

## **Aesthetic Values for Jewelry Arts**

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### **Abstract:**

This research includes illustrating the aesthetics of various metal commentaries and works, including the aesthetics of ancient Egyptian art, where ancient Egyptian art has arisen independently of other arts. Art grew up in an ancient mother, indebted to her nature and immortalized her beliefs with art. I bring to mind its way of understanding life and resurrection, the return of soul, reckoning and punishment, Good and evil and what works for the breath and gifts hearts in the way of drawing, they began to express their lives by painting on walls, especially the walls of temples and pillars filled with events, whether social or mundane. Thus, ancient Egyptian art distinguishes from the rest of the arts, especially metal works of ornaments, waistcoats, mascots and decoration tools. The research contributes to and sheds light on metal materials commonly used in ancient Egypt, including (gold - silver), and analyses and describes models of metal works used from elements of ancient Egyptian art. "

Artistic jewelry is one of the names given to jewelry created by studio craftsmen. As the name suggests, artistic jewelry emphasizes creative expression and design, and features the use of a variety of materials, often common or of low economic value. In this sense, it constitutes a balance between the use of "precious materials" (such as gold, silver and precious stones) in traditional or beautiful jewelry, where the value of the object is linked to the value of the material from which it was made. Jewelry art is associated with studio crafts in other media such as glass, wood, plastic and mud. They share beliefs and values, education and training, production conditions, distribution networks and publicity with a wider field of craft studio. Jewelry Art also has links to fine art and design. While the history of artistic jewelry usually begins with modern jewelry in the United States in the 1940s, followed by artistic experiences of the 1950s German gold jewelry, a number of values and beliefs of interest to artistic jewelry can be found in arts and crafts. Late 19th century movement. Many regions, such as North America, Europe, Australia and parts of Asia, enjoy thriving art jewelry scenes, while others such as South America and Africa develop infrastructure for

educational institutions, agent exhibitions, writers, collectors and museums that support art jewelry.

Art historian Liesbeth den Besten identified six different terms for the naming of art jewelry, including contemporary art, studio, art, research, design and author, with the three most common being contemporary, studio and art. Value Kelly L'Ecuyer identified studio jewelry as a branch of the studio craft movement, adding that it does not refer to certain artistic patterns but rather to the circumstances in which the object is produced. According to its definition, "Jawahario Studio is independent artists who deal directly with the materials they choose directly to make unique or limited-production jewelry..... The studio jewelry is designed and designed for each piece (although assistants or trainees may help with technical tasks), and the work is created in a small private studio, not in a factory." Art historian Monica Gaspar has explored the temporal meaning of the different names given to art jewelry over the past 40 years. It suggests that "avant-garde" jewelry places itself radically at the forefront of prevailing ideas; "Modern" or "modern" jewelry purports to reflect the spirit of the times in which it was manufactured; "Studio" jewelry confirms the artist's studio on the craft workshop; "New" jewelry assumes a naive attitude towards the past; "Contemporary" jewelry claims present and "here and now" in contrast to the immortal nature of traditional jewelry as an intergenerational legacy. Art historian "**Maribel Conger**" says that names given to art jewelry are important in order to distinguish between this type of jewelry and related objects and practices. The use of the term "conceptual" jewelry, in its words, is "an attempt to separate one through terminology from products of the commercial jewelry industry that reproduce clichés and are directed towards tastes of mass consumption on the one hand, and, on the other hand, individual designs and subjective aesthetics of pure crafts".

**Keywords:** Aesthetic - Jewelry Arts - Roman art.

### **Jewelers:**

Language defined by the son of Manzoor (1992) as: "The painter of minerals, or stones. The collection is sweetened. Terminology: Najla Salama (2008) mentioned Mansour (1996) "as the ornaments whose basic construction depends on precious mineral ores, which are not precious as the main magnitude, and which may use other ores such as gemstones, and other ores such as enamel Procedurally: They are pieces formulated with various tools and materials that are formed for decorative purposes.

