

CHECK THE ABILITY OF CALLIGAPHY OF BROKEN NASTALIQ IN MASTER HEDS OF CULTURAL MAGAZINES IN IRAN

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Abstract- Calligraphy is one of famous the art that in many countries, both in terms of aesthetics, both practical have a special place. Broken Nastaliq in Iran has many applications, including calligraphy has traditionally been a major arts that in many arts, including integrated graphics and in master head of the magazine is also mentioned.

This research method was based on cross-sectional nature and data collecting method in libraries is used. Statistical Society in this study, is text signs and headings of cultural magazines of many years (70 to 90) in Iran. The non-random sampling (optional) and sample 3 is heading and analysis methods as well as qualitative information. Features calligraphy fonts in the design of signs text pen of Broken Nastaliq examined and achievements article shows by broken nastaliq according to some features and functionality, including property acculturation and cultural rights of, indigenous, having a spirit of literary, artistic affinity with poetry and the text, the beauty, the release states, rhythmic and rotary soft and fluid, very convenient to issues of cultural issues and the signs are written.

Keywords – calligraphy, written signs, broken nastaliq, master heads, cultural magazines

I. Introduction

Among the most important remains of the product, organization or institution and with hear a signifier, specific meaning in mind shuts sign that kind of a reminder that subject and its programs, organization or office, or etc. As well as its enduring image is that it reminds the audience through the organization or etc. This feature is attractive and viable and functional symptoms. Writing signs could be so influential and enduring and important, but rather as a new image and abstract faces and also has a wide field. And have achieved an important place that played a key role as well even to attract the audience of the magazine. Master heads of the cultural magazines under the shadow of great cause of written signs (logotypes) can be a good topic for research. What factors are involved in designing the written signs of master heads? What is the capabilities of Broken Nastaliq font for the design of the master heads? Which is the Features, effects, applications and functions of this font?

This study is an attempt to find answers to both theories have something to say and also due to the constant need to Written signs, practical as well. Due to the wide range of graphics that today is an important part of the signs of articles where this concept as a whole is concerned and in master head of cultural magazine is efficient, necessities felt including identifying fonts broken nastaliq and Features and the capabilities and functions and clear design trend

on the pen design cues. Therefore, further work in this area led to the discovery capabilities of this pen and opening horizons and progress in this area, especially in the field of graphic in written signs. One of the questions that we face in this article is what broken nastaliq pen features in the master head of cultural magazines in Iran?

Today, in the field of graphic design or visual communication we need to deal with daily needs and quick visual understanding of the relevance. Sign in graphic design symbolizes the fact that in order to introduce a job, event, person or an identity is used and in this respect, an important role in showing the concepts better. "Signs", is name image, and image name that is simple, concise, effective and concise, subject to the visualization. The public, the word "ARM" instead of "signs" known. "Logos" is a French word. [1, 2]

Every sign of graphics, technical descriptions in the field of applied arts to scientific analysis and theoretical issues in the humanities can turn it into an interdisciplinary discussion. The new reading is always a range of cultural and artistic interpretations. So plan a triangular relationship between arts and its cultural aspects and interpretations of scientific knowledge to understand the aspects and layers it is self-evident. Similar functions and perceptions of visual semiotics of graphic signs we find that artists have been especially graphic designers are professional signs maker, Because it is tangible and concrete to succeed in his message to the audience and society lived practically focused to produce visual symptoms. [2]

Symptoms and signs of various forms of image been present in humans since its creation. Signs also known as logo and ARM. The word logo is derived from a Greek word meaning language as symbol, signs and the photo image is considered to represent and reflect an organization, a business, a product or even a specific object or event is.

From the perspective of semiotics division logos on the elements of language and image icons is performed. [3]

Written signs, signs that are just using the language of design elements, which are often abbreviated and often are designed with full name. If symptoms of one or two letters and numbers are used, it is called Mono gram. These symptoms may be written in the form of the logo design using the whole word and a title that refers to the logo type.

