

# Typography Day 2013

## Focus on 'Display Typography'

### Designing a typeface with the *efficacy of the Thuluth script* (*Approach of use in texts and headlines*)

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#### Abstract:

Calligraphy has been the most revered form of art in Iran since it displays the beauty of the literary heritage of the Persian language. As a result, artistic tradition of extraordinary beauty, richness and power. In the other hand Designing typeface is known as one of the fundamental duties of the graphic designer. Lack of different Persian fonts with Readability and legibility to be used in special situation puts artists in deficiency. In this project, convertibility of Thuluth script, which is the most elegant script, to a typeface, to be used in context and headlines is addressed.

Key words: *Thuluth script, Traditional calligraphy, persian typography.*

#### Introduction:

The significance of the art of calligraphy in works of pottery, metallic vessels, and historic buildings is such that they are deemed lacking without the adorning decorative calligraphy. These adorn decorative calligraphy consists of different beautiful scripts like, Kufi , Naskh, Banayi, Nastealigh, and many other scripts... but the most considerable and most popular script was the Thuluth which is named truly the mother of scripts. The Thuluth is often considered as the most powerful and versatile script in Islamic calligraphy.

The Thuluth script was first formulated in the 7th century during the Umayyad caliphate, It was in the 9rd century that the master calligrapher Ibn Muqla perfected his theory of "proportioned script" (al-Khatt al-Mansoub), by which the basic letter-shapes of written persian could be controlled. Ibn Muqla, a native of Shiraz who served several times as *vizier* until he finally died in prison or was killed in 940. Before that, his enemies had cut off his right hand, the harshest punishment to be meted out to the undisputed master of calligraphy. Ibn Muqla's work was a major milestone in the history of Persian penmanship. His main contribution to the development of the cursive hand was to relate the proportions of the letters to that of the *alif*. The measurements were taken by rhomboid points produced by the pen so that

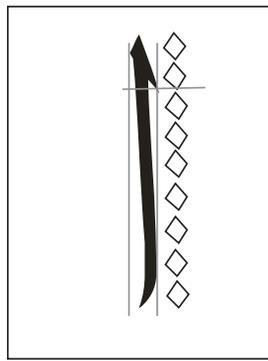
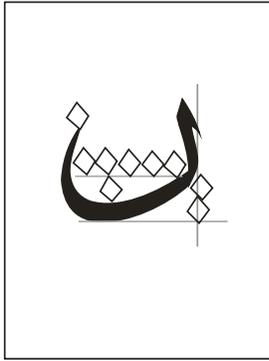
an *alif* would be, according to the style, 5, 7, or 9 points high, a *ba'* 1 point high and 5 points long, and so on. This geometry of the letters, which was perfected by explaining the relations among the parts of letters in circles and semicircles, has remained binding for calligraphers to our day, and the perfection of a script is judged according to the relation of the letters to each other, not simply to their shape. Every lover of calligraphy would probably agree with Abu Hayyan at-Tauhidi's statement: "Ibn Muqla is a prophet in the field of handwriting; it was poured upon his hand, even as it was revealed to the bees to make their honey cells hexagonal".



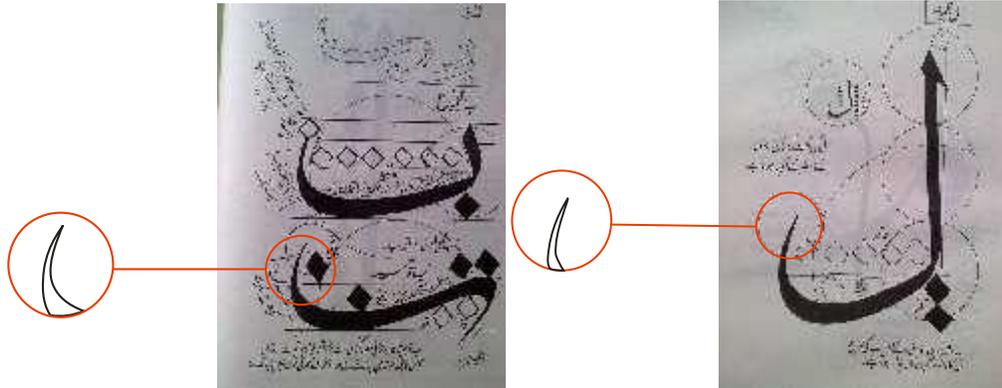
Thuluth has enjoyed enormous popularity as an ornamental script, It is a large and elegant, cursive script, used in medieval times on mosque decoration. Also it was used to writing religious inscriptions, titles, headings, colophons and princely titles. Thuluth rarely used for writing the holy Qur'an, just some of the oldest copies of the Qur'an were written in Thuluth, Later copies were written in a combination of Thuluth and either Naskhi or Muhakkak, while after the 15<sup>th</sup> century Naskhi came to be used exclusively. Thuluth took on some of the functions of the early Kūfic script, the straight angular forms of Kufi were replaced in the new script by curved and oblique lines.