## **Metals:**

Jan defines metal 2007:8 as: "Those elements already present in nature (such as iron, tin, gold, silver. (each with its own specifications) physical, chemical, thermal, mechanical.), and their properties can be improved by mixing two or more compounds with each other in the form of alloys." Procedurally: are inorganic solid materials that are raw in nature for each type of crystal construction, chemical installation and properties in certain physics that can be employed in many areas including ornaments

## **Minerals and ornaments during history:**

Minerals have been consumed since ancient times; It has been used and formulated in many industries

## **Different civilizations include:**

Copper Stone Age: One of the most important features of this age is man's discovery of copper metal and the beginning of the harnessing, adaptation and use of minerals in the manufacture of various living tools proved the results of archaeological excavations at Copper Stone Age sites in Palestine, Jordan's interest in jewelry and ornaments is to reveal a set of bracelets beads made of bones, shells, plus copper materials, silver Many forms of jewelry were used in this age, and the bracelets appeared side by side. Silver rings ". Ancient Egyptian civilization: Paranoiac civilization defined minerals and used them in many fields, including pots, idols, and weapons. With regard to ornaments, the industry was limited to certain ores, namely gold, turquoise and garnet.

## **Roman art:**

Roman emperors were overly interested in jewelry and ornaments; She adorns it and they're making it. Most of their tools are gold, silver inlaid with gemstones. Roman jewelry carried many religious and mythical decorations. She knew the rings and ornaments made of garnets, rock balloons, lazuli and glass, as well as the pieces of small ornaments carved from kambo stone and flesh stone, and ornaments that were poured into moulds of plaster and embossed the requisite decorations.

## **Coptic art:**

Metallic works were a fertile field for fine art products in copper, bronze, iron and silver in copper art. They were used to make tools with religious purposes, decorative tools for women such as silver earrings, necklaces and bracelets ending in a snake's head, as well as in flower forms such as lotus, or fruit forms such as pomegranate.

## **Islamic Art:**

When Arabs entered Egypt, they found a high-end industry of ornaments, relying on formulas and captive technicians who influenced Islamic art in its early ages. In the Fatimid era it was marked by its vacuum ornaments such as Dantela, and golden wire braids with gemstone grafting. Traditional jewelry is still worn today by many Saudi women living in more rural areas. Many women living in cities still wear traditional jewelry today; However, this is limited to weddings and other ceremonial and religious events rather than everyday clothes. This is justified because it is seen as part of a traditional dress, which is still worn in those special events. Thus, traditional jewelry in Saudi Arabia is seen today in two different ways. First, it retains its traditional role as a topic of everyday life in a section of society more distant from the modernization of Saudi Arabia, and second, it was in square brackets as part of the traditional past by those living in rapidly modernizing cities.

However, in modern cities in Saudi Arabia, jewelry retains a key role in women's dress and is used to enhance their appearance in a global world where beauty and fashion are seen as important. Thus, it can be said that Saudi women now possess jewelry for the following reasons: their monetary value and fashion equally, as opposed to monetary value more than fashion, or fashion more than monetary value. Older women, both in remote areas and cities, appreciate the monetary value of their jewelry; Most middle-aged women value monetary and fashion equally; Younger women will often appreciate fashion. Turner argues that traditional jewelry-making methods around the world are now challenged, as there are contemporary works that strongly interact with jewelry design and making standards. That is, the limits and limitations of the traditional jewelry industry imposed on jewelers and wearers in the past are now disappearing and will not hinder jewelry artists' talents. Similarly, contemporary jewelry is a rich artisan system that seeks to broaden jewelry concepts by adopting and reinterpreting new old materials, processes and perspectives, while challenging the jeweler's preconceptions and role in society. The idea of challenging traditional jewelry forms and techniques has been used by artists such as Margaret de Bata and Art Smith since the 1940s.

