Modern Arabic Calligraphic-Based Logos: The Influence of Traditional Arabic Calligraphy on Modern Arabic Calligraphic-based Logo Designs

Amer Alkharoubi

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MODERN ARABIC CALLIGRAPHIC–BASED LOGOS

The Influence of Traditional Arabic Calligraphy on Modern Arabic Calligraphic-based Logo Designs

Amer Alkharoubi
Aug 1, 2013

Thesis submitted to the faculty of the College of Imaging Arts and Sciences in candidacy for the degree of Master of Fine Arts in Graphic Design, School of Design
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<td>Chief Advisor</td>
<td>Nancy A. Ciolek</td>
<td>Associate Professor, Graphic Design</td>
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<tr>
<td>Associate Advisor</td>
<td>Bruce Ian Meader</td>
<td>Associate Professor, Graphic Design</td>
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# Table of Contents

## Abstract

6

## Thesis Definition

8

## Review of Literature

11

## Research

1.1 A Brief History of the Arabic Language and Script 15
1.2 The Development of Traditional Arabic Calligraphic Styles 16
1.3 The Kufi Style 21
1.4 The Thuluth Style 25
1.5 The Naskh Style 27
1.6 The Dewani Style 30
1.7 The Ruqaa Style 33

References 36

## Process

2.0 The Study 37
2.1 Aljazeera TV Logo 38
2.2 Kalakeesh Logo 40
2.3 Emirates Logo 43
2.4 Madenat Alfrosiya Logo 47
2.5 Fowzia Logo 51
2.6 Bahrain TV Logo 56

## Conclusion

69

## Appendices

A Glossary of Terms 70
B Thesis Proposal 71
C Thesis Development Presentations 73
D Research and Process Development 86
E Application 109

## Bibliography

143
ABSTRACT
Calligraphy in the Arabic language is an ancient form of communication and a method of documenting history. The Arabic script started in a very simple form with characters similar to each other. However, through the years, many developments have occurred within this form of communication. These developments were created by several artists and calligraphers, which resulted in generating a variety of styles of scripts with unique treatments.

Since the twentieth century, these traditional calligraphic styles have started to lose their importance, and the use of modern Arabic calligraphy is becoming more dominant, especially in the fields of modern design such as graphic design. However, traditional Arabic calligraphy still has a noticeable impact on modern Arabic designs.

This thesis introduces a new way of understanding the influence of traditional Arabic calligraphy on modern Arabic calligraphic-based logo designs. The process is accomplished by explaining and substantiating these influences in a step-by-step study applied on six selected Arabic calligraphic-based logos. As a conclusion, the study confirms a strong influence of traditional Arabic calligraphy on modern Arabic calligraphic-based logo designs.
THESIS DEFINITION
Thesis Definition

Situation Analysis

Calligraphy in the Arabic language is an ancient form of communication and documenting history. The Arabic script started in a very simple form with similar characters that had no signs to separate them from each other or elements to control speech. However, along the years, some additions and improvements were done to the characters to make them more independent, and dots and accent marks were included as a part of the script to differentiate the similar characters. These changes created a homogeneous relationship between the written language and the spoken language. As a result of this evolution, calligraphy was more than just a tool for writing, as it became integrated into various forms of visual arts.

Traditional Arabic calligraphic styles started with many strict rules. However, the influence of other cultures on the Arabic language affected these styles to evolve and branch into many subdivided styles that broke many of these rules. This created interrelationships between cultures, which impacted the art of calligraphy and resulted in introducing a variety of styles. This development of calligraphy inspired designers and artists to expand their use of this form of art into design solutions. Arabic calligraphy became a part of graphic design, architecture, textile design, fashion design, graffiti and furniture design.

Problem Statement

This thesis introduces a new way of understanding the influence of traditional Arabic calligraphy on modern Arabic calligraphic-based logo designs. This thesis answers the question, How did traditional Arabic Calligraphy influence modern Arabic calligraphic-based logo designs? The answer is achieved by a step-by-step study that concludes that traditional Arabic calligraphy has a significant influence on modern Arabic calligraphic-based logos.
Thesis Study and Process

The study is based on the author’s own judgment and understanding of the influence of traditional Arabic calligraphy on modern Arabic calligraphic-based logo designs. The process of the study is done by choosing six selected Arabic logos, de-constructing and examining their different parts, comparing each logo to five traditional styles and extracting the similar parts among them, and then manipulating the extracted characters in order to achieve a similar design to the original logo.

Thesis Goal and Methodology

The goal is to explain and substantiate the influences of traditional Arabic calligraphy on modern Arabic calligraphic-based logo designs by:

- Evaluating and studying the history of Arabic calligraphy
- Presenting the traditional Arabic calligraphic styles and their characteristics
- Comparing modern Arabic calligraphy with traditional styles and studying the similarities between them

Thesis Application

The application of this thesis is a set of informational pieces that will introduce an overview of the Arabic language and Arabic calligraphy, the traditional Arabic calligraphic styles, and the influence of the traditional Arabic calligraphic styles on modern Arabic calligraphic-based logo designs. These informational pieces are presented as a set of four printed posters and two animated clips.
<table>
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<tbody>
<tr>
<td>Arabic Calligraphy History and Etiquette</td>
<td>Muhammad Taher Alkurdi</td>
<td>Egypt, Alhilal</td>
<td>1939</td>
<td>This book is a great reference for ancient and traditional Arabic script. It includes information about the development of the Arabic language, the development of script and calligraphy. This book will help in understanding and researching the history of traditional Arabic calligraphic styles, their characteristics and their rules.</td>
</tr>
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<td>Learn Arabic Calligraphy: Naskh, Ruqaa, Farsi, Thuluth, and Dewani</td>
<td>Tarek Mahfouz</td>
<td>Egypt, Ibn Sena</td>
<td>2011</td>
<td>This book is a traditional Arabic calligraphy handbook. It includes information about five traditional styles, calligraphy pens for each style, how to use the pens properly, the different characteristics of each style and what makes each style unique from other styles. This book will help in understanding how the styles were constructed and what makes them different or similar to each other.</td>
</tr>
<tr>
<td>The Rules of Arabic Calligraphy</td>
<td>Hashem Muhammad Alkhattat</td>
<td>Baghdad, Book World</td>
<td>1986</td>
<td>This book is a traditional Arabic calligraphy handbook. It includes information about calligraphy pens and how to use them properly, the different characteristics of each style and the point system of traditional Arabic calligraphic styles. This book will help in understanding how the traditional styles were constructed, what make them different or similar to each other and the different point systems that each style uses.</td>
</tr>
</tbody>
</table>
### Arabesque(1&2):
**Graphic Design from the Arab World and Persia**

*by Ben Wittner*

*Gestalten Verlag 2009*

These two books explore the Arabian graphic design world and the different areas of influence and design. They contain many examples of Arabic graphic design pieces that include calligraphy, typography, information design, logo designs and independent projects. These books will help in researching a variety of calligraphic-based logo designs and styles.

### Islamic Design:
**A Genius for Geometry**

*by Daud Sutton*

*Walker & Company 2007*

This book focuses on Islamic geometric patterns, simple and complex, man-made and in nature and offers unique insight into Islamic culture. In addition, it explores the world of geometrical calligraphy in Islamic art. This book will help in studying the aspect of geometrical calligraphy and its characteristics.

### Cultural Connectives

*by Rana Abou Rjeily*

*Mark Batty Publisher 2011*

This book introduces a new typeface that is designed to make learning the Arabic alphabet easier for non-Arabic speakers. It explains the Arabic language for non-Arabic speakers in a very simple way. This book will help in inspiring and finding new ways to illustrate and explain the history of the Arabic language for non-Arabic speakers.
Learn the Kufi Style
by Abdullah Fatteeni
%28accessed%20February%2026,%202013%29

A forum based workshop on how to write the calligraphic Kufi style using a grid system. This web page will help in understanding the different treatments and characters that can be created and are based on a grid system in the Kufi style.

Arabic Letters
2011
http://arabicletters.info

A website that has a group of calligraphers that discuss Arabic and calligraphy. It has a great amount of information about the Arabic language, the Arabic characters and letters and information about the different calligraphic styles in Arabic. In addition, this website is a great resource for images, illustrations and calligraphy work. This website will help in gathering information about calligraphy and the Arabic language and characters.

The History of Arabic Calligraphy
2008

A website that explores the history of Arabic calligraphy and the development of the traditional Arabic calligraphic styles. This web page has a great amount of information and images that will help in conducting the research about the thesis topic.
RESEARCH
The Arabic language is one of the main languages spoken in the world. Historians believe that it has existed since the Sixth century and it was mainly spoken by people in the Arabian Peninsula. However, after the advent of Islam in the Seventh century, Arabic was adopted as the main language of the religion.¹

As Islam spread outside the Arabian Peninsula, non-Arabic Muslims had to learn how to speak the language in order to practice the religion and read the Quran. However, in addition to the religious practices, the language became the main language in people’s everyday transactions.²

However, the written Arabic language did not spread as fast as the spoken language. The reason behind this was because most of the religious practices and Quran verses were memorized and inherited from people who practiced and memorized them before. There were some written verses of the Quran kept in possession of a few people who knew how to write the Arabic script.

In the era of Caliph Abu Bakr, the year 632 AD, and after many wars, many Muslims who memorized the Quran or kept the written verses were killed, and people were afraid that they would lose the Quran. As a solution, Caliph Omar Ibn Alkhattab suggested that they gather the scattered written verses of the Quran into one book, copy, publish and distribute it to the people. In 644 AD, the Quran was refined in the era of Caliph Othman Ibn Afan.³
1.2 The Development of Traditional Arabic Calligraphic Styles

Many historians mention that the Quran was written using the Kufi style, which is the oldest Arabic style that had the same characters and rules of the Arabic script that is used in present days. The Kufi style was a descendant of the Anbari style, which was an Arabic style known in Yemen. Travelers from Yemen, who were known for mastering the art of calligraphy, traveled through Mecca and Medina to settle in Kufa City in Iraq. Kufa City was built by Caliphat Omar Ibn Alkhattab and became the city of calligraphers, developing many different styles.⁴

The First Form of the Arabic Script

The first Arabic Kufi style, Figure 1.2.1, was a minimal Arabic calligraphic style. The characters did not have any dots and there were no accent marks to define speech. The absence of these two elements, in addition to the similar characters, made learning the language very difficult for people who had recently learned the language. Learning the Quran incorrectly and misspeaking the language was a huge concern.

