



# **Islamic ARTS Society**

**Art for the Love of Muhammad (PBUH) 2026**

**TOP ENTRIES FOR THE TRADITIONAL ART CONTEST**

**Artist: Salah Abdelkhalek**

**Title: Mohammad Rasoul Allah**

**Description of Artwork:**

- This artwork features a Qur'anic verse, specially chosen and written in recognition of the significance of the competition and its organizers. The piece presents Verse 29, the final verse of Surah Al-Fath: **مُحَمَّدٌ رَسُولُ اللَّهِ ۚ وَالَّذِينَ مَعَهُ أَشِدَّاءُ عَلَى الْكُفَّارِ رُحَمَاءُ بَيْنَهُمْ ۖ تَرَاهُمْ رُكَّعًا سُجَّدًا يَبْتَغُونَ فَضْلًا مِنَ اللَّهِ وَرِضْوَانًا ۖ سِيمَاهُمْ فِي وُجُوهِهِمْ مِمَّنْ أَثَرُ السُّجُودِ ۚ ذَٰلِكَ مَثَلُهُمْ فِي النَّوَارَةِ ۚ وَمَثَلُهُمْ فِي الْإِنجِيلِ كَزَرْعٍ أَخْرَجَ شَطْأَهُ فَآزَرَهُ فَاسْتَغْلَظَ فَاسْتَوَىٰ عَلَىٰ سُوقِهِ يُعْجِبُ الزُّرَّاعَ لِيَغِيظَ بِهِمُ الْكُفَّارَ ۗ وَعَدَ اللَّهُ الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ مِنْهُمْ مَغْفِرَةً وَأَجْرًا عَظِيمًا**

-This particular verse was selected for several reasons, most notably because it contains all the letters of the Arabic alphabet, including the various forms and positions of the hamzah.

-The verse also highlights a number of attributes of the Prophet Muhammad (peace be upon him) and those who were with him, such as: being firm against disbelievers, merciful among themselves, devoted to bowing and prostration, and bearing visible signs on their faces from the effects of prostration, along with the broader meanings conveyed in the remainder of the verse.

-The artwork is executed in a developed Fatimid Kufic script, accompanied by Andalusian Islamic geometric ornamentation.

-The green color symbolizes the dome of the Prophet's Mosque in Madinah.

-The materials used in the artwork include black acrylic paint, green acrylic paint, and gold acrylic paint.

-Three small green circles appear at the center of the artwork, symbolizing the beginning and end of each line to facilitate reading the verse in its correct word order.



**Artist:** Mutiullah Wasifi. India

**Title:** The Divine Light of Hazrat Muhammad (peace be upon him).

**Description of Artwork:**

The artwork is designed in a Shamsa (sunburst) style, which is traditionally used to represent divine light and honor.

The central black circle contains a verse from Surah Al-Ahzab (33:56). This is the main verse that commands believers to send blessings upon the Prophet.

إِنَّ اللَّهَ وَمَلَائِكَتَهُ يُصَلُّونَ عَلَى النَّبِيِّ يَا أَيُّهَا الَّذِينَ آمَنُوا صَلُّوا عَلَيْهِ وَسَلِّمُوا تَسْلِيمًا

"Indeed, Allah and His angels send blessings upon the Prophet. O you who have believed, send blessings upon him and grant him peace."

**Calligraphy Style:** The central script is Thuluth, known for its elegant, interconnected letters and upright structure. The outer white ring features a form of Diwani jali script, often used for supplications (du'a) or praises.