II. THEORETICAL FRAMEWORK

2.1 *Journals frontispiece*

"Our life is dominated by communicating with the surrounding environment, a community association in raising the level of education and knowledge is essential. We prefer that the distances of time and space, in addition to the use of spoken language and other media, in all its dimensions through the use of supplies, reduce and communicate. To create a wide exchanging ideas, "graphics" plays a decisive role. "[4]

The frontispiece of Iran's first newspapers was in Nastaliq, common font of that time. This font have used in various applications, such signs from public and private institutions and shops, correspondence, writing books and journals, textiles writing and etc. The frontispiece position at the top of the first page in the middle and symmetrical relative to other visual elements of the page. The first newspapers in the visual layout is in Qajar period manuscripts beginning of the Qajar period in which the box and seen many inscriptions and in deciding on the location of visual elements, the symmetry of the original. Gradually in newspapers more attention to appearance of frontispiece and often decorated it with plant motifs or initiatives visual like symmetrical repetition of frontispiece or writing the manuscript or Solsfonts are used instead nastaliq. Frontispiece floral or plant decorative motifs used in the corners of the pages, influenced by European plant motifs and this influence is clearly felt. Cherubs and symptoms variety of different printed decorative papers can be seen in the Qajar period that all imported from abroad. From the late in Safavid period works of Western culture tends to be seen in Iran that in the Qajar era with the ability to communicate with European countries, this influence had increase and in various aspects of their lives shows. Printing industry Except for some benefits for literature and knowledge is spread, Unfortunately, helped to influenced of Western culture and other designs, many of the foreign words in Persian language has found its way. [5]

Today, designing the name is one of the first graphics work of a Journal in establishment; this means that design of the epigraphs or frontispiece that identification magazine and in fact it is a sign or logo can alone reagent the Journal. Frontispiece issues is a sign posted saying that the logo type is and sometimes referred to briefly Journal logo. The main application of Frontispiece, on magazine covers, but in cases such as letterhead design magazine, special bonds draft articles, stamped journal, list and common leaf and also comes in. Direct communication with Frontispiece design and designer in the design of Frontispiece calligraphy have a look at the traditional fonts and using creativity and innovation, Frontispiece is appropriate. All the features mentioned to sign in the Frontispiece is true and indeed journal Frontispiece, is a writing sign which preferably should easy to read. In the design of Frontispiece above all must be attention to the visual characteristics of journal and Frontispiece should be appropriate to the type of magazine. Naturally, the visual characteristics of sports magazine is different with the visual especially women magazine and figure of children magazine is different with adolescents or adults magazine. "Journals as a means of communication and transport information and future role in the current era. Given that

supplies a wide range of publications (books, newspapers and magazines). Hence, the study is considered the only top magazines. Frontispiece bulk supplies have been watching the press kiosks only distinguishing factor of journals and magazines have a major role in the introduction and recognition. [4]

In the design of miniature designer look somewhat traditional lines such as Naskh, Sols, nastaliq etc. Unless the subject matter or technical journal is very modern and the mood of the old lines is not compatible with this type. For publications on "cinema" or "Video" or "PC" not advisable that designed Frontispiece is very close to traditional fonts. Traditional lines each have their own character and visual impact. Frontispiece paper by the issues of religious manuscript fonts, Sols or Koofi closer and feel of the magazine easier to convey. But Frontispiece of this journal if nastaliq written or design, it reflects the history of subjective religious, and more literature and Iranian culture is transmitted to the audience. In the frontispiece design contemporary issues, sometimes merely calligraphy is used in these cases, that visual volumes should have the freshness and dynamism necessary up to a total vision appropriate to the contemporary look of this century. It should also an experienced and skilled calligrapher calligraphy that, it is worth repeating in the different numbers and multiply in large numbers to have. If the frontispiece is for the design, should benefit from the creativity and innovation is performing and visual language. In font design, proportion and size of the letters must be followed and the main one is necessary. All fonts' diverse Latin letters and books of varied designs can be seen in their letters, is result of that three or four main font designers with respect to its size and should be achieved, otherwise not only design beautiful letters. The same thing is true in Persian font drawing with letters and observed ratios of the Naskh font, which is the mother of modern application, it should be noted. [6]