The First Development

After the interrelationship between Arabic and non-Arabic cultures, the Arabic script started to develop in order to make the language easier for people to understand. The first development was done by Abu Alaswad Aldowali, who lived from 603–688 AD. Abu Alaswad Aldowali added small dots above and under the letters and set the rules to control speech. These dots were known as accents and were colored in red in order to differentiate them from the main characters. However, this method did not resolve the problem of similar characters.⁵
In the era of the Caliph Abdulmalik Ibn Marwan in the Umayyad Caliphate, the second development to the Kufi style was done by adding the dots to the similar characters. This addition was developed by Nasr Ibn Asem and Yahya Ibn Yamur, who were students of Abu Alaswad Aldowali.6

The addition of the dots was done to the characters similar to each other that might confuse people while using the language. The dots are considered a part of the character. These dots were added using the same color of the characters in order to differentiate them from the red accent dots. In the Arabic language, fifteen characters have dots. Ten characters have one dot each, three characters have two dots each, and two characters have three dots each.

The final stage of the development was the addition of the accent marks. This was suggested by Alhajaj Ibn Yousef Althagafi to the Caliph Abdulmalik Ibn Marwan in order to eliminate any confusion between the red speech accents and the characters’ dots.7
Arabic characters, words and sentences are all written and read from right to left. There are twenty-eight primary characters and five secondary characters in the Arabic language. Arabic is a cursive language, and there are very few words that are non-cursive. Each character has at least two different treatments which depends on its placement in a word and whether the character is connected from the right, the left, not connected or connected from both sides. Most of the characters can be connected from both sides. However, there are some characters that can only be connected from the right side. All Arabic styles and typefaces have the same number of characters. The difference between these styles depends on many factors like the pen and the angle of writing. In the figure below, the Arabic alphabet is represented using a typeface based on the Naskh style, which is one of the most common styles of writing in Arabic.

![The primary and secondary characters of the Arabic alphabet introduced using the Naskh calligraphic style](image)

The Development of Traditional Arabic Calligraphy Styles

Figure 1.2.5
The primary and secondary characters of the Arabic alphabet introduced using the Naskh calligraphic style
The system of accent marks was based on using small slabs and small characters above and under the main characters to control the speech. In Arabic, accent marks are called *Tashkeel*. This system of accent marks was developed by Alkhaleel Ibn Ahmad Alfarahedi.

In calligraphy, accent marks are used in two traditional styles, Thuluth and Naskh. However, in typography or hand-writing, it is common to use accent marks with any style.

The Thuluth Style Accent Marks

The Naskh Style Accent Marks

The rules and shapes of the accent marks are the same. However, the strokes and weights are determined by the pen angle and the cut of the pen of the style.

Accent marks are used to inform the reader of the right pronunciation of the word. Accent marks can change the meaning of a word completely and they are essential in understanding the language. In the English language, vowels are most closely related to accent marks in Arabic. The difference between them is that vowels are actual letters that are written in a word, however, accent marks are not.

Figure 1.2.6

Figure 1.2.7
The use of accent marks using the Thuluth style (left) and the Naskh style (right)
The Development of Traditional Arabic Calligraphy Styles

Calligraphy Pens

The calligraphy pen is the most important element in creating a calligraphy style. Calligraphers might use the same pen for different styles. However, the shape and cut of the head of the pen, the amount of pressure applied on the pen and the angle of holding the pen while writing, are specific aspects that will determine each style. The calligraphy pen for the style is usually cut and created by the person who developed the style itself.

In Figure 1.2.8 are three different angles and cuts that are used with the most common Arabic styles. These specifications are used by calligraphers who are specialized in Arabic calligraphy. However, any chiseled pen with a right-angled cut can be used to produce beautiful calligraphy work. Left-angled cut pens that are used for Latin calligraphy are difficult to manipulate to use for Arabic calligraphy because of the different angle.

The Point System

The point system was developed by Ibn Muqla, a prince from the Abbasid Empire. The point system is a measuring system that uses dots, which are similar to the characters dots, executed by the calligraphy pen for each style to govern the dimensions of each character. These points are executed in a different color to eliminate any confusion. This system is complicated, and it is the first element that a calligrapher has to master. Calligraphers spend weeks and months perfecting this technique, which will result in creating a uniform style that has perfect constancy and flow.

The point system is specific for calligraphy and it is not applicable for the regular handwritten language. Figure 1.2.9 shows three different point systems for the same character in three different traditional Arabic calligraphic styles.

Figure 1.2.8
Figure 1.2.9
The point system for the character Aayn in the Thuluth style (left), the Naskh style (middle) and the Ruqaa style (right)
The Kufi style has more than 30 sub-styles and it is considered to be one of the most versatile styles in Arabic calligraphy. The style is very geometrical and decorative. However, it started as a freehand style.

The Kufi style is one of the oldest Arabic calligraphy styles. The Kufi style was descended from the Anbari style, which was an Arabic style known in Yemen. Then the Anbari calligraphers traveled to Kufa in Iraq and settled there and developed the Kufi style. Kufi means the thing from Kufa. The Kufi style is the first style that Muslims used to write the Holy Quran. However, since the twentieth century it is as mostly been used for display and decorations.
The Kufi Calligraphy Pen

Many kinds of writing tools can be used with the Kufi style such as brushes or bamboo pens. The angle of the writing tool is straight and the tip of the pen is very wide. These specifications will result in making the style to be very geometrical, which lead many Kufi calligraphers to use a grid system instead of the pen in order to achieve perfect geometrical treatments.\(^{10}\)

Figure 1.3.4 shows three different characters, Lam-alif, Dal and Dhaa, from the Arabic alphabet written using the grid system of the Kufi style. The Lam-alif is fourteen squares high, and the Dhaa is eleven squares wide. The curves in the Dal are based on two perfect circles. Each dot is usually a perfect circle that has the proportion of one square depending on the grid system. The Kufi style is one of the unique styles that use perfect rounded dots and curves.\(^{11}\)
The Kufi style is one of the most versatile styles in Arabic calligraphy. It has many different sub-styles most of them were developed to serve as a decorative solution based on manipulating the words and the characters, which makes the calligraphy very hard to read in most cases. The characters in the figure above are written using a common style of Kufi called “Kufi Muthafar” which is translated into a typeface to make it more unified and easy to use.

Examples of the Kufi Sub-styles

The next few figures demonstrate different sub-styles of Kufi. The first example shows the same sentence written with three different treatments using the same sub-style, the Kufi Muthafar. The other three examples are created using the sub-style Kufi Muraba or the squared Kufi.
Figure 1.3.7
Two art pieces created using Kufi sub-style, the Kufi Muraba or the squared Kufi
The Thuluth Style

1.4 The Thuluth Style

Figure 1.4.1
The name of the Thuluth style in Arabic

The Thuluth style is used mostly as a display style, and it is more complex and stylized than other styles. It is used for book titles, art pieces, decorations, people’s names and store signs. The Thuluth style is considered to be one of the most difficult styles for a calligrapher to master because of its unique balance and elaborated details.

The Thuluth Style Origin

The Thuluth style was developed by Ibn Muqla, a prince from the Abbasid Empire. Thuluth in Arabic means one-third. The style is named after the size of the pen that was used to develop this style, which was one-third of the size of the regular writing pen at that period of time.\textsuperscript{12}
The calligraphy pen that is used for the Thuluth style is cut at a 30 degree angle and has to be held at a 70 degree angle. In Thuluth, the point system uses wider dots than other styles. In addition, the pen pressure is lighter. These two important characteristics will effect the look and the dimensions of the characters in the style.\(^\text{13}\)

The Thuluth Calligraphy Pen

![Figure 1.4.3](image)

The Thuluth Characters

In the figure above, the characters are written using a Thuluth typeface that is based on a Thuluth calligraphic style in order to show a unified and easy set to follow. In calligraphy, each one of these characters has multiple forms of execution depending on many factors.

The Primary Characters

The Secondary Characters

Examples of the Thuluth Style

Figure 1.4.5 demonstrates different treatments executed on two different characters, Raa and Meem, from a traditional Thuluth calligraphic style according to their placement in a word.
1.5 The Naskh Style

The Thuluth and Naskh styles are very similar. The difference between them is that the Naskh style is simpler and easier to read. The Naskh style is one of the most recognizable traditional styles in Arabic calligraphy. It is mostly used to write books and publications, which makes it very recognizable.

The Naskh style was developed by Ibn Muqla, the same person who developed the Thuluth style. It was developed as a simple version from the Thuluth style. The Naskh and Thuluth styles have many similar characteristics, and they are categorized as the most important styles that a calligrapher has to know.

Before the style was named Naskh, Ibn Muqla called it Albadiya, which means the wonderful. After that, the name Naskh was given to this style because it was used primarily for copying books and writing literature. The word Naskh, means copy. The style was also used to write certificates and ejazat, which is a type of certificate that is earned by mastering an art through another master or mentor. Ejazat is given to people who mastered calligraphy or memorized the Holy Quran.⑭
The Naskh Calligraphy Pen

Figure 1.5.3

The calligraphy pen that is used for the Naskh style is the same as the Thuluth style. The pen is cut at a 30 degree angle and has to be held at a 70 degree angle. However, in Naskh, the point system uses square dots. In addition, the amount of pressure applied on the pen is stronger than the amount used in the Thuluth style. These two important differences will affect the look and the dimensions of the characters in the Naskh style.¹⁵

The Naskh Characters

Figure 1.5.4

In the figure above, the characters are written using a Naskh typeface based on a Naskh calligraphic style in order to show a unified easy set to follow. However, each one of these characters has multiple forms of execution depending on many factors.
Figure 1.5.5 demonstrates different treatments executed on two characters, Baa and Laam, from a traditional Naskh calligraphic style according to their placement in a word.
1.6 The Dewani Style

The Dewani style is one of the unique traditional style that is easy to recognize. It is a very light and elegant style and it is considered to be the royal style in Arabic calligraphy. It is a fancy style that was mostly used for royalty transactions, orders and letters.