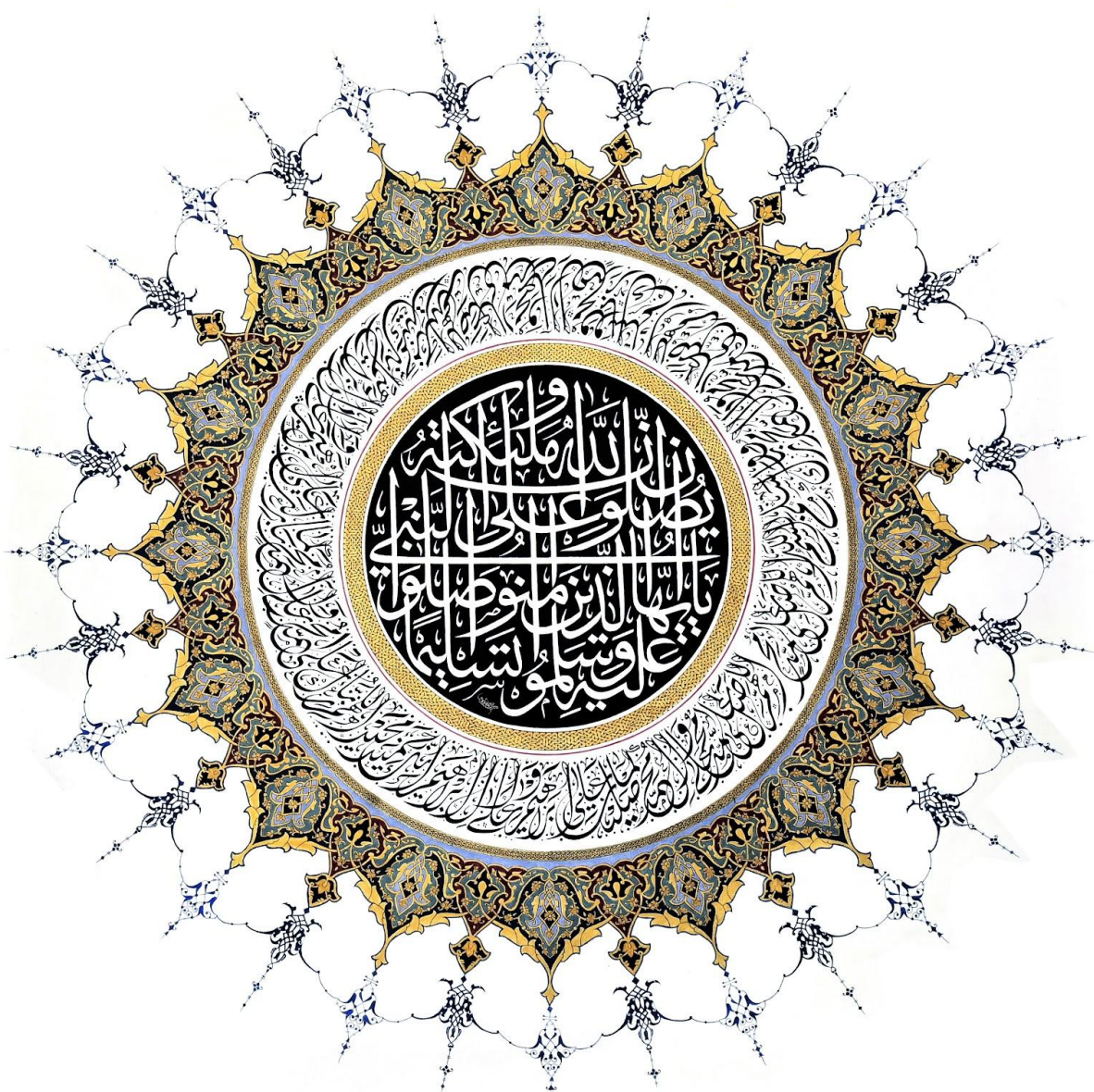
**Shamsa:** This "sunburst" or circular design is called a shamsa. It traditionally symbolizes divine light.

**Illumination (Tezhip):** The intricate gold and blue patterns surrounding the text are characteristic of Ottoman or Persian illumination. The use of lapis lazuli blue and gold leaf (traditionally) signifies the highest level of respect for the subject matter.

**Symmetry:** The radial symmetry represents the idea of the "Prophetic light" radiating outwards to all corners of the world.

**Spiritual Significance:** In Islamic culture, an artwork like this is not just decoration; it serves as a Dhikir (remembrance). When a viewer looks at this piece, they are intended to recite the Salawat ("Allahumma salli 'ala Muhammad"), fulfilling the command written in the center.





**Artist:** Abdul Wahab. Pakistan

**Title:** And He (PBUH) is of the Greatest Character.

**Description of Artwork:**

In Kufic calligraphy, there is a square/rectangular structure. The geometric linear style of Kufic script gives it a strong and dignified appearance. The use of green and golden colors around the center enhances its spiritual and royal impression. Features of Illumination (Tezhib) Around the center, there are Islamic floral decorative motifs (Arabesque / Islimi). Very fine craftsmanship is evident in the combination of green, reddish, and golden colors.

Medium: Leather, gold, and watercolor.





**Artist: Essam Said. Egypt.**

**Title: The Noble Ornament.**

**Description of Artwork:**

At the top of the plaque is written "In the name of God, the Most Gracious, the Most Merciful," and at the bottom, "And We have not sent you except as a mercy to the worlds," and in the middle of the plaque is a description of the noble Prophet. The traditional Hilye as below:

Ali (may God be pleased with him) described the Prophet (peace and blessings be upon him) saying: He was neither excessively tall nor short, but of medium height among people. He was neither curly-haired nor straight-haired, but had wavy hair. He was neither plump nor thin, but had a well-proportioned face, fair-skinned with a reddish tint, with dark eyes and long eyelashes, broad shoulders and back, and a smooth body with a line of hair extending down his chest. He had thick hands and feet, and when he walked, he lifted his feet as if walking downhill. When he turned, he turned his whole body. Between his shoulders was the Seal of Prophethood, the seal of the prophets. He was the most generous of people, the most truthful in speech, the gentlest in temperament, and the noblest in lineage. Whoever saw him unexpectedly was in awe of him, and whoever associated with him came to know him well.



# بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

عن علي بن أبي طالب رضي الله عنه  
كان إذا وصف النبي صلى الله عليه وسلم قال  
لم يكن بالكليل الممخط ولا بالقرصير المتردد  
كان ربعة من القوم ولم يكن بالجمع القحط ولا بالسبط  
كان جدار جلا ولم يكن بالملك لهم ولا بالملك لهم  
الوجه تدوير أبيخ مشرب أحد على العينين الحصب الإشفار الجليل  
المشاش والكتف الجرد ذو مسربة شثن الكفين والقصمين إذا  
مشى يتقلع كما يمشى في كسب وإذا التفت التفت معا بين  
كتفيه علام النبوة وهو علام النبیین الجود الناس كدرا  
واحد قهر لهجة والينهم عريكة وأكرمهم عشيرة  
من راه بديهة لهابه ومن علامه معرفة الحبه  
يقول ناعته لم أر قبله ولا بعده مثله

طبعه في دار عظام عبد الفتاح

# وَمَا رَسَلْنَاكَ إِلَّا رَحْمَةً لِّلْعَالَمِينَ

**Artist: Haris Wasifi. India.**

**Title: A Bright Leader**

**Description of Artwork:**

This magnificent example of Islamic art features a central circular design of Arabic calligraphy written in Thuluth script, containing a specific verse from the Quran.

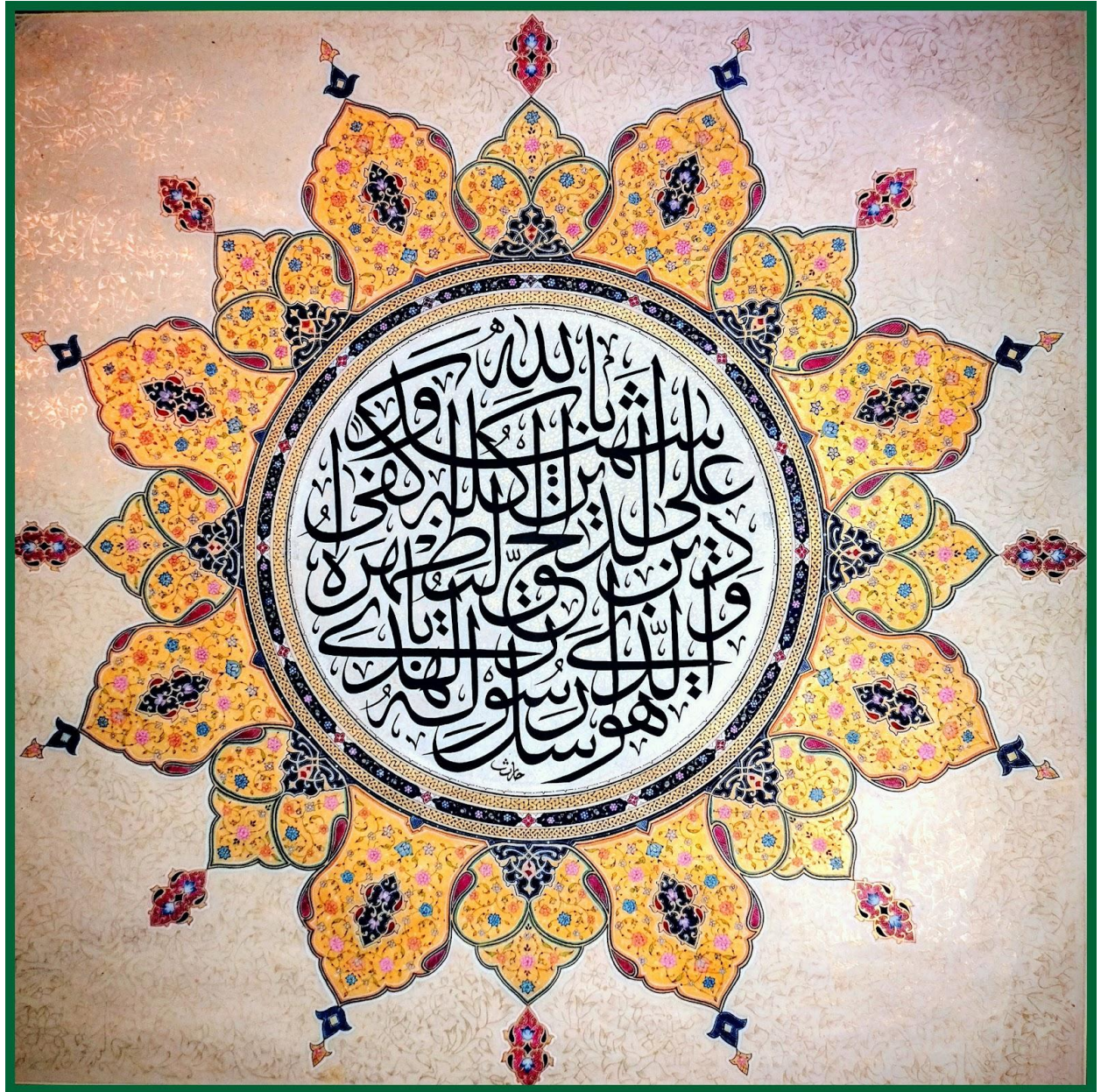
"هُوَ الَّذِي أَرْسَلَ رَسُولَهُ بِالْهُدَىٰ وَدِينِ الْحَقِّ لِيُظَاهِرَهُ عَلَى الدِّينِ كُلِّهِ وَكَفَىٰ بِاللَّهِ شَهِيدًا"

("It is He who sent His Messenger with guidance and the religion of truth, to make it prevail over all other religions. And Allah is sufficient as a witness.")

Surrounding the text is a radiant, sun-like design called a shamsa, beautifully adorned with traditional floral motifs and gilded in gold. The contrast between the deep black ink and the delicate real gold and blue patterns showcases the centuries-old tradition of manuscript illumination, symbolizing the harmony between divine words and celestial beauty. By arranging the sacred verse in a circular form, the artist emphasizes the concept of eternity and the boundless nature of the Creator.

This traditional art work shows that just as the sun illuminates the entire world with its radiance, similarly Allah Almighty has sent (Prophet Muhammad) as A Bright Leader who can illuminate and conquer the entire world with his radiance and his religion.





**Artist:** Aysegul Durmus. Turkey.

**Title:** Hilye-i Serif

**Description of Artwork:**

The Hilye, written by calligrapher Fatma Zehra Ulusoy, was first mounted onto special paper using the murakkaa technique, and then illuminated with 22-carat gold and colored acrylic paint. Classical Ottoman illumination was applied in the work, and halkâr ornamentation was executed along the borders.



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
أَعُوذُ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجِيمِ

عن علي رضي الله عنه  
كان إذا وصفت النبي صلى الله عليه وسلم قال  
لو لي كنز في أطوار لم أعط ولا بالقصير المردود كان ربيعة  
من القوم ولو لي كنز في أبعاد القطيط ولا بالسبط كان  
جعدا رجلا ولم يكن بالمضطرب ولا بالمدككلم وكان في الوجه  
لدوير بغير مشرب أدع العينين أهدأ لا شفاق  
جبل المشاش والسنيد بعود ومسريرة شئت الكهف  
والقمير إذا مشى يفتك كما عشي في صيد  
وإذا الفتفت معك

وَمَا أَرْسَلْنَاكَ إِلَّا رَحْمَةً لِّلْعَالَمِينَ

بَرَكَاتِهِ خَيْرٌ مِنَ الْبَرِّ وَهُوَ خَاتَمُ النَّبِيِّينَ أَجْرُهُ الثَّانِي صَدْرًا  
وَاصْدَ قُودُجَةً وَالْبَهْرُ مَرْيَكَةٌ وَأَكْرَمُهُ عَشْرَةٌ  
مِنْ رَأْيِهِ هَابَةٌ وَمِنْهَا لَطْفٌ مَعْرِفَةُ أَحِبُّهُ يَقُولُ نَاعِدُهُ لَوْ أَرَادَ  
وَلَا بَعْدَهُ مَثَلُهُ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ اللَّهُمَّ صَلِّ وَسَلِّمْ عَلَى نَبِيِّ الرَّحْمَةِ  
وَسَلِّمْ عَلَى الْأَمَةِ مُحَمَّدٍ وَآلِهِ وَصَحْبِهِ أَجْمَعِينَ كَتَبَتْهُ قَبْلَتِي عَفْوَ طَائِفَةٍ

**Artist:** Rania Sultan. Pakistan

**Title:** Kun Fa-Yakun: Circles of Divine Decree

**Description of Artwork:**

This painting is a contemplative visual meditation on Qadr—divine decree—and complete reliance upon Allah, realized on a 3×3 ft canvas through acrylic paints enriched with real gold. At its heart, a textured acrylic pour forms a radiant circular core, carrying in noble Thuluth script the prophetic declaration “Qaddarallahu wa mā shā’a fa’al” (قَدَّرَ اللَّهُ وَمَا شَاءَ فَعَلَ) — “Allah has decreed, and whatever He wills, He does.” The fluidity and depth of the pour echo surrender, acceptance, and release from regret.

Encircling this center, the inner ring bears the Qur’anic proclamation from Surah Ya-Sin (36:82) in dignified Kufic, affirming Allah’s effortless command: “Kun fa-yakun.” The outer circle, written in flowing Thuluth, carries a supplication from Sahih al-Bukhari, declaring that none can grant or withhold anything except Allah. Both rings are illuminated with real gold, symbolizing divine order, permanence, and celestial light.

Anchoring the composition at the base is the sacred name Muhammad PBUH rendered in mirrored calligraphy with gold leaf and a three-dimensional presence, serving as the spiritual foundation of the work. Above this junction rests a delicate Salawat in Diwani, intimate and reverent. The background’s earthy tones, interwoven with subtle Arabic letterforms, ground the composition, uniting humility, devotion, and transcendence.