In designing the frontispiece of contemporary suitability of forms and spaces of positive and negative is very important and arguably handily should be provided and the way the other components are interrelated and complementary, and the whole set of coordinated so that any change in the collection scheme frontispiece to outshine. Thick and thin, circulation and sharp angles should be designed based on the order in an appropriate and measured. Iranian standards governing the traditional lines - Islamic good guide for the unity, harmony and unity be achieved in the frontispiece scheme. Frontispiece must be legible to the audience publication, and if you read it simply is not possible, in use of that applied problems arise. Of course there may be some frontispiece that are hard to read at first glance, looks a little later and took several careful not readability problem, but the principle is the same at first glance, to be considered in compliance legibility. Frontispiece must establish a mutual understanding of communication with the audience. Mutual understanding between art and its audience of course in all the arts are essential and frontispiece publication audience agrees that the press would be eye-catching and subconsciously affect the kind of understanding and interest in the frontispiece sense. Sometimes the design of frontispiece addition to the font design, the shapes of circles, squares, triangles or other auxiliary form an integral part of the title is that we use. The purpose of this form may help creativity, balance and harmony, or some kind of visual features is the frontispiece. [6]

2.2 *Broken Nastaliq font master heads and writing signs of cultural magazines*

Utilization of this font of fusion of suspension font and nastaliq has many capabilities for stenographic has provided one of the most important features of the scribe a font directly to a lineage curved upward due to the curvature of words and combinations of a coordinated rhythmic buildup. Connect many letters and words to each other, the commutation rules nastaliq, creating circles of twisted and delicacy and combinations exquisite, weight and rhythm create the movements of dance and the psychological and speed in writing, gentleness and flexibility hints that the aspects aesthetics of this font added. Seeing the logo type has been worked with broken nastaliq we have sense of freedom, emancipation, flexibility and joy. Many graphic designers in the field of logos, posters, letters and other fields of graphic design work, from far away and has repeatedly taken advantage of nastaliq broken. Broken nastaliq such as nastaliq when entering Iran arts, including the fields of graphic arts, architecture, cinema and etc. Sense of that with the mood of Arabic fonts is very different. As well as two or more of their beauty and initiatives are considered folk art, traditional fonts although their roots are undeniable. Broken nastaliq inspire a sense of freedom, liberation, movement, love, joy, kindness, distress, elegance, harmony and youngness to the audience. Many of the logos that are the subject of cultural, indigenous, poetry and literature, and so they are working with broken nastaliq. For example, for the festival theme or classic poetry or Hafez reminders broken nastaliq fontis appropriate from all other fonts. [7]

2.3 *Master heads selection criteria*

Due to the topic 3 number of subjects of cultural magazine was chosen for the analysis. These works are on the basis of a set of standards and criteria were analyzed that its calligraphy capabilities and features, functions and effects seen and expressed. In analyzing these three effects, criteria considered were included in the general description, interpretation, implicit and explicit, and judgment in these cases have been investigated: the box, the atmosphere of work, the pen name used and described and analysis features, visuals, visual qualities, the structure of the entire

composition, positive and negative spaces, linking form and content, the aesthetics, the meaning, the kind of mood, message effectiveness, morale and audience characteristics, readability and beauty, having innovation and the type and size of the font used on the end line and was given more maneuvering that reason, some obvious features And hidden expressed. (Table 1)

2.4 Neshan magazine

"Neshan" is a written signs for the "Neshan" magazine which is the subject of art and graphic design stage. This sign was designed by Saed Meshki and deals to art objects, especially graphic design, both inside and outside and according to their Slogan (Saed Mshki and others) is one of the goals of the relationship between internal graphic designers with the old continent and the world. (Figure 1)