According to den Besten, contemporary jewelry refers to jewelry now made and "in our time." Morton emphasizes that the term "contemporary jewelry" applies to jewelry that reflects the ideas, forms and relationships of today's world. It is believed that the artistic roots of contemporary jewelry "lie in the tradition of modern art and its character is based on the creative observation of the artistic images of our time, as well as the mastery of the techniques that can reflect those images in jewelry" .16 Modern jewelers may interact with ideas about what

jewelry means traditionally and may use them as the subject of their work. For example, Otto Conzley, a Swiss jewelry artist, created a piece of jewelry called a necklace in 1986, which revolves around the meaning of wedding rings.

He called on people to give him their used wedding rings and collect all the stories behind them. Then he made those 48 rings in different sizes in a series. Therefore, Conzley used the importance of wedding rings, but he used that to make work that questioned the meaning of jewelry. Thus, modern jewelry makers can be aware of the traditional meanings of jewelry, but they often take what jewelry traditionally means as a topic to talk about jewelry very self-consciously in an interrogation way. The art concept of contemporary jewelry remains, to a large extent, new and unexplored in Saudi Arabia. Generally speaking, Saudi jewelry makers produce traditional designs or purely modern styles. Thus, it is clear that jewelry worn by Saudi women today falls into one of these categories; traditional or modern. Modern jewelry is a dress decorations aimed at meeting women's need to beautify their appearance, especially given the limited range of changing their clothes worn by the public. Therefore, the design is sought to be compatible with the aesthetic taste of modern-day people and what they wear.

This research was driven by my personal observations that as Saudi culture of traditional jewelry is modernized, Western fashion jewelry disappears and replaces it, especially by younger generations. This may be due to the perceived lack of link between them and the present/future. The jewelry worn by Saudi women today clearly falls into two categories; traditional or modern. Jewelry is a great part of Saudi culture. However, many young generations' girls and women consider traditional jewelry to be ancient, especially when they wear it in modern or fashionable clothing in public. Saudi women's clothing has changed from traditional to Western, even the black veil (worn by Saudi women on clothing) has been adapted by fashion brands, such as Yves Saint Laurent. Thus, many girls and women feel that traditional jewelry in most cases does not match what they wish to wear anymore. This practice-led study seeks to reframe and redesign traditional jewelry in a way that addresses contemporary fashion and tastes while maintaining clear links with Saudi cultural traditions. Any alternative provision does not exist at present, where the only option for people is traditional or "modern Western." My study acknowledges the presence of high-end designers referring to Saudi culture through symbols and other elements, but they are closely related to Western style, especially when it comes to everyday jewelry.

## **Objectives of the study**

### **My study aims to achieve the following objectives:**

1. Develop traditional jewelry in Saudi Arabia and introduce a new approach in the jewelry industry. Providing an option for women who want to wear clothing without a trademark Contemporary jewelry reflects its place in a globalized world not associated with Western international brands and offers alternative forms of jewelry that are fresh, unique and distinctive to Saudi Arabia. New approach to traditional jewelry (methodology) .In order to achieve the objectives of practice-led doctoral research, I had to adopt several ways. First, it studied and analyzed Saudi traditional jewelry; I have undertaken a comprehensive review of the relevant literature in order to build my work on solid ground. Second, I faced the challenge of repeating two traditional pieces of jewelry to understand how to make traditional jewelry. Third, I tested different design concepts and techniques to help me develop potential vocabulary for my final jewelry.

### **Over the course of my research, I went through three main stages:**

1. Repeat jewelry pieces for a new understanding of the methods, materials and techniques in the traditional jewelry industry;
2. Seizure and experimentation of Western jewelry forms on the tradition of contemporary Saudi jewelry
3. Realizing the concept of jewelry I think blends new and old as a display of an expanded vision of traditional Saudi jewelry.