**Artist:** Franca Afaf Hassan. Switzerland.

**Title:** "In the footsteps of the Beloved ﷺ"

**Description of Artwork:**

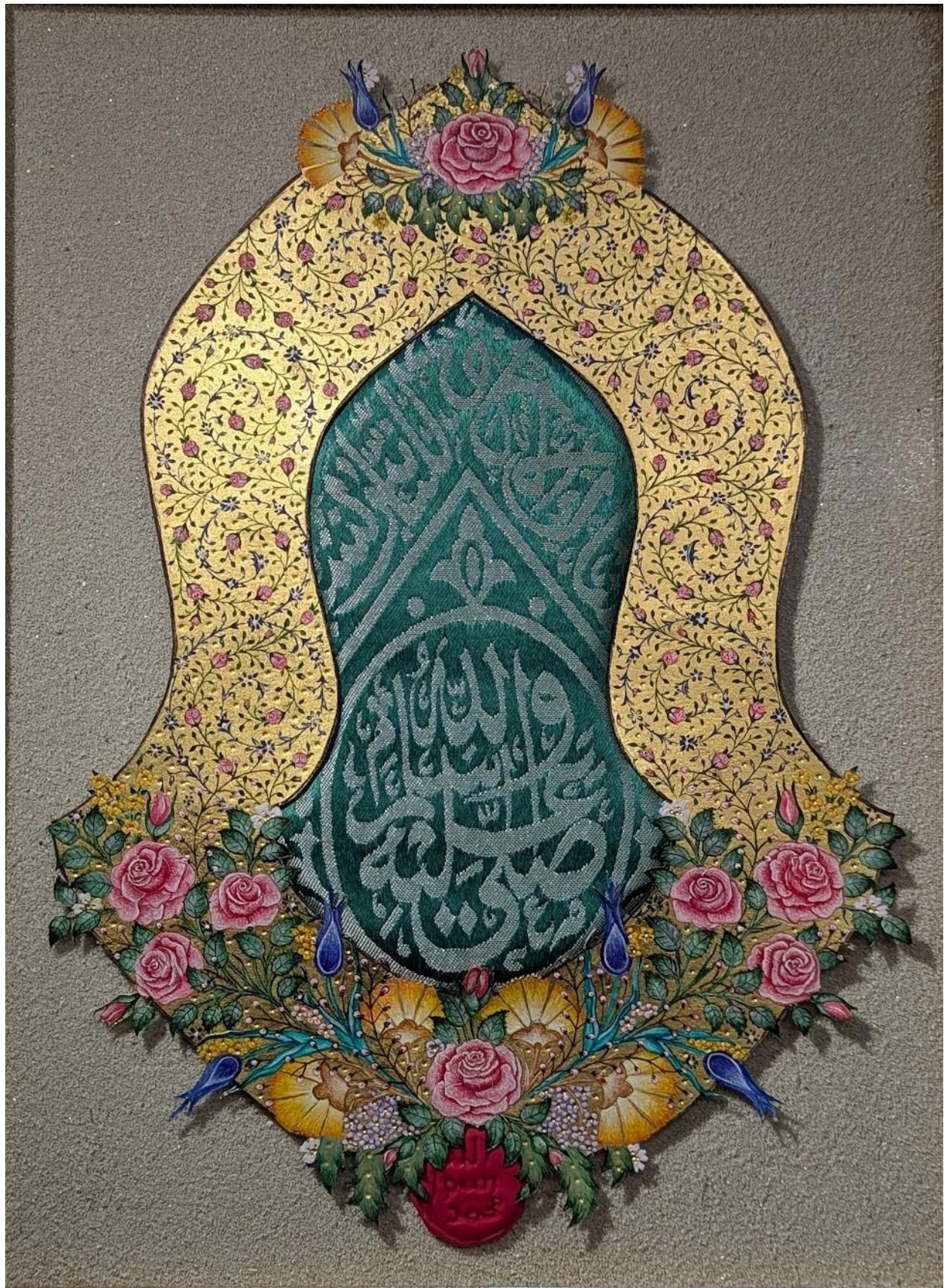
This painting is created on 22-karat gold using watercolors.

Within the Na' layn of the Prophet ﷺ, a piece of the Kiswa from the Prophet's grave is delicately embedded, imbuing the work with profound spiritual significance.

The composition rests upon a sand-textured background, symbolizing the footsteps of our beloved Prophet ﷺ and evoking both his earthly journey and enduring spiritual legacy.

Dimensions: 30 × 40 cm







**Artist:** Muhammad Hanzalah. Pakistan

**Title:** Hilya Sharif — The Lunar Circle of Divine Beauty

**Description of Artwork:**

This artwork is a traditional Hilya Sharif, a revered form of Islamic calligraphy that beautifully describes the physical and moral qualities of Prophet Muhammad ﷺ through sacred text rather than imagery. The composition is arranged in a harmonious moon-shaped circular form, symbolizing divine light, spiritual perfection, and the prophetic radiance (Noor-e-Muhammadi ﷺ). The central text contains the authentic narration of Hazrat Ali (RA), detailing the blessed attributes of the Prophet ﷺ, surrounded by an illuminated ornamental border inspired by classical Ottoman manuscripts. Real gold has been meticulously applied in the decorative elements and floral motifs, enhancing the sacred dignity, luminosity, and timeless value of the piece. The intricate illumination reflects devotion, patience, and mastery, elevating the artwork beyond aesthetics into a spiritual experience. The composition concludes with the traditional prayer:

”اللَّهُمَّ صَلِّ وَسَلِّمْ عَلَى سَيِّدِنَا مُحَمَّدٍ وَعَلَى آلِهِ وَصَحْبِهِ أَجْمَعِينَ“

seeking blessings upon the Prophet ﷺ, his family, and companions, thus completing the Hilya as a symbol of love, reverence, and spiritual protection for the space in which it is displayed.