The Dewani style first appeared in the Ottoman Empire period. The style was developed by Ebraheem Munief, in the area currently known as Turkey. When the Dewani style was developed, only handpicked people were allowed to learn and use the style. Calligraphers who master the Dewani style were considered to be members of the velvet class, who are treated as royalty. However, after Turkey converted their language and started using the Latin alphabet, the Dewani style was adopted by many Egyptian calligraphers who spread the style to other calligraphers and artists.\textsuperscript{16}

The word \textit{Dewani} in Arabic is used to describe a royalty office or bureau. The style was mostly used for special letters sent by the emperor or a high class person. However, after the style spread from Turkey to other places, it has become popular as a display style.
The Dewani Calligraphy Pen

Figure 1.6.3

The calligraphy pen that is used in for the Dewani style is cut at a 15 degree angle and has to be held at an angle between 90 and 100 degrees. This right angle will result in producing sharp pointed endings that are unique characteristics in the Dewani style.\textsuperscript{17}

In the Dewani style, the characters should be written at a slanted angle towards the left-bottom of the writing line. This rule is specific for Dewani and it does not appear in any other style.

The Dewani Characters

Figure 1.6.4

Most of the characters in the Dewani style have curves and share similar elements. Therefore, it is very common for a character to have the same beginning or ending of another character. This characteristic makes the style easier to learn the character forms, but difficult to master writing the technical forms and executing them beautifully.

Another characteristic of the Dewani style is the connected dots. In the Kufi, Thuluth and Naskh styles, the dots have to be separated if the character has more than one dot. However, in the Dewani style, the dots are connected in the characters that have more than one dot. If the character has two dots, the dots will be written as a short slab. If the character has three dots, the dots will be written in a shape of an up-side-down check mark.\textsuperscript{18}
Examples of the Dewani Style

Figure 1.6.5 demonstrates different treatments executed on four characters, Jeem, Haa, Seen and Noon, from a traditional Dewani calligraphic style according to their placement in a word.
The Ruqaa style is one of the easiest styles to learn and read. Many people tend to match their handwriting to fall in between the Ruqaa and the Naskh styles. People usually use this style when they want to write fast or write many words in a small space.

The Ruqaa style was developed by Mumtaz Baik, a consultant for the prince Abdulmajeed Khan, who was the Emperor of the Ottoman Empire at that time. Mumtaz Baik was a famous Dewani calligrapher. He developed the Ruqaa style as a simple version from the Dewani style. The word Ruqaa in Arabic means *the piece of paper or skin.*
The calligraphy pen that is used for the Ruqaa style is cut at a 15 degree angle and has to be held at an angle that is between 50 and 60 degrees. This angle of the pen determines the width and shape of the dots and the characters.

The characters in the Ruqaa style are smaller and bolder than the characters from other styles. Similar to the Dewani style, the Ruqaa style uses connected dots. In addition, in Ruqaa, if the character is the last character in a word, and it has one or more dots, it is common to connect the dot(s) to the end of the character. This treatment made it easier for people to use the style in their handwriting. It is easier to connect the dots to the character or connect them as one line instead of raising the pen from the paper and putting two or three dots next to each other.
Examples of the Ruqaa Style

Figure 1.7.5 demonstrates different treatments executed on two characters, Seen and Ssaad, from a traditional Ruqaa calligraphic style according to their placement in a word.
References


5. Alkurdi, *Arabic Calligraphy History*, 76.


8. Alkurdi, *Arabic Calligraphy History*, 70.


10. http://ar.wikipedia.org/wiki/%D8%AE%D8%B7_%D9%83%D9%88%D9%81%D9%8A (accessed February 26, 2013)


PROCESS
This thesis offers an answer to the question *How did traditional Arabic Calligraphy influence modern Arabic calligraphic-based logo designs?* The process is accomplished by explaining and substantiating the influence in a step-by-step study applied on six selected Arabic calligraphic-based logos.

### Choosing the Six Logos

- Each logo has to be based on an Arabic calligraphic solution. Logos that are based on a typographic solution or hand drawn text were eliminated.
- The logos have to be varied in their designs and calligraphic styles in order to eliminate repetition and expand the study to multiple design styles.
- It is not necessary for the logo or the designer of the logo to be famous or recognizable. This will allow the study to explore and focus on the design of the forms that create the logo.

### The Six Logos

After applying the rules on a group of logos, these six Arabic calligraphic-based logos are chosen:

1. Aljazera TV logo
2. Kalakeesh logo
3. Emirates logo
4. Madenat Alfrosiya logo
5. Fowzia logo
6. Albahrain TV logo.

![Figure 2.0.1](image-url)
<table>
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<th>The Study</th>
<th></th>
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</thead>
<tbody>
<tr>
<td><strong>Legibility Test</strong></td>
<td>A simple legibility test was applied on the logos in order to be certain that these logos are calligraphic-based logos. The test is achieved by imitating the logos using a simple Arabic calligraphy pen.</td>
</tr>
<tr>
<td><strong>De-constructing the Logo</strong></td>
<td>This step is done in order to understand the different characters and treatments in each logo, how the text in the logo is supposed to be read, and how many characters the text in the logo has.</td>
</tr>
<tr>
<td><strong>Examining Similar Parts</strong></td>
<td>Some of the logos in the study have similar repeated parts. Focusing on these parts will help in understanding the logo and how it was designed and constructed.</td>
</tr>
<tr>
<td><strong>Comparing the Logo to Five Traditional Styles</strong></td>
<td>This step is the most important step in the study. The text in the logo is compared to the five most common traditional Arabic calligraphic styles. These five styles are Kufi, Thuluth, Naskh, Dewani and Ruqaa. The comparison is done in order to highlight the similar characters and characteristics between the text in the logo and the five styles.</td>
</tr>
<tr>
<td><strong>Manipulating the Characters</strong></td>
<td>After highlighting the similar characters from the traditional styles, simple manipulations are applied to these characters in order to achieve a similar look to the original logo taking into consideration keeping the manipulations minimal and simple.</td>
</tr>
<tr>
<td><strong>Reconstructing the Final Logo</strong></td>
<td>The final stage is to reconstruct the logo using the manipulated characters. This step will demonstrate that the influence that was visible in the comparison stage is evident.</td>
</tr>
</tbody>
</table>
The first logo in this study is the Aljazera TV logo. This logo is one of the famous examples of using modern Arabic calligraphy in logo designs. The logo is used by the Aljazera Network located in Doha, Qatar.

De-constructing the Logo

The Aljazera TV logo consists of two main parts. The first part is the text and the second part is the decorative elements. The decorative elements in the design are attached to the text to create a unique flow and continuity.

The word in the text is Aljazera, which in Arabic means the island. Aljazera is one word consisting of seven characters:

- The first and second characters are vertical characters
- The other five characters are horizontal characters

- The first, second and sixth characters have no dots
- The third and fourth characters have one dot each
- The fifth and seventh characters have two dots each
Comparing the Logo to Five Traditional Styles

<table>
<thead>
<tr>
<th>Logo</th>
<th>Kufi</th>
<th>Thuluth</th>
<th>Naskh</th>
<th>Dewani</th>
<th>Ruqaa</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aljazera TV Logo</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The Naskh style appears to have a matching look and treatment with the text in the logo. The dots of the last character in the logo and the decorative elements are influenced by the Kufi style. The next figure demonstrates the similarities between the logo and the Naskh style.

Manipulating the Characters

After focusing on the similar parts between the logo and the Naskh characters, the manipulation process is applied as follows:

- Rotate the Naskh characters by -30 degrees
- Re-arrange and scale the characters to match the text in the logo
- Modify the first two characters to match the design of the logo
The final step is to reconstruct the logo using the manipulated characters. The traditional styles, Naskh and Kufi, are used cleverly to result in a modern calligraphic solution. Further design decisions are made in order to achieve a final elegant design.

The goal of this study is to substantiate that traditional Arabic calligraphy has an influence on modern calligraphy.

✔ The Aljazeera TV logo achieved this goal.
2.2 Kalakeesh Logo

The Kalakeesh logo is another example of using modern calligraphy in logo designs. The logo is used by a group of designers who are interested in creating female accessories, jewelry, clothing and fashion in the Middle East.

De-constructing the Logo

The Kalakeesh logo consists of two parts. The first part is the word Kalakeesh, and the second part is a decorative element consisting of a swirl and a small character.

The Arabic word Kalakeesh does not have an exact meaning in the standard Arabic language. The word is an informal word that means a group of things that have the same look or feel.

The word Kalakeesh consists of five characters:
• The first, second and third characters are vertical characters
• The fourth and fifth characters are horizontal characters
• The first three characters do not have any dots
• The fourth character has two dots attached as one line
• The fifth character has three dots attached as one line in the shape of a flipped check mark
• The second character is one of the secondary characters in Arabic
Comparing the Logo to Five Traditional Styles

<table>
<thead>
<tr>
<th>Logo</th>
<th>Kufi</th>
<th>Thuluth</th>
<th>Naskh</th>
<th>Dewani</th>
<th>Ruqaa</th>
</tr>
</thead>
<tbody>
<tr>
<td>🔔_CONNECTION_CODE=8888 &amp; family=ARIAL,serif</td>
<td>🔔_CONNECTION_CODE=8888 &amp; family=ARIAL,serif</td>
<td>🔔_CONNECTION_CODE=8888 &amp; family=ARIAL,serif</td>
<td>🔔_CONNECTION_CODE=8888 &amp; family=ARIAL,serif</td>
<td>🔔_connection_code=8888 &amp; family=ARIAL,serif</td>
<td>🔔_connection_code=8888 &amp; family=ARIAL,serif</td>
</tr>
</tbody>
</table>

Figure 2.2.4

The Kalakeesh logo is inspired by three different styles. The Thuluth, Dewani and Ruqaa styles appear to have similar characters and treatments to the logo. The three styles are mixed together to form a coherent, balanced look. The shape of the second character is inspired by the Dewani style, which is the only style that has this kind of execution. The elongated ends of both the first and the third characters appear in the Thuluth style. The attached dots appear in both the Dewani and Ruqaa styles. The next figure demonstrates the similarities between the logo and the three styles.
After combining the characters from the different styles, the manipulation process is applied on the first, second and fifth characters as follows (see Figure 2.2.6):

- Rotate the top part of the first character and the second character
- Scale and elongate the bottom part of the first character, the second character and the right part of the fifth character

In Figure 2.2.7, the manipulation process is applied on the third and fifth characters as follows:

- Pinch the slab from the fifth character, duplicate the slab and attach it to the third character
- Add a pointed ending to the top of slab that is attached to the third character
The final step is to construct the logo using the manipulated characters from the three styles. In the original logo, the characters and treatments are refined in an elegantly executed solution to achieve a coherent design.