In Thuluth, one-third of each letter slopes, from which the name (meaning "a third" in Arabic) comes, or perhaps because the script was a third the size of another popular contemporary script.

- Vertical strokes have a leftward slant, horizontals have a deep curve



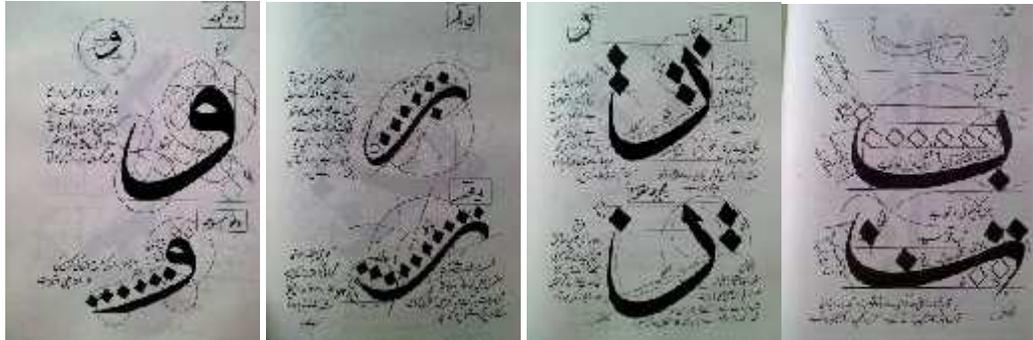
- The ends of most descending letters come up in a hook



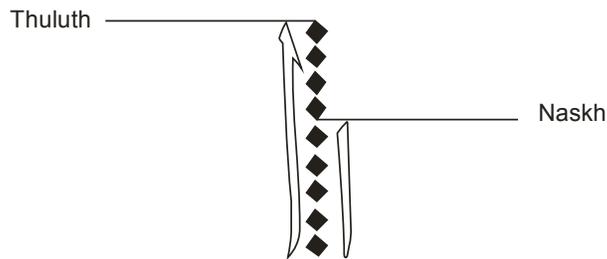
- Often written so the letters interlace



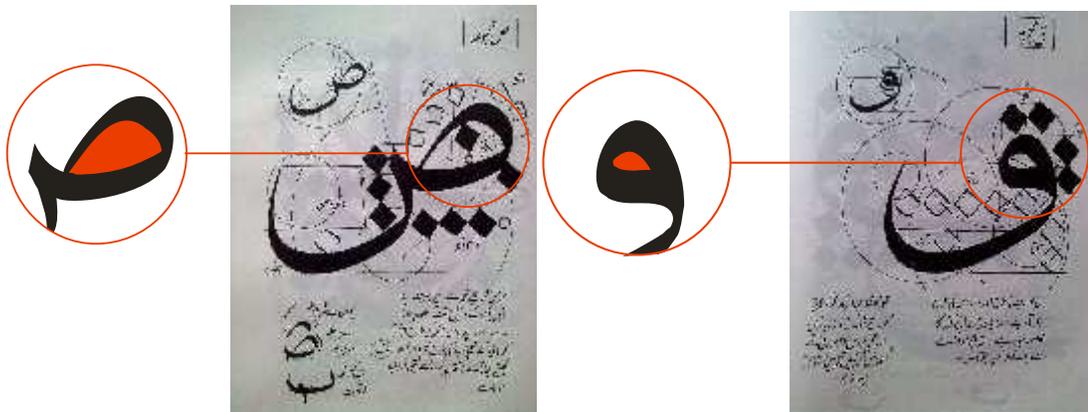
- Many alternate letter forms exist in this script