## **V. CONCLUSION**

The breakthrough in the world's art jewelry industry is known to have begun in Western Europe in the 1960s and is undoubtedly continuing these days. Kerianne Quick says: "jewelry can cross borders because jewelry is so close to our humanity. Jewelry is worn near the body; Decorations are inherent in our nature and intertwined in our history, and much of what is important to us in jewelry has historically been expressed. Jewelry is linked to our humanity, the sparks within us that make us more than animals: our emotions, loyalties, beliefs, dreams, desires and ability to express all these things through metaphorical and abstract making. There are no limits.

My study takes a middle position regarding the globalization of art. It is not exactly against globalization as promoted by some researchers, such as Smears, who argue that globalization will keep culture's arts out of sight. At the same time, the study does not support full globalization. In my study, I argue that one can make jewelry associated with traditional forms in some sense. I think it's

important not to completely erase a particular country's culture and arts. There are many benefits of being part of a globalized world. Globalization will not only be the destiny of Saudi Arabia, but of the rest of the world, as no part of the world will affect the effects of globalization. Globalization provides many opportunities for learning from other cultures and peoples. It gives us the opportunity to take advantage of a wider range of options. In my opinion, until we reach a time when Saudi women will not wear their traditional clothes, the new approach to redesigning and remodeling traditional jewelry will be enough for now.

The issue raised in my research is complex. That is because it is a matter of two different and opposing aspects among Saudi women. On the one hand, there are those who want to stick to the past and not follow the world, but on the other hand, those who want to participate in the changes that globalization and contemporary culture bring. These tensions led to the emergence of a research topic, which aims to show through contemporary jewelry design that these two positions can find common ground. So, this study came out and suggested some kind of medium position in terms of design and making jewelry in Saudi Arabia. The combination of traditional and modern in this study is what makes it unique. Affirms local identity, through its development and utilization in contemporary life, at a time when expatriate cultures are overwhelmed; "The majority of the baubles offered in Saudi Arabia's markets are of two types:

The first is the world's modern character, and the other is local. It is only direct transmission, and traditional repetition, without renewed design treatments, aimed at inspiring its design vocabulary from ancient ornaments, and its emergence in a contemporary character, reflecting on the acquisition of ornaments, to turn to contemporary and new forms of ornaments. Here we do not stand in front of the new and contemporary, but we emphasize its importance, especially after the local character of the Saudi heritage. Ancient ornaments are an inexhaustible source of artistic giving; Whether in the diversity of its forms, or its decoration, the call for this comes out of fear of the eruption of decorative forms of Bedouin heritage and in the making of designs and applications of ornaments suitable for modern life, so that women in Saudi society are not captured in their decorations and solutions to international designers, and their orientations. Human beings of the seeming have succeeded in embodying human emotions into artistic symbols capable of absorbing and expressing the surrounding environment with artistic stereotypes, in which their artistic expressions have been transformed into symbols, entrenched over time in people's minds and recognized by successive generations. They added other symbols bearing more of their emotions, emotions and interaction with their environment. These symbols have become meaningful for human vocabulary and circulating myths, and the artistic symbol is going through multiple stages. It

starts as a sign or signal, and then goes from this level to the symbol that has meaning and has content. and then move to another more effective stage to become a particularly significant artistic symbol within the artwork. We find, for example, in the decorative designs of the art of sadhu a variety of structural vocabulary based on several forms, including: triangle, square, appointee, snake, winding lines, camel, scorpion, scissor, evaporator, comb,

Writing, tagging the tribe. and others. These symbols represent the most complex nomadic unit. These and other forms can be woven, and many are inherited, and we see it repeated in many textiles. For example, the horsetail symbol is named after this because it is similar in its form to the prominent teeth. This symbol is used individually by repeating it as a frame for the design of a footnote or may be included in a set of other units to serve as a framework for it. A set of symbols may contain the meaning of the desert, and there are other symbols that reflect stories known by Bedouins from an experimental past that may contain a struggle with shape, magnitude and emojis that ultimately bring us to a unique style. It also notes that the trappings of Sadu are not confined to a framework such as eastern carpets. Rather, the trappings extend uninterrupted, such as the extension of the desert. In the case of a footnote at the tips of certain nomadic textiles, they are usually in the form of vertical strips, which are woven into the edge of the Siddoo rather than in the woven frame of all sides.