This sign is designed in the box and the square format and in design of it broken nastaliq pen is used. Written in bold top half of the square is green. Dots close together and present themselves uniformly in green with black color. It is true that traditional broken nastaliq pen has been used, but it attempts to modernize the design of this sign has been seen. Among the first visual element, surface element itself, as it has from the beginning and the end of the letter «ن» in the form of continuous and linear curve is plotted and these two connected and the square box shape is obtained. It seems that after surface element two elements line and point alignment and the same, present themselves both in connection with a frame and is formed as a supplement square, and the epigraphs that more and more beautiful. Among the qualities of the visual color is highly effective and the box is formed has helped the green here to serve intents and purposes symbolic of used and examples of art, light, freedom, and today it makes the point. And if we add the quality of motion in this logo type (that is one of functionality and properties of broken nastaliq pen is this case) remarkable unity we see that the proportion of components in relation to the peak. In this master head face with both positive and negative space. The first is between black and white letters "نشا" can be seen, and the second between green and black in letter "ن" pulled that have performed well in the service of structure.

Journal Content is about art. The use of broken nastaliq pen both in term of cultural, art and native nature, Carry the message and issue of the magazine and it's to the audience has a key role. Designer using a traditional line, which could be due to the characteristics of freedom, liberation and curves and eye-catching high associated with culture and art, aesthetic effect is created. Except for the above characteristics and capabilities of broken nastaliq pen, it seems to be able to induce past and present signs and have appropriate integration. This sign also has the right beauty in terms of readability is also in good condition. This work that has the relevant name and attributed to logo that in the graphic is efficient, according to the Journal topic, choose font, the audience morale and taking into account what fashion designer intended it has been successful and again it is seen how a calligraphy pen can be used in combination for today's purposes that here by cutting letters, and other features and arrangements referred to have been carried out.



Figure 1. Master Head of Neshan magazine [8]
(source :http://www.khaneisar.ir/Content/media/image/2015/11/454_orig.png)

2.5 Kelk magazine

Master head of literary and cultural journal that design by master Momayez. This publication has exposed the literary and cultural topics. (Figure 2)

The sign in the appearance have a simple form, but when you look at it in terms of artistic and technical actual values is revealed. Written is in two colors. Originally Written in blue is a calming color and is considered related literature and instead pulled the "کاف" in a state second initiative is one of the elements of literary brush is used. This can refer to the pen or pencil or a pen that is relevant to the case. Line used in connection with the subject of literary art is beautiful broken by the nastaliq usually provides very well for this.

Symptoms for the course is not too complicated with less visual elements and qualities of these symptoms are not due to the failure of the case but "Say low and Say enough" is governing. The most important visual element line is reflected in the kelk. The visual qualities, movement and rhythm of the words start flowing curve and in the end it leads. This master head has a simple rhythm between the two categories of "کاف". Color element content is used in the service of the element symbolic image on its dual function both the "کاف" is the second and symbolic pen for writing that the vast blue sea of the world of art and literature inkjet.

Journal Content with a complete affinity is used in the design master head these issues with visual and aesthetic and psychological characteristics are more consistent nastaliq traditional lines. Journal of particular beauty in simplicity acceptable and expected performance reached and this function is just a little simple point, which is also in the artistic skills and visual elements of the designer's choice. Plan strongly maintained its readability and arguably of any size and on any material and any materials is not problematic.

Based on the above and according to the magazine and font selection and successful relationship of form and content, according to the audience and due to the design criteria, scheme proved and noted it is also essential that the design of small changes in pen nastaliq broken line has the potential to take enough interest in literary culture and aesthetics and meant to be together and show.



Figure 2. kelk Journal master head [9]

(Source: https://upload.wikimedia.org/wikipedia/fa/thumb/0/06/Kelk_Logo.jpg/220px-Kelk_Logo.jpg)

2.6 Ayesh Journal

"Ayesh" titles of literature for children and young people that Mustafa has designed its peak. This publication is written and illustrated threads cultural, artistic, literary and fiction for children and adolescents.