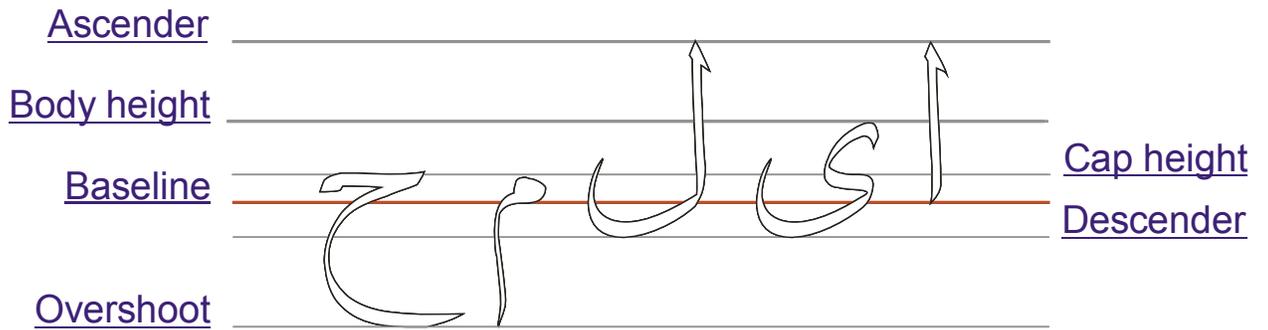
- The space between the Ascender and Descender line is more than other scripts in the Thuluth



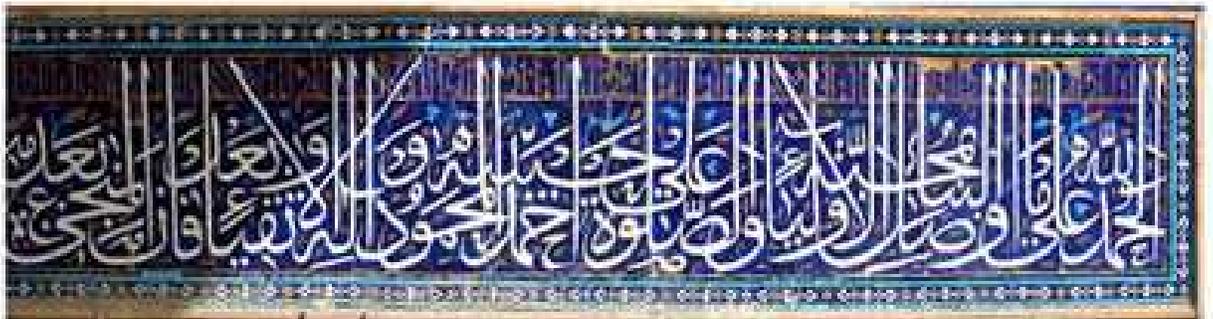
- In this script the curved letters are wide.



- As other Persian scripts, the Thuluth has various baselines.



Thuluth is a dynamic and a monumental script with well-formed letters that emphasize vertical and horizontal movements. These are remarkably pliable and used to create elaborate graphics and the other important characteristics of the thuluth script are its Readability and Legibility which results to be the best script to be used in the epigraphs. The structure of this script, and the way it is laid out offer higher plastic qualities and better aesthetic treatments. It is no wonder that this script has been called "The mother of all scripts". It is still the most important of all the ornamental scripts. The height of the *alif* and other vertical letters in thuluth reminds the swords and flags of the Armies and the horizontal letters reminds the War horses. Thuluth is often considered the most powerful and versatile script. Some experts say you are not a calligrapher until you can write thuluth.





Calligraphy is one of the most revered art form in the world Which is an artistic tradition of extraordinary beauty, richness and power. Converting this beauty to the todays art and making it a part of our daily life is the duty of Graphic designers and also Lack of different Persian fonts with Readability and legibility to be used in special situation which puts artists in deficiency is another reason for trying to design a typeface which can be used instead of the Thuluth calligraphy. However elaboration of the Persian scripts, their multiple lines and the way it laid down on the baselines makes it difficult to design a font with the same beauty and character. Defining a general rule for the script which preserved the same energy and the words caper seems inapplicable.

as the Emil Ruder said:”The quality of typography is dependent on the relationship between the printed and unprinted parts. It is a sign of professional immaturity to ignore the decisive contribution of the unprinted area.”we can design .

Maybe by paying attention to small details which Creates the whole,we can design a typeface with the same quality of the old scripts.

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