عن علي بن ابي طالب عليه السلام قال قال الله تعالى ونحنه ورضي

الله عنه كانا يا وصفا النبي صلى الله عليه وسلم قال لم يكن سبطا

المشطر ولا الفصير المزدور كان زينة من القوم ولم يكن بالحقد العليل ولا بالنسب

كان جدنا رجلا ولم يكن بالظالم ولا بالملكوت وكان في الوجوه نور انير

شرب اذبح الفتيان اهدى الاسفار جيل الى جيل والى كيد اخرة ذو مشربة

شمل الكفن والفتن افاضت على امانى في صلب واذا الفتى الفت مع

يتركه خاتم النبوة وهو خاتم النبيين انوار الناس صدارا واهل فقه طه

والنعم عركه واكثر منهم عشرين من رايه يهتف قائل ومن خالطه تعرفه

احبه يقول يا محمد لا تفتنه ولا تفتنه ثم صلى الله عليه واله وسلم

اللهم صل وسلم على نبي الرحمة وشفييع الامم محمد وآله وصحبه الطاهرين

اجمعين وعلى جميع الامة المؤمنين والمؤمنين

**Artist:** Muhammad Ali Arif. Pakistan

**Title:** Ism-e-Muhammad ﷺ

**Description of Artwork:**

This artwork includes calligraphy of the blessed name of the Holy Prophet Muhammad (Peace Be Upon Him and His Household) in traditional Thuluth script. The background features a blend of intricate Turkish floral illumination in gold and a silver Rumi chain.





**Artist:** Hafiz Abbas Wasifi. India.

**Title:** The Beloved is Irreplaceable

**Description of Artwork:**

“Just as there is no substitute for Allah, there is no substitute for Muhammad. If there is one, it is Muhammad himself.”

The text speaks to the concept of uniqueness. Just as art uses a single, continuous line to create intricate patterns, the Prophet (peace be upon him) is presented as a unique essence. Finding a “substitute” for him means finding him again – a beautiful paradox that highlights his unique role as the seal of the prophets and a mercy to the world.

This is a beautiful example of Islamic calligraphy, particularly in the Kufic script style. It is highly stylized and geometric, a characteristic of architectural and decorative Islamic art.

The painting depicts the Shahada (the declaration of Islamic faith) as its central focus, honoring both Allah and Prophet Muhammad (peace be upon him).

The center horizontal stripe, in green and red, contains the following text:

لَا إِلَهَ إِلَّا اللَّهُ مُحَمَّدٌ رَسُولُ اللَّهِ

Translation: "There is no god but Allah, [and] Muhammad is the Prophet of Allah."

**Artistic Features**

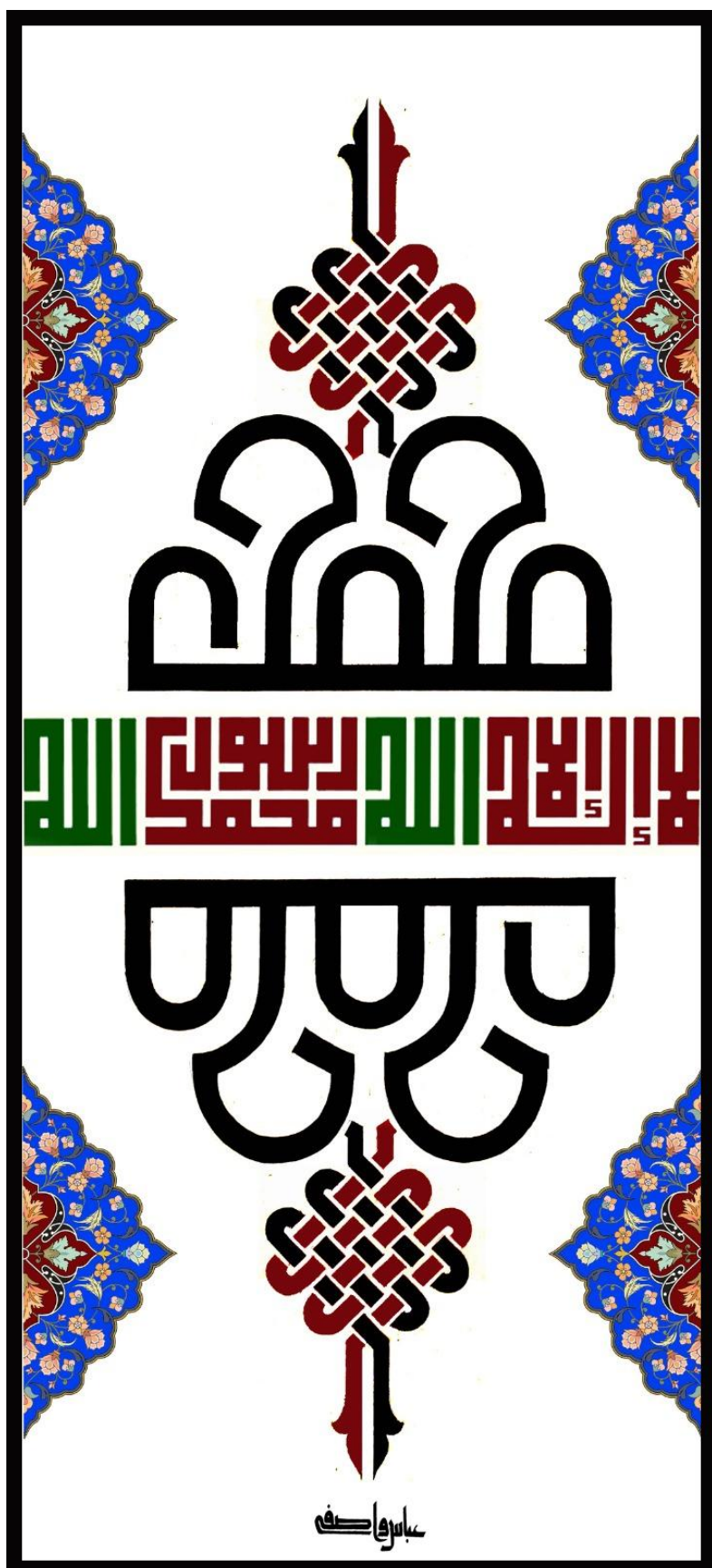
**Square Kufic Style:** The script is written in a block-like, architectural manner. This style was historically used for tile work in mosques because its right angles fit perfectly into the masonry.