This sign is rectangular in landscape mode, but the total is rectangular form templates and writing as fine as the staff consists in that the journal is written children's literature. In the design used Broken Nastaliq that is suitable and fit for the theme of literary but this choice has been associated with changes.

Of visual elements can be pointed to the line and level. Line with a lot of energy on display in four modes herself flaunted: Black wrote, line draft, which only enhance the beauty of the sentence pronounced, the sign also has held, a round box which is also binary and designed for literary and artistic theme consonant with regard to the age group right corner to remove lines and curves and rotational states is included and finally in the Journal and on Written contact that is inside the box. After the line this level that serves your staff and thereby take place. Therefore, the

design and balance of the elements on both sides has been created and although the line was traditional but also modern spirit and this shows awareness of visual designer is knowledge. Rhythm and movement in this project to the beauty and intensity of the display move from top of "ى" begins with a dent in the elongated "ش" is blown and a smooth, fast and fluid with milling and energy of children and adolescents. Is consistent continues. Rhythm and repeated on a regular basis in curves, straight lines semicircle and its box and gently induce psychological sense.

Magazine content, cultural, literary artwork and a selection of broken pen nastaliq It seems, however, according to the audience in mind that age group are design changes to the font has created it's beautiful and has the purpose to Stu audience was made up of staff with soft lines and curves and planning by the staff that make it suitable for this age group is triggered.

Mark have the perfect beauty with readability as well, and its dimensions will also be changed if it is not imported prejudice and can be used on a variety of materials and with a variety of materials. According to the cases that dealt with the matter and given the overall mood of the audience, Boone consistent form and content, and according to design criteria, the project has been successful and that the capabilities of traditional calligraphy and broken nastaliq font in order to form and beauty and has been well used in connection with content and designers with small changes that through measures such as condense, handling letters and dots and dashes away, as is the potential of this item is used.



Figure 3. Ayesh Journal master head [5]

Table 1. Evaluation of capabilities, features and functions broken nastaliq font (Source: authors)

The applied functionality for graphical symbols			Choose an occasion pen at issue			Considering audience and procedures Journal			Compatible fonts based on content			environment type			Observing the atmosphere and vacuum			Caused a problem when resizing			Ability to run with material			Beauty			Readability			Type the angle and shape of letters	Consistent theme			Adopting innovation			Emphasis on content-oriented			Emphasis on radical form			The dominant visual qualities	The dominant visual elements	Linear Root	Font type			Name Title
low	average	lot	low	average	lot	low	average	lot	low	average	lot	Fusion	modern	traditional	low	average	lot	low	average	lot	low	average	lot	low	average	lot	low	average	lot		low	average	lot	low	average	lot	low	average	lot			free	Font	Calligraphy					
		*			*			*			*						*			*			*			*			*	rotary and curve			*			*			*	Movement	Level, line, color	broken nastaliq			*	Neshan			
	*				*			*			*		*				*			*			*			*			*	rotary and curve			*		*				*	Movement, rhythm, color	line	broken nastaliq			*	Kelk			
	*				*			*		*			*				*			*			*			*			*	rotary and curve			*		*				*	Movement, rhythm, balance	Level, color	broken nastaliq			*	Ayesh			

IV.CONCLUSION

Among the calligraphy fonts, nastaliq font and broken nastaliq are more occasion for cultural issues, these fonts using appropriate and innovative measures ready for use in the field and issues of cultural, artistic, literary, social, and this shows the high capabilities of these traditional fonts that many features are explicitly or many functions implicitly that they will seek a more realistic look sharp and there are great potential that to verbalize them need to innovate, enhance the visual and conceptual knowledge and a multi-faceted postmodern mode which is a combination of past and present for a better future, is essential. Broken nastaliq font according to some features and functionality such as acculturation and cultural property, a native of having the spirit of literary, artistic affinity with poetry and text, the beauty, the release states, rhythmic and rotary soft and fluid, very convenient to matters cultural issues and written signs. Nevertheless, these fonts except these ability, also has potential capabilities that able to be used and updated in modern states that original text and the analysis referred to them.

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