The goal of this study is to substantiate that traditional Arabic calligraphy has an influence on modern calligraphy.

✓ The Kalakeesh logo achieved this goal.
2.3 Emirates Logo

The Emirates logo is one of the most famous examples of Arabic calligraphic-based logos. The logo is used by Fly Emirates, an international airline company located in UAE.

De-constructing the Logo

The word in the logo is Alemarat, which means The Emirates. The word Alemarat is one word that consists of seven characters:

- The first, second, fourth, and fifth characters are vertical characters
- The third, fifth and seventh characters are horizontal characters
- The seventh character is the only character that has dots
- The rest of the characters do not have any dots
- The second character is one of the secondary characters in Arabic
Comparing the Logo
to Five Traditional Styles

<table>
<thead>
<tr>
<th>Logo</th>
<th>Kufi</th>
<th>Thuluth</th>
<th>Naskh</th>
<th>Dewani</th>
<th>Ruqaa</th>
</tr>
</thead>
<tbody>
<tr>
<td>امارات</td>
<td>امارات</td>
<td>امارات</td>
<td>امارات</td>
<td>امارات</td>
<td>امارات</td>
</tr>
</tbody>
</table>

Figure 2.3.4

The Naskh and Thuluth styles appear to have similar characteristics with the logo. The second, third, fourth and fifth characters from the Naskh style, and the first, sixth and seventh characters from the Thuluth style are a match to the characters from the logo.

In addition, the treatment of the matching characters is very important to notice as well. The small-elongated ending at the bottom of the first and sixth characters, and the crown on top of the second character are unique treatments for these specific styles.
Manipulating the Characters

Figure 2.3.6

First, the manipulation process is applied on the first and sixth characters as follows:

- Scale horizontally and rotate
- Duplicate the bottom part
- Flip the duplicated part vertically and attach to form one character

Figure 2.3.7

The second character is manipulated as follows:

- Scale vertically
- Scale the bottom part
- Re-arrange the top part

Figure 2.3.8

For the third and seventh characters, scale and rotate.
The characters from both styles are re-arranged to match the arrangement of the original logo. Some additional design decisions are made in order to refine the final design.

The goal of this study is to substantiate that traditional Arabic calligraphy has an influence on modern calligraphy.

✔ The Emirates logo achieved this goal.
The Madenat Alfrosiya logo is a great example of a text-as-image logo based on a calligraphic solution. The form of the logo represents a horse head and it was designed as a concept to be the logo of an equestrian city in the Arabian Gulf area. The text in the design can be easily read in Arabic and it is manipulated in a way that does not effect its readability.

De-constructing the Logo

The Madenat Alfrosiya logo consists of two words and some small decorative elements that are used to fill the negative space in order to complete the shape of the horse’s head. The two words are Madenat and Alfrosiya. The decorative elements consist of accent marks and small characters.
The first word is Madenat, which means city in Arabic. The word Madenat is one word that consists of five characters:

- All five characters are horizontal
- The first and second characters have no dots
- The third and the fifth characters have two dots each
- The fourth character has one dot

The second word is Alfrosiya, which means equestrian in Arabic. The word Alfrosiya is one word that consists of eight characters:

- The first and second characters are vertical characters
- The other five characters are all horizontal characters
- The first, second, fourth, fifth and sixth characters have no dots
- The third character has one dot
- The seventh and eighth characters have two dots each
Examining Similar Parts

In the Madenat Alfrosiya logo, the similar treatments and parts in the text are visible. The first word and the second part of the second word have similar treatments. The characters have the same flow and follow the same rules. This way of visualizing the logo will result in an easier understanding of how the logo was designed and constructed.

Comparing the Logo to Five Traditional Styles

<table>
<thead>
<tr>
<th>Logo</th>
<th>Kufi</th>
<th>Thuluth</th>
<th>Naskh</th>
<th>Dewani</th>
<th>Ruqaa</th>
</tr>
</thead>
<tbody>
<tr>
<td>مدينلا</td>
<td>مدينة</td>
<td>مدينة</td>
<td>مدينة</td>
<td>مدينة</td>
<td>مدينة</td>
</tr>
<tr>
<td>الفروسي</td>
<td>الفروسي</td>
<td>الفروسي</td>
<td>الفروسي</td>
<td>الفروسي</td>
<td>الفروسي</td>
</tr>
</tbody>
</table>

There are multiple styles mixed in the design of the Madenat Alfrosiya logo. The first part of the first word of the logo appears to match the Dewani style. The last character of each word matches the last character from the Thuluth style. The third character from the second word matches the third character from the Naskh style, and the fourth character from the second word matches the fourth character from the Ruqaa style.
# Manipulating the Characters

<table>
<thead>
<tr>
<th>Logo</th>
<th>Scale the top part</th>
<th>Duplicate, scale and cut</th>
<th>Elongate the bottom part</th>
<th>Add the Thuluth character</th>
<th>Add the dots and scale</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Logo" /></td>
<td><img src="image2.png" alt="Scale" /></td>
<td><img src="image3.png" alt="Duplicate" /></td>
<td><img src="image4.png" alt="Elongate" /></td>
<td><img src="image5.png" alt="Add Thuluth" /></td>
<td><img src="image6.png" alt="Add Dots" /></td>
</tr>
</tbody>
</table>

The manipulation process is applied to the matching characters to the first word in the logo as follows:

- Scale the top part of the character from the Dewani style
- Duplicate the character, scale it and cut the top part
- Elongate the bottom part from the new character
- Add the character from the Thuluth style
- Add the dots at the same placement of the dots in the original logo and scale the last part to match the look of the last part of the original logo as well

<table>
<thead>
<tr>
<th>Logo</th>
<th>Re-arrange the parts</th>
<th>Duplicate the Ruqaa character</th>
<th>Rotate and scale</th>
<th>Add the Thuluth character</th>
<th>Add the dots</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image7.png" alt="Logo" /></td>
<td><img src="image8.png" alt="Re-arrange" /></td>
<td><img src="image9.png" alt="Duplicate" /></td>
<td><img src="image10.png" alt="Rotate" /></td>
<td><img src="image11.png" alt="Add Thuluth" /></td>
<td><img src="image12.png" alt="Add Dots" /></td>
</tr>
</tbody>
</table>

The manipulation process is applied to the matching characters to the second word in the logo as follows:

- Re-arrange the characters from the Ruqaa and Naskh styles
- Duplicate the Ruqaa character and place it on the top-right of the Naskh character
- Rotate and scale all the characters
- Add the character from the Thuluth style
- Add the dots at the same placement of the dots in the original logo
The goal of this study is to substantiate that traditional Arabic calligraphy has an influence on modern calligraphy.

✅ The Madenat Alfroisiya logo achieved this goal.
2.5 Fowzia Logo

The Fowzia logo is one of the most interesting calligraphic-based logos designs. The logo is designed for a law agency owned by a female lawyer named Fowzia Janahi.

Legibility Test

This simple calligraphy test is done to verify that the Fowzia logo is a calligraphic-based logo. This test is done because the logo has a unique flow and the characters have unusual arrangement.
The word in the logo is Fowzia, which is the name of the female lawyer who owns the company. The word Fowzia is one word that consists of five characters:

- All the characters are horizontal characters
- The first and third characters have one dot each
- The fourth and fifth characters have two dots each
- The second character has no dots

This step of re-arranging the characters is important in order to understand how the characters of the logo appear. The text in the Fowzia logo is read from right to left. However, the arrangement of the characters is unusual in the Arabic language. Each character is placed individually using the initial form of the character without any attachments to other characters. Then, each character is rotated by 45 degrees. After that, the characters are placed close to each other in order to touch, which will create a cursive feel to the word. However, the connection of the characters is not a real connection because it does not affect the form of the character itself.
Examining Similar Parts

The Fowzia logo has two main parts that are repeated to create the five different characters. The fifth character is used to create the top of the first and second characters. The third character is used to create the base of the first, second, and fourth characters.
Since the logo has two main repeated parts, it is logical to look for the characters that match these repeated parts. Three characters from three different styles match the similar parts of the logo. The third character from the Dewani style matches the third character from the logo. The fifth character from the Kufi style matches the fifth character from the logo. The dots from the Thuluth style match the shape of the dots that are used in the original logo.

<table>
<thead>
<tr>
<th>Logo</th>
<th>Kufi</th>
<th>Thuluth</th>
<th>Naskh</th>
<th>Dewani</th>
<th>Ruqaa</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Logo" /></td>
<td><img src="image2" alt="Kufi" /></td>
<td><img src="image3" alt="Thuluth" /></td>
<td><img src="image4" alt="Naskh" /></td>
<td><img src="image5" alt="Dewani" /></td>
<td><img src="image6" alt="Ruqaa" /></td>
</tr>
</tbody>
</table>

Figure 2.5.6
The manipulation process for the character from the Dewani style is applied as follows:

- Rotate the character to match the character from the original logo
- Scale the top part of the character to create the pointed ending

The manipulation process for the character from the Kufi style is applied as follows:

- Remove the top part
- Duplicate, and then rotate the two duplicates
- Combine the two duplicates to form one character and then flip them horizontally
- After combining the two duplicates, scale horizontally and fill the void center that is created
After adding the dots from the Thuluth style, the final step is to reconstruct the logo using the manipulated characters from the Dewani and Kufi styles. Then, the manipulated characters are rearranged and rotated to match the original design.

The goal of this study is to substantiate that traditional Arabic calligraphy has an influence on modern calligraphy.

✓ The Fowzia logo achieved this goal.
2.6 Bahrain TV Logo

The Bahrain TV logo is a very interesting example of modern calligraphic logo designs. The complicated design of the logo makes it hard to understand, even for people who speak Arabic. The logo is used for both the main and the international TV channels of the Kingdom of Bahrain.

Legibility Test

This simple calligraphy test is done to verify that the Bahrain TV logo is a calligraphic-based logo. This test is done because the treatment of the logo is very unusual and the text in the logo is hard to read and understand. The word in the logo is read from top to bottom, which is unusual in the Arabic language.
De-constructing the Logo

In the Bahrain TV logo, the characters are arranged vertically to be read from top to bottom. In addition, the connection and treatment of the characters is unusual. The fourth and fifth characters should be connected, and the seventh character is flipped up-side-down in order to achieve a cohesive look with the other characters.