**Symmetry and Reflection:** The black shapes above and below the center text are mirror images of each other. These are often stylized, abstract versions of the words "Allah" or "Muhammad," repeated and intertwined to form a visual "knot" or garden-like pattern.

**Infinite Knots:** Above and below, you see the "infinite knot" motif in red and black. In Islamic art, this symbolizes the infinite nature of God and the interconnectedness of faith.

**Arabesque Border:** The corners feature traditional tezhip (light) patterns, using a classic palette of gold, lapis lazuli blue, and brick red, along with floral motifs.

**Symbolism:** The use of green for some of the text is significant, as it is traditionally associated with heaven and the Prophet Muhammad (SAW). The vertical orientation of this artwork suggests a "spiritual ladder" that leads the viewer's gaze upward toward divine power.



**Artist:** Muhammad Aslam. Pakistan

**Title:** Name of MUHAMMAD (PBUH)

**Description of Artwork:**

Wood carving calligraphy artwork featuring name of Muhammad (PBUH) , and Surah Ahzaab's ayat number 4 that describes finality of PROPHET (PBUH).



بسم الله حقن الرحيم

اللهم صل على محمد  
وعلى آل محمد  
كما صليت على ابراهيم  
وعلى آل ابراهيم  
انك كريم مجيد  
اللهم بارك على محمد  
وعلى آل محمد  
كما باركت على ابراهيم  
وعلى آل ابراهيم  
انك جود مجيد

عليه السلام





**Artist:** Muhammad Akhtar Tahseen. Pakistan

**Title:** Calligraphy on Leather.

**Description of Artwork:**

Calligraphy on Goat Leather

Executed in classical Islamic scripts: Khat-e-Kufi Maghrabi, Khat-e-Kufi Qarvani, Khat-e-Kufi Mushafi, Khat-e-Diwani, Khat-e-Thuluth, and Tughra style.

Qur'anic Verse:

﴿وَمَا أَرْسَلْنَاكَ إِلَّا رَحْمَةً لِّلْعَالَمِينَ﴾

“And We have not sent you, [O Muhammad], except as a mercy to the worlds.”

(Surah Al-Anbiya, 21:107)





**Artist:** Shazia Khalid. Pakistan

**Title:** Climax of the Surah Ad Duha's consolation

**Description of Artwork:**

A direct divine reassurance ending Prophet Muhammad's (PBUH) period of distress, affirming he was not forsaken by Allah (SWT) and the reward will be so immense that he will have no unfulfilled desire or regret.





**Artist:** Syaiful Amin. Indonesia.

**Title:** Prophet Muhammad is Guide for All

**Description of Artwork:**

I made an Arabic calligraphy art from Surah Ali Imran Verse 31 :

قُلْ إِنْ كُنْتُمْ تُحِبُّونَ اللَّهَ فَاتَّبِعُونِي يُحْبِبْكُمُ اللَّهُ وَيَغْفِرْ لَكُمْ ذُنُوبَكُمْ

Say, [O Muhammad], "If you should love Allāh, then follow me, [so] Allāh will love you and forgive your sins. And Allāh is Forgiving and Merciful."

Explanation:

I created this art from a composition of verses from the Quran that form a jug with script in the style of tsuluts. The inside of the jug is inscribed with Surah Ali Imran, verse 31.

قُلْ إِنْ كُنْتُمْ تُحِبُّونَ اللَّهَ فَاتَّبِعُونِي يُحْبِبْكُمُ اللَّهُ

Say, [O Muhammad], "If you should love Allāh, then follow me, [so] Allāh will love you ."

The arrangement of the verses is wrapped with the writing of the name Prophet Muhammad PBUH in gold ink.

Beside it is the continuation of the verse written in Diwani Jaly script in the form of “water droplets”:

وَيَغْفِرْ لَكُمْ ذُنُوبَكُمْ "...and Allāh is Forgiving and Merciful."

In the form of “water droplets”, it represents the result of following the guidance of the Prophet Muhammad PBUH. We will feel the freshness of the forgiveness of sins from Allah.



**Artist:** Fatima Raza. Pakistan

**Title:** Ism-Muhammad. Durood e Ibrahimi

**Description of Artwork:**

This artwork is a traditional Islamic calligraphic composition that blends Arabic calligraphy, illumination (tazhib), and geometric–floral ornamentation.

Description:

The central focus is Arabic calligraphy written in a bold, classical style, likely inspired by Thuluth or Diwani script. The calligraphy appears devotional, invoking divine names or praise.

