As the world moves forward towards a more international (design) society, the need for fonts that can support multi-scripts becomes imperative. Technology is now capable of supporting many scripts on one and the same device, and across a range of computer platforms. However, the design of such large and international font families is still in its infancy. This book goes beyond presenting this unique intercultural project, to demystify the design process behind creating Arabic digital fonts. The five projects discussed in this book, pose questions around the aesthetic and technical issues of creating Arabic fonts as companions to Latin ones, thus addressing modern communication needs in the Arab world. This book serves as both a concise guide and a source of inspiration for modern Arabic type designs.
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Arabic type in the age of digital production. The dichotomy of globalization versus local tradition has taken hold of discourse in all fields of human activity—from design to art, commerce and social studies. As designers, we are at a crossroad, faced with the challenge of balancing these opposing notions in order to create designs that are truly relevant and representative of our contemporary societies. Typography, by virtue of its ubiquitous nature, can be the ultimate solution to this end. Typography and printing have had major influences on human development; they stand as testimony to the benefits of cultural exchange, and they play an essential role in visually representing a culture’s identity. