) shows the kinetic rhythm paths of the decorative elements drawn by Morris, forcing the viewer's eye to move and stop together depending on the use of the rhythm of the line.

(3): Design ideas:

In the light of the previous artistic and analytical study, a set of designs has applied to print fashionable scarves fabrics inspired by the art works of William Morris integrated with Arabic calligraphy.

(3-1): Design Idea no. (1)**Fig (13): Design idea no. (1)****Fig (14): Applied idea of design (1) on a scarf**

Motifs:	Motifs of flowers and plantations from. Morris textile combined with Arabic calligraphy (Farsi) with curvy and strait lines.
Design idea: (Color – lines- composition) Fig (13,14)	Design inspired by the theme of the Arabic calligraphy (Farsi), and some overlapping flowers and ornamental elements of Morris with different composition. Choosing multiple worm colors with contrasts overlap cold and hot colors in a balanced exchange between the elements, it also gives aesthetic of Arabic letters, lines and brief distribution within the composition in a unique balance.
Technique:	Silkscreen printing – digital printing- for prints of scarfs textile

(3-2): Design Idea no. (2)



Fig (15): Design idea no. (2)



Fig (16): Applied idea of design (2) on a scarf Fig

<p>Motifs:</p>	<p>Motifs of flowers and plantations from Morris textile combined with Arabic calligraphy (Diwan) which match the curvy lines of plant drawings</p>
<p>Design idea (Color – lines- composition) Fig (15,16)</p>	<p>The idea Inspired by the theme of the floral elements which has been drawn with curvy lines and different composition, moving over and across motifs and the background redesigned in new compositions, in which the details of the elements have been integrated.</p> <p>The color range of gray green and yellow shades chosen for plant element in the background while the calligraphy motifs applied with light blue and white in separated area of the design, to be applied in Innovative printing designs for a tie textile.</p>
<p>Technique</p>	<p>Silkscreen printing – digital printing- for repeated prints of tie textile.</p>

(3-3): Design Idea no. (3)

Fig (17): Design idea no. (3)



Fig (18): Applied idea of design (3) on a scarf

<p>Motifs:</p> <p>Design idea: (Color – lines- composition) Fig (17,18)</p> <p>Technique:</p>	<p>Motifs of plant with its various sizes and flowers from Morris textile combined with Arabic calligraphy (Farsi) with curvy and strait lines.</p> <p>Using lines in the form of successive ribbons with the color ranges from violet shades overlapping with orang and moving on a dark color floor that was chosen to create a kind of color contrast that distinguishes aesthetics of Arabic calligraphy for its delightful appearance and vitality, which is in line with some fashionable textile designs with variety of lines overlapping with geometric letters of Farsi, interchangeably between the plant motifs and the background.</p> <p>Silkscreen printing – digital printing- for printed textile of scarves.</p>
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(3-1): Design idea no. (4)



Fig (19): Design idea no. (4)

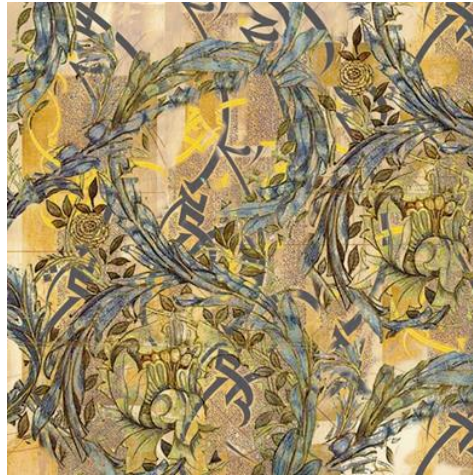


Fig (20): Applied idea of design (4) on a scarf

<p>Motifs:</p> <p>Design idea: (Color – lines- composition) Fig (19,20)</p> <p>Technique</p>	<p>Motifs of flowers and plants from Morris textile combined with Arabic calligraphy (Farsi) (with curvy and strait lines which match the curvy lines of plant drawings)</p> <p>Addressing the main element of floral motifs in the front of the design while the Arabic calligraphy with different size and texture with distribution in a diffused style, overlapping with the floor with the preservation of the texture of the printing design over color spaces in the floor with reciprocal role between background and elements and its distribution with balance to enrich the visual appearance of design printed on tie scarf.</p> <p>Silkscreen printing – digital printing</p>
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3-4): Design Idea no. (5)(

Fig (21): Design idea no. (5)



Fig (22): Applied idea of design (5) on a Tie

Motifs:	Motifs of birds and strawberry and planets from Morris textile combined with Arabic calligraphy (Diwan).
Design idea (Color – lines- composition) Fig (21,22)	Combining the elements with its distribution inside the composition in the form of flower where lines vary between A group of overlapping elements and the composition in general convey a scene for a group of birds beside plants and Arabic letters The color range was chosen for green and beige shades with the orange and yellow for birds that fits with the color range of modern fashion textiles
Technique	Silkscreen printing – digital printing- for unrepeated prints of furniture textile.

(4): Questionnaire:

Previous designs have been judged through a questionnaire to a sample of 50 lady as users from random ages in Cairo in ages ranging from 20 to 50 years of females by asking them 6 direct questions about their preference in the 3 areas (motifs and colors -design idea - the applying on the scarfs textile products) to measure the preference of the design ideas. The questions listed in table no (1)

Motifs and color preferences:	1 -Do you like the selected motifs of this design?
	2 - Do you like the colors group (dark, contrast or harmony colors)?
designs idea preferences:	3 -Do you like mixing Arabic calligraphy with Morris floral motifs?
	4 – do you think this idea achieved a modern and fashionable vision to the designs of printed textile?