The word in the logo is Albahrain, which means The Bahrain in Arabic. The word Albahrain is one word that consists of seven characters:

- The first, second and fourth characters are vertical characters
- The third, fifth, sixth and seventh characters are horizontal characters
- The first, second, fourth and fifth characters have no dots
- The third and seventh characters have one dot each
- The sixth character has two dots
One of the characteristics that make the Bahrain TV logo look very complex is that the characters are executed using similar strokes, which will result in making the word in the logo very hard to read and understand. These identical strokes are an interesting and a difficult design choice. The repetition of the same stroke will make it impossible to differentiate the characters from each other when they are not in the context of this design.
Comparing the Logo to Five Traditional Styles

<table>
<thead>
<tr>
<th>Logo</th>
<th>Kufi</th>
<th>Thuluth</th>
<th>Naskh</th>
<th>Dewani</th>
<th>Ruqaa</th>
</tr>
</thead>
<tbody>
<tr>
<td>🇧🇭</td>
<td>🇧🇭</td>
<td>🇧🇭</td>
<td>🇧🇭</td>
<td>🇧🇭</td>
<td>🇧🇭</td>
</tr>
</tbody>
</table>

Despite the fact that this logo does not follow the rules of traditional Arabic calligraphy, it is inspired by some of the treatments of some traditional Arabic calligraphic styles. Since the design has identical strokes, it is logical to choose one suitable part that has similar characteristics to these identical strokes. Visually, the fifth character from the Ruqaa style appears to match the identical strokes of the Bahrain TV logo. On the other hand, the dots in the Naskh style are a match to the dots from the Bahrain TV logo.
The manipulation process for the character form the Ruqaa style is applied as follows:

- Duplicate and rotate the Ruqaa character
- Combine the two duplicates to form one stroke

The next step is to manipulate the stroke that was created in the previous step. The manipulation process is applied as follows:

- Make 4 copies of the stroke from the previous step
- Rotate two copies and remove their bottom part
- Combine the 4 new strokes to form one character

The stroke that was created in the first step of the manipulation process is manipulated again in order to create the short stroke from the original logo. The manipulation process is applied by scaling the stroke horizontally with maintaining the width of the stroke itself.
The goal of this study is to substantiate that traditional Arabic calligraphy has an influence on modern calligraphy. The Bahrain TV logo achieved this goal.
CONCLUSION
Conclusion

This thesis introduces a new way of understanding the influence of traditional Arabic calligraphy on modern Arabic calligraphic-based logo designs. This thesis answers the question, *How did traditional Arabic Calligraphy influence modern Arabic calligraphic-based logo designs?* The answer is achieved by a step-by-step study that substantiates that traditional Arabic calligraphy has a significant influence on modern Arabic calligraphic-based logos.

The apparent conclusion after conducting the study on six selected modern Arabic calligraphic-based logos, is that it is evident that traditional Arabic calligraphy has a significant influence on these six selected logos. However, this thesis topic introduced some challenges.

**Challenges**

**Calligraphy vs Typography**

*The Challenge*

Arabic calligraphy is so versatile and each style has many treatments. There are many characters and the idea of comparing modern Arabic calligraphy to the exact traditional calligraphic style was very hard.

*The Solution*

Using a calligraphic-based typeface in order to simplify the study.

**Explaining Arabic Calligraphy to non-Arabic speaking Cultures**

*The Challenge*

How to explain an ancient art that has many strict rules and characteristics to people who speak a different language and that are from a completely different culture. The history of the language is very important in order to understand what the subject in study is. However, the history is very old, long and confusing.

*The Solution*

Simplifying the history by focusing on the most significant events and developments that changed the Arabic language and calligraphy in order to make the subject more understandable.

**Selecting the Six selected logos**

*The Challenge*

There are so many Arabic logos that are designed to be readable. They are designed by drawing the text, using typography, using a grid calligraphy or designed by manipulating calligraphy. Many of these logos have a mix of design styles.

*The Solution*

Only selecting the logos that are based on calligraphic solutions in order to focus the study and the process.
APPENDICES
<table>
<thead>
<tr>
<th>English Terms</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Accent Mark</strong></td>
<td>A mark used to indicate an accent, stress, etc., as for pronunciation</td>
</tr>
<tr>
<td></td>
<td>or in musical notation.</td>
</tr>
<tr>
<td><strong>Calligraphy</strong></td>
<td>Line or a group of lines either derived from or resembling letter forms and</td>
</tr>
<tr>
<td></td>
<td>characterized by qualities usually associated with cursive writing, especially</td>
</tr>
<tr>
<td></td>
<td>that produced with a brush or pen.</td>
</tr>
<tr>
<td><strong>Calligraphic-based Logo</strong></td>
<td>A logo that is executed using the art of calligraphy</td>
</tr>
<tr>
<td><strong>De-construct</strong></td>
<td>To break down into constituent parts; dissect; dismantle</td>
</tr>
<tr>
<td><strong>Legibility</strong></td>
<td>The capability of being discerned or distinguished</td>
</tr>
<tr>
<td><strong>Logo</strong></td>
<td>A graphic representation or symbol of a company name, trademark,</td>
</tr>
<tr>
<td></td>
<td>abbreviation, etc., often uniquely designed for ready recognition.</td>
</tr>
<tr>
<td><strong>Manipulate</strong></td>
<td>To adapt or change to suit one’s purpose or advantage.</td>
</tr>
<tr>
<td><strong>Reconstruct</strong></td>
<td>To construct again; rebuild; make over</td>
</tr>
<tr>
<td><strong>Style</strong></td>
<td>A particular kind, sort, or type, as with reference to form,</td>
</tr>
<tr>
<td></td>
<td>appearance, or character</td>
</tr>
<tr>
<td><strong>Typeface</strong></td>
<td>The style or design of a font</td>
</tr>
<tr>
<td><strong>The Point System</strong></td>
<td>A measuring system in calligraphy that uses dots to govern</td>
</tr>
<tr>
<td></td>
<td>the dimensions of each character.</td>
</tr>
</tbody>
</table>
## Glossary of Terms

### Arabic Terms

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alemarat</td>
<td>The Emirates</td>
</tr>
<tr>
<td>Aljazera</td>
<td>The Island</td>
</tr>
<tr>
<td>Dewani</td>
<td>A royalty office or bureau</td>
</tr>
<tr>
<td>Kalakeesh</td>
<td>A group of things that have the same look or feel <em>(informal)</em></td>
</tr>
<tr>
<td>Kufi</td>
<td>The thing form Kufa (Kufa, a city in Iraq)</td>
</tr>
<tr>
<td>Madenat Alfrothiya</td>
<td>Equestrian city</td>
</tr>
<tr>
<td>Naskh</td>
<td>Copy</td>
</tr>
<tr>
<td>Ruqaa</td>
<td>An ancient term for the piece of paper or skin that is used to write on</td>
</tr>
<tr>
<td>Thuluth</td>
<td>One-third</td>
</tr>
</tbody>
</table>
The Development and Influence of Calligraphy on Design in the Arabic Culture

Amer Alkharoubi
Thesis Proposal for the Master of Fine Arts
Rochester Institute of Technology
College of Imaging Arts and Sciences School of Design
Graphic Design Winter 2012
Calligraphy in the Arabic culture is an ancient form of communication and documenting history. The Arabic script started in a very simple form with similar characters that had no signs to separate them from each other or elements to mark or modify how to speak. However, along the years, some additions and improvements were done to the characters to make them more independent. In addition, dots and accents were included as a part of the script to differentiate similar characters. These changes created a homogeneous relationship between the written language and spoken language. As a result of this evolution, calligraphy was more than just a tool for writing and it became integrated into various forms of visual arts.

The traditional Arabic calligraphy styles have strict rules and are difficult to master. However, these traditional styles branched into many subdivided styles that broke a lot of the rules. These styles evolved as a result of the influence of other cultures on the Arabic language. This helped in creating an interrelationship between cultures which made a huge impact on the art of calligraphy and introduced a variety of styles. This development of calligraphy inspired designers and artists to expand their use of this form of art in different design solutions. Calligraphy became a part of architecture, textile and fashion design, graffiti, graphic design and furniture design. All these additions to Arabic calligraphy created several modern styles with flexible rules and freedom that gave designers more independence and distinguishable approaches.

However, there are many challenges facing Arabic calligraphers and calligraphy styles in general. The identity of the traditional Arabic calligraphy is constantly evolving and this may adversely affect these styles as it begins to lose its importance and its place. Despite the strong presence of calligraphy in the religious forums and formal designs — as it confers a kind of calm and professionalism — this does not mean that this form of art is not in danger. Designers no longer care to learn the complex laws of the traditional script and they are jumping the barrier to learn more free styles which are easier, modern, and are not governed by the strict laws of the traditional script.
Problem Statement  

How the development of calligraphy affected design in the Arabic culture?

Since the art of calligraphy was established in the Arabic language, many modifications have been done to it along the years. The addition of dots, accents and decorated elements was done in order to distinguish the characters and make them easier to read. In addition, interrelationships and cultural exchanges affected the Arabic calligraphy styles to be more diverse and versatile. All these factors resulted in creating new styles that are more artistic and aesthetically pleasing.

In my thesis, I will examine some of the developments and characteristics of the modern Arabic calligraphy style and how these developments influenced the use of calligraphy in the fields of graphic design and architecture. I will focus on the history and the rules of the traditional Arabic styles, their importance to designers, and the challenges that face Arabic designers in their use of different styles.

My application will be a series of informational posters that will represent the use of Arabic calligraphy applied within different areas of design. These posters will include historical information about Arabic calligraphy and analysis of some of the modern styles used in various graphic design solutions.
Design Ideation

Project

Informational posters

Goal and description

Informational posters that will represent the use of Arabic calligraphy applied within different areas of design

These posters will include:
• The evolution of calligraphy and script in the Arabic language
• Calligraphy in logo designs
• Text–as–image calligraphy

These posters will be designed in both English and Arabic

The size of each poster will be 22” x 34”.
Brain Storming

Figure B.1
Calligraphy influence on fashion

English → Arabic

Calligraphy in architecture

English → Arabic

Arabic Calligraphy and the Arabic world. History, tradition, design.