On the left, a parchment-like gold panel contains vertically arranged Arabic text, resembling an ancient manuscript page. The textured gold background evokes age, reverence, and sacredness.

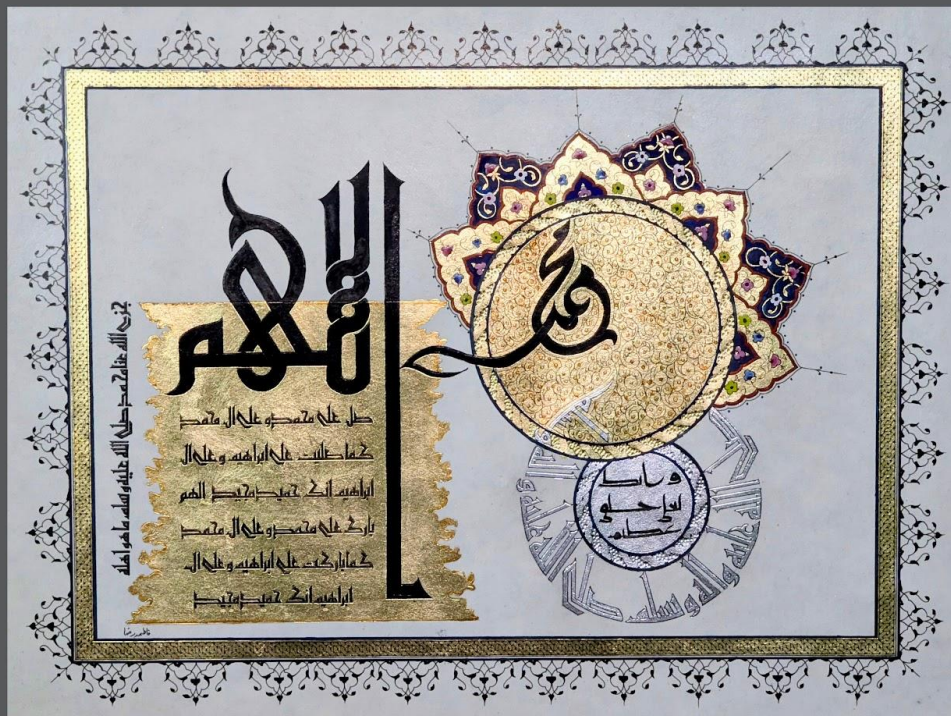
The right side features a large circular medallion, richly filled with intricate gold patterns. Inside it is a prominent calligraphic form, possibly a sacred name, drawn with fluid elegance.

Surrounding the medallion is a radiating floral and geometric motif, reminiscent of mosque domes or Qur’anic illumination, using deep blues, golds, and subtle reds.

Below the medallion is a smaller circular seal-like element containing additional Arabic text, reinforcing the piece's spiritual and symbolic balance.

The entire composition is framed by a decorative border with repeating black floral motifs, giving the artwork a manuscript or miniature-painting aesthetic.





**Artist:** Dr Hafsa Kausar. Pakistan

**Title:** The Love for Durood

**Description of Artwork:**

Allah expresses His love for the Prophet Muhammad (صلى الله عليه وسلم) in Quran:-

القرآن - سورة نمبر 33 الأحزاب آیت 56

أَعُوذُ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجِيمِ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

﴿إِنَّ اللَّهَ وَمَلَائِكَتَهُ يُصَلُّونَ عَلَى النَّبِيِّ ۚ يَا أَيُّهَا الَّذِينَ آمَنُوا صَلُّوا عَلَيْهِ وَسَلِّمُوا تَسْلِيمًا﴾

"Allah and His angels send blessings on the Prophet; O you who believe, send your blessings on him and salute him with a worthy salutation." (Al-Ahzab : 56)

Allah calls our Prophet (صلى الله عليه وسلم) with the names of love, together called as Asma- ul- Nabwi. It is a fact that the Loved ones have multiple names. The 99 names of Prophet Muhammad (صلى الله عليه وسلم) reflect his noble qualities, characteristics, and roles.

The theme of this Calligraphy revolves around enhancing the Love for Durood. When one reflects the love expression of Allah in the Aayat & in the 99 Names, one finds enhancement of love & significance of Durood on prophet Muhammad (صلى الله عليه وسلم)





**Artist:** Sonali Narang. India.

**Title:** And He (PBUH) is of the Greatest Character.

**Description of Artwork:**

This artwork is a reverential expression of devotion through Arabic calligraphy, honoring the name of the Prophet Muhammad. Rooted in Islamic artistic tradition, the work avoids figurative representation and instead conveys spirituality through flowing script, light, and symbolic elements. The calligraphy serves as the heart of the composition, representing divine guidance, compassion, and the timeless message of peace brought by the Prophet.

Soft illumination, harmonious patterns, and balanced forms surround the calligraphic text, creating a sense of serenity and sacred presence. The use of light symbolizes spiritual enlightenment, while decorative motifs reflect the richness of Islamic art and cultural heritage.

This artwork invites viewers to pause, reflect, and feel a sense of peace and respect. By focusing on the written word, it honors tradition while offering a simple, modern visual expression of faith, humility, and devotion.