The Applying on scarfs textile products:	5- do you think this design suitable for scarfs textile products?
	6 -Do you like the location and size of the printed design?

Table no (1):

(5): Results:

	Sentence no	yes. (3)		no (1)		Not sure (2)		Total	Weighted Total	Weighted average	%	Rank
		No	%	No.	%	No	%					
Design No:1	1	4	8	4	80	6	12	50	64	1.28	42.6	
	2	42	84	-	-	4	8	50	134	2.68	89.33	
	3	38	76	8	16	4	8	50	130	2.6	86.66	
	4	38	76	2	4	10	20	50	136	2.72	90.6	
	5	40	80	2	4	8	16	50	138	2.76	92	
	6	46	92	2	4	2	4	50	144	2.88	96	
								300	746	2.48	82.8	
Design No:2	1	6	12	3	76	6	12	50	68	1.36	45.33	
	2	42	84	2	4	6	12	50	140	2.8	93.33	
	3	28	56	8	16	14	28	50	120	2.4	80	
	4	26	52	8	16	16	32	50	126	2.52	84	
	5	46	92	2	4	2	4	50	144	2.88	96	
	6	32	64	10	20	8	16	50	122	2.44	81.3	
									720	2.4	79.9	
Design n	1	4	8	38	76	8	16	50	٦٦	١,٣٢	٤٤	

	2	4 4	8 8	2	4	4	8	50	١٤٢	٢,٨٤	٩٤,٦٦	
	3	3 4	6 8	6	12	1 0	2 0	50	١٢٨	٢,٥٦	٨٥,٣٣	
	4	3 4	6 8	6	12	1 0	2 0	50	١٢٨	٢,٥٦	٨٥,٣٣	
	5	3 6	7 2	6	12	8	1 6	50	١٣٠	٢,٦	٨٦,٦	
	6	3 8	7 6	2	4	1 0	2 0	50	136	2.72	٩٠,٦٦	
									30 0	730	.٢40	81.09
Design No:4	1	-	-	3 6	72	1 4	2 8	50	64	1.28	42.66	
	2	2 2	4 4	6	12	2 2	4 4	50	116	2.32	77.33	
	3	3 2	6 4	1 2	24	6	1 2	50	120	2.4	80	
	4	3 2	6 4	1 0	20	8	1 6	50	122	2.44	81.3	
	5	3 6	7 2	6	12	8	1 6	50	130	2.6	86.6	
	6	3 4	6 8	8	16	8	1 6	50	126	2.52	84	
								30 0	678	2.26	75.3	
Design No:5	1	8	١٦	38	٧٦	4	٨	50	70	1.4	46.6	
	2	36	٧٢	2	٤	1 2	٢ ٤	50	13 4	2.68	89.3	
	3	30	٦٠	12	٢٤	8	١ ٦	50	11 8	2.36	78.6	
	4	28	٥٦	10	٢٠	1 2	٢ ٤	50	11 8	2.36	78.6	
	5	42	٨٤	4	٨	4	٨	50	13 8	2.76	92	
	6	28	٥٦	2	٤	2 0	٤ ٠	50	12 6	2.52	84	
								30 0	70 4	2.34	78.81	

Table no (2)

From table no. (2) it is obvious That:

For first question, the weighting degree in the design no (5) was highest (46.6%) flowed by the design no (2) (45%). While the design no (3) was the lowest preference (44%). which confirms the selected motifs of the design.

For second question, the weighting degree in the design no (3) was highest (94.66%) flowed by the design no (2) (93.33%). While the design no (4) was the lowest preference (77.33%). That which confirms the colors group

For third question, the weighting degree in the design no (1) was highest (89.66%) flowed by the design no (3) (85.33%). While the design no (5) was the lowest preference (78.6%). That which confirms the preference to mixing Arabic calligraphy with Morris floral motifs.

For fourth question, the weighting degree in the design no(1) was highest (90.6%) flowed by the design no (3) (85.33%). While the design no (5) was the lowest preference (78.6%). That which confirms this idea achieved a modern and fashionable vision to the designs of printed textile.

For fifth question the weighting degree in the design no (2) was highest (96%) flowed by the design no (1, 3) (92%). While the design no (2) was the lowest preference (84%).which confirms this design suitable for scarfs textile products?

For six question the weighting degree in the design no (1) was highest (90%) confirms the preference of like the location and size of the printed design flowed by the design no (3). While the design no (2) was the lowest preference (81%).

By referring to the weighting degree in the samples of designs the highest weighting was the design no. (1) by (82.8%) flowed by no. (3) by (81.09%) while the less percentage weighting come of design no. (4) by (75. 3%). That reflect the possibility of rediscovering the work of the pioneering designers in the field of textile design with a modern vision by merging with Arabic calligraph as one of the rich sources for textile designers to inspire contemporary designs.it also show that Contemporary consumers prefer designs that attempt to advance traditional arts in a contemporary and innovative way.

Results: The common aesthetic origins between the art of Morris and Arabic calligraphy, is a source of inspiration for contemporary designs by integrating with aesthetics of Arabic calligraphy that matches the fabrics of fashion

- merging the aesthetics of Western and Arab arts and designs can be developed with a contemporary vision in line with the needs of consumers and in line with modern trends of fashion.

(6): Recommendation:

The importance of re discovering modern sources of inspiration for textile printing design by the combination of eastern and western arts that can result in modern design trends with the importance of consumer trends and preferences.

(7): References:

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