### **Practical framework:**

Through the analytical study of the selection of the art of Saudi Sadu inspired by the aesthetic designs inspired by the decorative units of the art of Siddhu in a contemporary manner, to see the possibility of employing the decorative units of Saudi Dhu and to benefit from them in the art of enamel works in the field of metal works in the specialization of technical works in technical education. The artistic designs of metal works are aesthetically based on philosophical premises inspired by the philosophy of the mushroom artist Al-Sadu in his formulation of ornaments and combining them within the design framework of the textile piece ", taking into account the differences between the sedoun and the metal, such as brass or red, In terms of technical, aesthetic, expressive and symbolic dimensions of selected decorative units, With the aim of expressing the idea of employing Saudi Sadu in the art of mineral works in the style of enamel with a contemporary vision.

### **First, the philosophical and aesthetic premises of the proposed designs.**

The intellectual premises of the designs are the premises formed as a result of the theoretical and analytical study of the decorative elements of the art of Saudi Sidhu, and the study of the formative vocabulary of the structure and design in



the art of Sadhu, such as the forms of animals, birds and human forms, on their various formative and stylistic classifications, plant forms, inscriptions, tags and marks. etc.

Flattening: by drafting two-dimensional drawings, so that the third dimension formula is neglected in the drawings to reflect the artistic style of contemporary Saudi textile pieces designs: Its structural principle is to formulate the initial designs of artistic metal works, in terms of the evolution of the form, content, technique and processing method, and to present renewed insights and ideas through the transfer of technical experience from textile to metal works, with the proposed forms of designs moving away from the concept of formal harmonization of Saudi customary daisies. Overlay: By creating interconnected relationships in terms of shape, it produces additional spaces that are worked on by aesthetic processing method to echo colors or change technique. etc.

Exaggeration: It is intended to overstate the elongation or modification of shapes as required by the design in order to conform to the mineral occupant's thinking, and to depart from the familiar formal relationships in the sudu arising from the arrangement of decorative units in sequential formulas, in order to impart a contemporary spirit to the metal artistic occupant, as well as to confer some stylistic qualities on the technical elements selected for the proposed designs. The design experiments that seek to draw inspiration from the decorative units of the art of Saudi Sadu aim to create a balance of knowledge and visual experience about the art of Saudi Sadu and to raise research topics about the art of Sadu from the point of view of artistic education, This is aimed at enriching the thinking of technical education students, researchers and scholars on the one hand and enriching artistic and visual content and artistic production through artistic education, with the aim of creating a new creative climate based on inspiration in the works of art consistent with the principle of contemporary in order to achieve different and diverse technical solutions to the structural vocabulary in various technical fields, and the development of new technical configurations for contemporary mineral artistic occupancy, which in turn leads to the realization of new experimental, formative, expressive and aesthetic entry points.

### **Third: Technical experience**

In this context, some aesthetic values are adopted in the proposed designs of artistic metal works inspired by the art of Saudi Sadu, in the light of the data and information collected in the theoretical framework of the research. These values are determined by the following points:

1. Realize the artist's subjectivity and individual patterns in the design context by finding various formative solutions to the visual vocabulary used.

2. Understanding the relationship between form and ground and taking advantage of possible misrepresentations of vocabulary forms

and the plastic elements used in the design.

3. Achieving some artistic and aesthetic values associated with the form in terms of aesthetic and expressive values of the visual elements used, and taking into account the plurality of cosmetic solutions to employ technical elements with each other.

4. Make some written edits of the components so that the design conforms to the material on which they are carried out;

and the technique used. Achieving formative techniques for elements to serve the subject such as magnification, elongation, miniaturization, repetition, symmetry, overlay, diversity in shape, space and contour lines of the design elements used in terms of movement, thickness and transition between them and straight, curved and curved lines.