Arabic Calligraphy and the Arabic world. The use of A.C. in design in the Arabic culture.

The Development of A.C. in Design in the Arabic culture.

Several posters about the influence of Arabic on design.

Furniture, packaging, decorative design.

Comparing the use of Arabic calligraphy and Western calligraphy and their influences on design.
Figure B.3
Figure B.4
Flow Charts

- A brief history of Arabic calligraphy
- Traditional Arabic calligraphy styles and their characteristics
- The development of calligraphy in the Arabic language
- New and modern styles in Arabic calligraphy
- Calligraphy’s new trends and implementations in graphic design
- Calligraphy in logo design
- Calligraphy in text–as–image
- The challenges that Arabic calligraphers face when using calligraphy as a design solution

Inspirations

![Inspirations Image](image.png)

Figure B.5
Methodology

<table>
<thead>
<tr>
<th>Audience</th>
<th>Designers who are interested in Arabic calligraphy between the ages of 18 and 50</th>
</tr>
</thead>
</table>
| Approach | • Evaluating and studying the history of Arabic calligraphy  
• Presenting the traditional Arabic calligraphy styles and their rules  
• Analyzing the important developments in the history of Arabic calligraphy  
• Studying the effects and impacts of the developments on the style of Arabic calligraphy  
• Comparing the modern calligraphy style with traditional styles and studying the similarities and differences between them |
| Dissemination | • Distribute evaluation surveys to designers and calligraphers  
• Presentations in calligraphy conferences and universities  
• Submitting materials to calligraphy blogs and websites  
• Participating in calligraphy workshops |
| Budget | $300 Printing posters  
$500 Books and resources  
$150 Presentation materials |
Bibliography

29 Letters

Everitte
http://everitte.org/page/2/

Icon shots
http://iconshots.com/articles/modern-arabic-calligraphy-examples/

Arabic Calligraphy for you

Arabic calligraphy blog
http://arabiccdfigraphy.tumblr.com/page/38

Hassan Massoudy
http://hassan.massoudy.pagesperso-orange.fr/expo.html

Islamic Arts
http://islamic-arts.org/2011/modern-arabic-calligraphy-works/
C  Thesis Development Presentations

First Presentation

The Development and Influence of Calligraphy on Design in the Arabic Culture

Amer Alkharsoubi
Thesis: Meditation: Presentation for the Master of Fine Arts
School of Fine Arts, Kuwait Institute of Technology

Figure C.1

Situation Analysis

- Arabic Calligraphy is an ancient form of communication and documenting history.
- The Arabic script started in a very simple form with similar characters that had no signs to separate them from each other or elements to mark or modify how to speak.
- Additions and improvements were done to the characters to make them more independent.
- Dots and accents were included as a part of the script to differentiate similar characters.
- Changes created a homogeneous relationship between the written language and spoken language.
- As a result of this evolution, calligraphy was more than just a tool for writing.

Figure C.2
Situation Analysis

- Traditional Arabic calligraphy styles have strict rules and are difficult to master; however, they branch into many subdivided styles that broke a lot of the rules.
- These styles evolved as a result of the influence of other cultures on the Arabic language.
- These additions created several independent free styles with flexible rules and more freedom that gave designers more independence and distinguishable approaches.

How the development of calligraphy affected design in the Arabic culture?
Flow Chart

- A brief history of Arabic calligraphy
- Traditional Arabic calligraphy styles and their characteristics
- The development of calligraphy in the Arabic language
  - New and modern styles in Arabic calligraphy
  - Calligraphy’s role in design and implementation in graphic design
    - Calligraphy in logo design
    - Calligraphy in text-as-image
- The challenges that Arabic calligraphers face when using calligraphy as a design solution

---

Figure C.5

Figure C.6
**Methodology**

**Audience**
Designers interested in Arabic calligraphy between the ages of 18 and 50.

**Approach**
- Evaluating and studying the history of Arabic calligraphy
- Presenting the traditional Arabic calligraphy styles and their rules
- Analyzing the important developments in the history of Arabic calligraphy
- Studying the impact of the developments on the style of Arabic calligraphy
- Comparing the modern calligraphy style with traditional styles and studying the similarities and differences between them

**Dissemination**
- Distribute evaluation surveys to designers and calligraphers
- Presentations at calligraphy conferences and universities
- Submitting materials to calligraphy blogs and websites
- Participating in calligraphy workshops

---

**Project**

Informational posters that will represent the use of Arabic calligraphy applied within different areas of design.
Methodology

Audience
Designers interested in Arabic calligraphy between the ages of 18 and 50

Approach
- Evaluating and studying the history of Arabic calligraphy
- Presenting the traditional Arabic calligraphy styles and their rules
- Analyzing the important developments in the history of Arabic calligraphy
- Studying the impact of the developments on the style of Arabic calligraphy
- Comparing the modern calligraphy style with traditional styles and studying the similarities and differences between them

Dissemination
- Distribute evaluation surveys to designers and calligraphers
- Presentations at calligraphy conferences and universities
- Submitting materials to calligraphy blogs and websites
- Participating in calligraphy workshops

Figure C.7

Project

Informational posters that will represent the use of Arabic calligraphy applied within different areas of design

Figure C.8
Modern Arabic Calligraphic Logos
The Influence of Traditional Arabic Calligraphy on Modern logo design

Amer Alkhasabi
Thesis Proposal for the Master of Fine Arts
Horniman Institute of Technology
College of Imaging Arts and Sciences
School of Design
Design Design
Winter 2012

Where I was

How the development of calligraphy affected design in the Arabic culture?

Problems

Too general
  → Focus on one subject and explore it more

Arabic calligraphy styles are too complicated
  → Figure a way to explain the deferent styles without going too deep into the complicated characteristics and specifications of each style

Unclear goal
  → Focus on a specific subject and understand the audience
Second Presentation

How traditional Arabic Calligraphy influenced modern Arabic calligraphic logo designs?

Figure C.11

Progress

Approach

Evaluating and studying the history of Arabic calligraphy

Presenting traditional Arabic calligraphy styles and their characteristics

Comparing modern Arabic calligraphy styles with traditional styles and studying the similarities and differences between them

Figure C.12
Progress

Introduction

The History of Traditional Arabic Calligraphy

- The Naskh and Thuluth Styles
- The Ruqaa and Dewani Styles
- The Kufi Style

The Influence of Traditional Arabic Calligraphy on Modern calligraphic-based logos

- Aljazeera Logo
- Kalakeesh Logo
- Emirates Logo
- Madenat Al-Uloom Logo
- Fowzia Logo
- Bahrain TV Logo
- Logos That Do Not Fit the Study

Figure C.13

Progress – The Naskh

1.2 The Naskh Style

The Naskh style is one of the most recognizable traditional styles in Arabic calligraphy because of its clear characters and its easy to read. Additionally, it has been used for Friday sermons, which make it the font used in religious lectures.

1.24 The History and Origins of the Naskh Style

The Naskh style was developed as a more compact version of the Thuluth style. This style is characterized by ten vertical strokes that are relatively uniform. The Ruqaa and Thuluth styles have many variants, some abbreviations, and they are categorized as the most important styles for a calligrapher to know.

Before the word “Naskh” was given to this style, the Arabic alphabet was known as “Ambiya Style,” which means “the writing of the prophets.” After that, the name Naskh was given to this style because it was more compact. In recent years, this style has become more popular due to its simplicity and ease of use. The Naskh style is also used in some calligraphic art, which is a type of calligraphy that is created by combining art and calligraphy to form a unique style or design.

Figure C.14
The Arabic language consists of twenty-eight primary characters and numerous secondary characters. The written text has a unique set of rules for execution depending on many factors, such as the direction of the character or the change in the word order. These rules apply to all written Arabic characters. There are examples of different shapes on characters in the Arabic style.
Progress – The Naskh

Figure C.17

Progress – The Study

Figure C.18
Progress – The Study: Kalakeesh Logo

Figure C.19

1.23 Kalakeesh Logo

The kalakeesh logo is another example of modern calligraphy-based logo designs. The logo is made using a group of thick calligraphic strokes interlocking to create a powerful impression. The logo represents, jewelry and clothing of a new decade.

Figure C.20

1.24 Breaking Down the Logo

The logo of Kalakeesh can be broken down into different elements. The logo is made up of three main parts: the text “Kalakeesh” written in a calligraphic style, the logo design itself, and the logo’s. The logo is then used as a symbol to represent the Kalakeesh brand and its values.
What is next?

Documentation
Finish by the beginning of next quarter

Project
3 informational posters
- The development and history of Arabic calligraphy
- Examples on modern Arabic calligraphic logos
- 2 logos from the study

2 animated movies explaining the steps of the study
Third Presentation

Progress

The Document
90%

The Application - 4 Posters
90%

The Application - 2 Animated Clips
75%

What is next?
• Refining the images and figures
• Complete everything

Figure C.23

Progress - The Document

Figure C.24
Figure C.25

Figure C.26
Figure C.27

Figure C.28
MODERN ARABIC CALLIGRAPHIC-BASED LOGOS
The Influence of Traditional Arabic Calligraphy on Modern Arabic Calligraphic-based Logo Designs

Situation Analysis

The Arabic script started in a simple form with complicated and strict rules.

Along the years, it went through many developments.

As a result, traditional Arabic styles were developed carrying the same complicated and strict rules.

However, the influence of other cultures on the Arabic language changed and broke many of these rules.

This made a huge impact on calligraphy and gave calligraphers the opportunity to explore other forms of art.

Calligraphy became a part of graphic design, architecture, textile and fashion design, graffiti, and furniture design.
Figure C.32

Situation Analysis - Brain Storming

Calligraphy
History
Styles
Graphic Design

Figure C.33

Situation Analysis - Brain Storming

Logos

Calligraphic-based logos

Figure C.34

Problem Statement

How traditional Arabic Calligraphy influenced modern Arabic calligraphic-based logo designs?

Link between Traditional and Modern
Link between Calligraphy and Logo Designs
Methodology

The goal is explaining and proving the influence of traditional Arabic calligraphy on modern Arabic calligraphic-based logo design.

Evaluating and studying the history of Arabic calligraphy.

Presenting the traditional Arabic calligraphic styles and their characteristics.

Comparing modern Arabic calligraphy with traditional styles and studying the similarities between them.

Figure C.35

Research

A Brief History of the Arabic Script

- Arabic existed since the 5th century
- It is the language of Islam

The Development of Traditional Arabic Calligraphic Styles

- Non-Arabic Muslims had to learn how to speak the language in order to practice the religion and read the Quran.

The Traditional Styles

- The language became the main language in people's everyday transactions.
- The written Arabic language did not spread as fast as the spoken language.
- Few people knew how to write Arabic.

Figure C.36

Research

A Brief History of the Arabic Script

- Reading Arabic and the Arabic Alphabet
- Arabic is based on cursive lettering.

The Development of Traditional Arabic Calligraphic Styles

- Letters, numbers, words, and sentences are all read from right to left.

The Traditional Calligraphic Styles

- There are 28 primary characters and 5 secondary characters.

Figure C.37
Research

A Brief History of the Arabic Script

The Development of Traditional Arabic Calligraphic Styles
- Each style has a specific pen
- Each pen has to be cut and held in certain angles
- These angles will determine the shapes and dimensions of the characters

The Traditional Calligraphic Styles

Calligraphy Pens

Amer Alkharazi
May 10, 2013
Modern Arabic Calligraphic-based Logos
Thesis Defense Presentation
CISL Graphic Design MFA Program
Rochester Institute of Technology

Figure C.38

Research

A Brief History of the Arabic Script

The Development of Traditional Arabic Calligraphic Styles

The Traditional Calligraphic Styles

The Kufi Style
- Kufi city, Iraq
- Kufi means the thing from Kufa

Amer Alkharazi
May 10, 2013
Modern Arabic Calligraphic-based Logos
Thesis Defense Presentation
CISL Graphic Design MFA Program
Rochester Institute of Technology

Figure C.39

Research

A Brief History of the Arabic Script

The Development of Traditional Arabic Calligraphic Styles

The Traditional Styles
- The calligraphy pen is straight and the tip is very wide
- Kufi can also be written using a grid system
- Kufi is very geometrical and has many sub-styles

Amer Alkharazi
May 10, 2013
Modern Arabic Calligraphic-based Logos
Thesis Defense Presentation
CISL Graphic Design MFA Program
Rochester Institute of Technology

Figure C.40
### Research

<table>
<thead>
<tr>
<th>A Brief History of the Arabic Script</th>
<th>The Kufi Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Development of Traditional Arabic Calligraphic Styles</td>
<td>Examples of the Kufi Muhafor</td>
</tr>
<tr>
<td>The Traditional Styles</td>
<td></td>
</tr>
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</table>

**Figure C.41**

<table>
<thead>
<tr>
<th>A Brief History of the Arabic Script</th>
<th>The Thuluth Style</th>
<th>The Dewani Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Development of Traditional Arabic Calligraphic Styles</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Traditional Styles</td>
<td>The Naskh Style</td>
<td>The Ruqaa Style</td>
</tr>
</tbody>
</table>

**Figure C.42**

### Process

**Figure C.43**

How traditional Arabic calligraphy influenced Modern Arabic calligraphic-based logo designers?

The process is accomplished by explaining and proving the influence in a step-by-step study applied on six random Arabic calligraphic-based logos.
Figure C.44

Process - Choosing the Six Logos

- Based on an Arabic calligraphic design solution
- Variation in designs and calligraphic styles

Figure C.45

Process - Choosing the Six Logos

- Al Jazeera TV logo
- Kalakeesh logo
- Emirates logo
- Madenat Alimosiya logo
- Fawzia logo
- Bahrain TV logo

Figure C.46

Process - Kalakeesh Logo

- Legibility Test
- Deconstructing the Logo
- Examining Similar Parts
- Comparing the Logo to Five Traditional Styles
- Manipulating the Characters
- Reconstructing the Final Logo

Figure C.47

Process - Choosing the Six Logos

- Based on an Arabic calligraphic design solution
- Variation in designs and calligraphic styles
### Process - Kalakeesh Logo

**Deconstructing the Logo**

**Comparing the Logo to Five Traditional Styles**

**Manipulating the Characters**

**Reconstructing the Final Logo**

<table>
<thead>
<tr>
<th>Logo</th>
<th>Thuluth</th>
<th>Dewani</th>
<th>Ruqaa</th>
</tr>
</thead>
<tbody>
<tr>
<td>🇮🇱</td>
<td>🇮🇱</td>
<td>🇮🇱</td>
<td>🇮🇱</td>
</tr>
</tbody>
</table>

**Figure C.47**

### Process - Kalakeesh Logo

**Deconstructing the Logo**

**Comparing the Logo to Five Traditional Styles**

**Manipulating the Characters**

**Reconstructing the Final Logo**

<table>
<thead>
<tr>
<th>Logo</th>
<th>Combined characters</th>
<th>Rotate</th>
<th>Scale and elongate</th>
</tr>
</thead>
<tbody>
<tr>
<td>🇮🇱</td>
<td>🇮🇱</td>
<td>🇮🇱</td>
<td>🇮🇱</td>
</tr>
</tbody>
</table>

**Figure C.48**

### Process - Kalakeesh Logo

**Deconstructing the Logo**

**Comparing the Logo to Five Traditional Styles**

**Manipulating the Characters**

**Reconstructing the Final Logo**

<table>
<thead>
<tr>
<th>Logo</th>
<th>Combined characters</th>
<th>Rotate</th>
<th>Scale and elongate</th>
</tr>
</thead>
<tbody>
<tr>
<td>🇮🇱</td>
<td>🇮🇱</td>
<td>🇮🇱</td>
<td>🇮🇱</td>
</tr>
</tbody>
</table>

**Figure C.49**
Application

International pieces that will introduce an overview of the Arabic language and calligraphy, the traditional Arabic calligraphic styles, and the influence of the traditional Arabic calligraphic styles on modern Arabic calligraphic-based logo designs.
Other Traditional Arabic Calligraphic Styles

There are many traditional Arabic calligraphic styles that were not chosen for this thesis. Some of them were developed in non-Arabic speaking areas such as Iran, and some of them were considered to be sub-styles of other main traditional styles.

Figure D.1
The Development of the Arabic Script

Figure D.2

Figure D.3
The Point System

Figure D.3

Figure D.5

Figure D.6
The Kufi Style Grid System

Figure D.9

Figure D.10
Figure D.11

Figure D.12
Some of the Kufi Sub-styles

Figure D.13

Figure D.14
Figure D.15

Figure D.16
Initial Study Process: Aljazera TV Logo

Figure D.22
Comparing the logo to five traditional styles

<table>
<thead>
<tr>
<th>Logo</th>
<th>Naskh</th>
<th>Ruqaa</th>
<th>Dewani</th>
<th>Thuluth</th>
<th>Kufi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ḥilāl</td>
<td>Ḥilāl</td>
<td>Ḥilāl</td>
<td>Ḥilāl</td>
<td>Ḥilāl</td>
<td>Ḥilāl</td>
</tr>
</tbody>
</table>

Figure D.23
Manipulating the characters

Figure D.24
Reconstructing the final logo
Initial Study Process: Kalakeesh Logo

Figure D.25
Comparing the logo to five traditional styles

Figure D.26
Comparing the logo to five traditional styles

Figure D.27
Manipulating the characters
Figure D.28
Manipulating the characters

Figure D.29
Reconstructing the final logo
Initial Study Process: Emirates Logo

Figure D.30
Comparing the logo to five traditional styles

Figure D.31
Examining similar parts

Figure D.32
Manipulating the characters
Figure D.33
Reconstructing the final logo
Initial Study Process: Madenat Alfrosiya Logo

Figure D.34
Comparing the logo to five traditional styles

Figure D.35
Examining similar parts

Figure D.36
Manipulating the characters

Figure D.37
Reconstructing the final logo
Initial Study Process: Fowzia Logo

Figure D.38
De-constructing the logo

Figure D.39
Examining similar parts
<table>
<thead>
<tr>
<th>Original Logo</th>
<th>Naskh Style</th>
<th>Ruqa Style</th>
<th>Dewani Style</th>
<th>Thuluth Style</th>
<th>Kufi Style</th>
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<td><img src="image2.png" alt="Naskh Style" /></td>
<td><img src="image3.png" alt="Ruqa Style" /></td>
<td><img src="image4.png" alt="Dewani Style" /></td>
<td><img src="image5.png" alt="Thuluth Style" /></td>
<td><img src="image6.png" alt="Kufi Style" /></td>
</tr>
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**Figure D.40**
Comparing the logo to five traditional styles

**Figure D.41**
Manipulating the characters

- rotate and duplicate
- bring them together
- flip horizontally, fill and scale
Research and Process Development

Figure D.42
Forming the final characters

Figure D.43
Reconstructing the final logo
Initial Study Process: Bahrain TV Logo

Figure D.44
Examining similar parts

<table>
<thead>
<tr>
<th>Original Logo</th>
<th>Naskh Style</th>
<th>Ruqaa Style</th>
<th>Dewani Style</th>
<th>Thuluth Style</th>
<th>Kufi Style</th>
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</thead>
<tbody>
<tr>
<td></td>
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</tr>
</tbody>
</table>

Figure D.45
Comparing the logo to five traditional styles

Figure D.46
Manipulating the characters
Figure D.47
Manipulating the characters

Figure D.48
Reconstructing the final logo
## Application

Informational pieces that will introduce an overview of the Arabic language and calligraphy, the traditional Arabic calligraphic styles, and the influence of the traditional Arabic calligraphic styles on modern Arabic calligraphic-based logo designs. The application consists of a set of four printed posters and two animated clips. The printed posters are designed to be presented as a whole piece, or separate pieces. The animated clips carry a similar design and grid system to complement the design of the printed pieces and work as a whole complete informational piece.