### **Proposed designs:**

#### **Metal Surface Forming Techniques:**

The techniques and methods used in forming and decorating metal surfaces have varied to reflect the richness of the metal piece, as well as the artistic and aesthetic values of the piece. Sufficiency Technology: is a technique based on metal decoration with another more valuable metal with a different color, it is enough to prepare the metal piece by drawing the requisite ornaments and then garnishing it with a medium-deep zip with special pens and beating it, bearing in mind that the roads are adjacent and in a vertical position first, and then the roads are returned, but with a leaning position in the tanks to result in a stream such as the incision. After the completion of this process, the process of sufficiency begins. Those that are gold, silver or any type of metal are different from the basic piece on which it has already been worked and come down by means of it until it is established in its course and does not appear from the surface of the metal.

Method technique (kissing): One of the most common techniques used to find spherical, or similar, forms so that It makes the inner metal surface waft and stretch in one direction, and cuddling in the other direction, So the metal is less thick, and this process is done on a piece of wood with a cavity and in the sequential ways of the circular fingernail in the direction of the center of the disk while removing and leveling any wrinkles that occur on the surface of the metal

directly, If the work requires an increase in depth, the process will be reinstated until the depth is obtained. Or, for proper bloating, depending on the desired shape and when using red copper, it is always asked how much it tolerates methods, forming and high heat by knowing its density. and its purity, knowing the hardness of this metal by its resistance to pressure and methods red copper is easy to form and adapt by heating, while brass can be formed and methods on it cold and brass does not withstand high heat as it is prone to cracking and breaking at the roads on it. Because of the flexibility of red copper, the following processes can be carried out by heating. When not heated, it is less cold-formable, and the thick the copper bears significant pressure with its hammers and the discharge technique is not cracked with the Arkat saw, a means of cutting the metal board from inside into parts. It is a rich process that is unique to making blanks that cannot be performed in a shearing manner where deployment is done by weapons or saw feathers, and it has different thumbs and numbers depending on the accuracy of the deployment. The chainsaw weapon is tight and tight because the soft weapon will not be deployed accurately and breaks at the same time the weapon's body is designed to allow for certain flexibility. Bearing in mind that the weapon's teeth are down. While it requires deviant angle pieces to be deployed in constant motion with the metal moving gently to the intended direction, when a thick metal is deployed the weapon is moved on a piece of beeswax from time to time to prevent heat from friction.

Acid drilling: metal ornaments can be decorated from gold, silver, red copper, yellow, iron, bronze. Digging decorative units on their surface by acids. It is a chemical process through which models of ornaments engraved on the metal surface can be obtained using diluted acid, such as acid) Nitric (, and is done by coating the metal surface with special wax, or any acid corrosive insulating material. and after confirming that there are no pores of overage, the parts to be excavated and the dimensions of the insulating material are determined and then put the acid solution in the design to be drilled for a third of an hour, or until it reaches the desired drilling level, acid drilling technology is one of the best techniques used on metal surfaces where accurate details can be obtained on the piece without weakening it.

Bend forming: It is possible to form the pieces of buses with appropriate thicknesses in a circular angle by manual bend. Many metals and their alloys can be formed with bend taking into account the properties of curable metals such as material wire during bend calculation of curvature length. In bend processes, it is in principle possible to distinguish between cold and hot bend and the decision whether the bend will take place and the substance in a hot state, or cold on the hardness and size of the section to be bent regardless of whether the bend will be carried out manually or by a bend machine.

Vaccination enamel coloring: (enamel) a mixture of silica, lead oxides, soda salts, potassium and boric acid, which fuse on the surface of the metal used. These materials constitute clear transparent glass or molten glass. Different colors can be obtained by adding 2 - 3% enamel vaccination oxide of advanced decorative methods in which glass colors are smelted with metal oxide on the metal surface, they are colored in different colors varying according to oxide and the quantity present, and enamel is either solid, soft, or medium. The appropriate metals for enamel works are red copper, silver, gold, aluminum, ferrous gold (combination of copper and zinc) and brass.

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