### Printed Posters

The Development of the Traditional Arabic Calligraphic Styles
Traditional Arabic Calligraphic Styles
Aljazera TV Logo Study
Emirates Logo Study

### Animated Clips

Madenat Alfrosiya Logo
Bahrain TV logo

## Software

<table>
<thead>
<tr>
<th>Software</th>
<th>Features</th>
</tr>
</thead>
</table>
| Adobe InDesign | • Posters final design
                | • Development presentations designs
                | • Documentation design |
| Adobe Illustrator | • Images refinements
                    | • Manipulation process
                    | • Creating the animated pieces to use in the animated clips |
| Adobe Photoshop | • Images refinements
                   | • Writing using Arabic typefaces |
| Adobe Premiere  | Developing and editing the animated clips |

## Dimensions and Specs

### Printed Posters

<table>
<thead>
<tr>
<th>Size</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>96” * 34”</td>
<td>The whole printed piece</td>
</tr>
<tr>
<td>18” * 34”</td>
<td>The Development of the Traditional Arabic Calligraphic Styles</td>
</tr>
<tr>
<td>34” * 34”</td>
<td>Traditional Arabic Calligraphic Styles</td>
</tr>
<tr>
<td>22” * 34”</td>
<td>Aljazera TV Logo Study</td>
</tr>
<tr>
<td>22” * 34”</td>
<td>Emirates Logo Study</td>
</tr>
</tbody>
</table>

### Animated Clips - Specs

<table>
<thead>
<tr>
<th>Spec</th>
<th>Details</th>
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<tbody>
<tr>
<td>NTSC</td>
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</tr>
</tbody>
</table>

### Animated Clips - Time

<table>
<thead>
<tr>
<th>Logo Study</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Madenat Alfrosiya Logo</td>
<td>03:20 m</td>
</tr>
<tr>
<td>Bahrain TV logo</td>
<td>02:54 m</td>
</tr>
</tbody>
</table>
Thesis Show Installment

Figure E.49
4 printed posters and 2 animated clips
Thesis Topic
The Influence of Traditional Arabic Calligraphy on Modern Arabic Calligraphic-based Logo Designs

Thesis Committee
Chief Advisor
Professor, Graphic Design
Joyce Hertzson, MFA

Associate Advisor
Bruce Ian Meader, MFA

Advisors
Amer Alkharoubi

Committee Members

The Process

The Development of the Arabic Script

The Development of the Traditional Arabic Calligraphic Styles

The Point System

The Point System is a measuring system that uses two elements to define speech: dots and accent marks. The absence of these two elements resulted in generating a variety of different styles of scripts with unique rules and treatments.

The first Arabic Kufi style was a very minimal calligraphic style. The characters did not have any dots or accent marks to define speech. This addition was developed by Nasr Ibn Asem in the Umayyad Caliphate by adding the dots to similar characters. This development resulted in generating a variety of different styles of scripts with unique rules and treatments:

The second development was done in the Umayyad Caliphate by adding the dots to similar characters. This development resulted in generating a variety of different styles of scripts with unique rules and treatments.

The final development was the substitution of accent marks in place of the red accent dots in order to eliminate any confusion to the characters' dots. This addition was suggested by Alhajaj Ibn Yousef and set the rules for using accent marks. The absence of these two elements resulted in generating a variety of different styles of scripts with unique rules and treatments.

The absence of these two elements resulted in generating a variety of different styles of scripts with unique rules and treatments.

There are twenty-eight primary characters and five secondary characters in the Arabic language. Each character, at least, has two different treatments: one for non-Arabic speakers and another for Arabic speakers.

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The absence of these two elements resulted in generating a variety of different styles of scripts with unique rules and treatments.

There are twenty-eight primary characters and five secondary characters in the Arabic language. Each character, at least, has two different treatments: one for non-Arabic speakers and another for Arabic speakers.

The characters did not have any dots or accent marks to define speech. This addition was developed by Nasr Ibn Asem in the Umayyad Caliphate by adding the dots to similar characters. This development resulted in generating a variety of different styles of scripts with unique rules and treatments.

The first Arabic Kufi style was a very minimal calligraphic style. The characters did not have any dots or accent marks to define speech. This addition was developed by Nasr Ibn Asem in the Umayyad Caliphate by adding the dots to similar characters. This development resulted in generating a variety of different styles of scripts with unique rules and treatments.

The second development was done in the Umayyad Caliphate by adding the dots to similar characters. This development resulted in generating a variety of different styles of scripts with unique rules and treatments.

The final development was the substitution of accent marks in place of the red accent dots in order to eliminate any confusion to the characters' dots. This addition was suggested by Alhajaj Ibn Yousef and set the rules for using accent marks. The absence of these two elements resulted in generating a variety of different styles of scripts with unique rules and treatments.

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**TRADITIONAL ARABIC CALLIGRAPHIC STYLES**

### Modern Arabic Calligraphic-based Logos - The Influence of Traditional Arabic Calligraphy on Modern Arabic Calligraphic-based Logo Designs

#### The Kufi Style
- **Kufi Pen**
  - One of the oldest and most recognizable styles, Kufi is known for its bold and angular designs.
- **Kufi Characters**
  - Examples - Kufi Muthafar

#### The Thuluth Style
- **Thuluth Pen**
  - Known for its elegance and balance, Thuluth is one of the most popular styles.
- **Thuluth Characters**
  - Examples - Traditional Thuluth

#### The Naskh Style
- **Naskh Pen**
  - A simplified version of Thuluth, Naskh is easier to read and write.
- **Naskh Characters**
  - Examples - Traditional Naskh

#### The Dewani Style
- **Dewani Pen**
  - A style that originated in the Ottoman Empire, Dewani is known for its simplicity.
- **Dewani Characters**
  - Examples - Traditional Dewani

#### The Ruqaa Style
- **Ruqaa Pen**
  - An easy-to-read style, Ruqaa is often used for everyday writing.
- **Ruqaa Characters**
  - Examples - Traditional Ruqaa

---

**Application**

- One of the oldest Islamic calligraphy styles.
- Developed by the Islamic calligraphers from Yemen, it was transmitted to Iraq during the first half of the 10th century.
- The kufi style was the only style to feature long, straight lines.

**Thuluth** in Arabic means one-third.

The Thuluth pen is cut at a 30° angle and held at a 70° angle, offering a unique balance between legibility and aesthetic appeal.

**Kufi** in Arabic means the thing from Kufa.

Kufi is the first style used to write the Holy Quran and is considered one of the oldest Arabic calligraphy styles.

Developed by the Anbari calligraphers from Yemen who traveled to Iraq to settle in Kufa city, Kufi has more than 30 sub-styles, with a flat-cut pen being the most common used for writing with the Kufi style.

**Naskh** in Arabic means copy.

Naskh is considered one of the most recognizable styles, known for its legibility and clear characters. Developed by the same person who developed the Thuluth style, Naskh was used for copying books and writing literature.

**Dewani** in Arabic means a royalty office or bureau.

The Dewani pen is cut at a 15° angle and held at an angle between 90° and 100°, offering a smooth and elegant flow.

**Ruqaa** in Arabic means the piece of paper or skin.

Ruqaa is considered one of the easiest styles to learn, known for its simplicity and fast writing.

**Figure E.51**
Al Jazeera TV logo is one of the famous examples of using modern Arabic calligraphy in logo designs. The logo represents the Al Jazeera International News Network located in Doha, Qatar. The Naskh style appears to have a matching look and treatment with the text in the logo. The dots of the last character in the logo are a match with the Kufi style.

The logo consists of two parts: the text and the decorative elements. The decorative elements are attached to the text to create a unique flow and continuity.

The word in the logo is Aljazeera, which means the island. Aljazera is one word consists of seven characters: two vertical characters the 1st and 2nd five horizontal characters the 3rd, 4th, 5th, 6th and 7th.

The Naskh style appears to have a matching look and treatment with the text in the logo. The dots of the last character in the logo are a match with the Kufi style.
The Emirates logo is one of the best examples of using modern Arabic calligraphy in logo designs. The logo uses the term Alemarat, which means the Emirates. Alemarat is one word consisting of seven characters: four vertical characters (1st, 2nd, 4th, and 6th) and three horizontal characters (3rd, 5th, and 7th).

The 2nd character is one of the secondary characters in the Arabic language which are not arranged to read in Arabic. To understand how the word in the logo is read correctly in Arabic, the characters are re-arranged to be read from right to left.

From the Naskh style, the 2nd, 3rd, 4th, and 5th characters match the logo. From the Thuluth style, the 1st, 5th, and 7th characters match the logo. The unique treatments of the 1st, 2nd and 5th characters are very important characteristics to consider as well.

For the 1st and 6th characters from the Thuluth style:
- Scale horizontally and rotate duplicate the bottom part, flip vertically and attach them to form one character.

For the 3rd character from the Naskh style, and the 7th character from the Thuluth style, scale and rotate.

The remaining characters are not manipulated.

To reconstruct the logo to resemble the original, the characters are re-arranged to read from top to bottom, which is not the correct way to read in Arabic.
Application: Animated Clips

MADENAT ALFROSIYA LOGO

Modern Arabic Calligraphic-based Logos
The Influence of Traditional Arabic Calligraphy on Modern Arabic Calligraphic-based Logo Designs

Amer Alkharoubi
RIT 2013

Figure E.54
An image sequence from the animated clip for Madenat Alfrosiya logo

The Logo: Madenat Alfrosiya

- The logo is a text-as-image logo that represents a horse head
- The words in the logo means equestrian city
- The logo consists of two words and some decorative elements

Figure E.55
3 Comparing the Logo to Traditional Styles

Multiple styles are mixed in the design: The Thuluth, Naskh, Dewani and Ruqaa styles

<table>
<thead>
<tr>
<th>Logo</th>
<th>Kufi</th>
<th>Thuluth</th>
<th>Naskh</th>
<th>Dewani</th>
<th>Ruqaa</th>
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Figure E.56

4 Manipulating the Characters  the 1st Part of the Logo

Step 1
Scale and duplicate

Figure E.57
4 Manipulating the Characters  the 2nd Part of the Logo

Step 4
Combine and scale the last character

Figure E.58

5 Reconstructing the Logo

The goal of the study is
explaining and proving the influences of traditional Arabic calligraphy
on modern Arabic calligraphic logo designs

Figure E.59
BAHRAIN TV LOGO

Modern Arabic Calligraphic-based Logos
The Influence of Traditional Arabic Calligraphy on Modern Arabic Calligraphic-based Logo Designs

Amer Alkhawabi
HIT 2013

Figure E.60
An image sequence from the animated clip for Bahrain TV logo

2 De-constructing the Logo

The word in the logo consists of 7 characters

Figure E.61
3 Examining Similar Parts

The strokes that represent different characters are identical

Figure E.62

5 Manipulating the Characters

Step 4
Duplicate and rotate

Figure E.63
6 Reconstructing the Logo

The Bahrain TV logo achieved this goal.
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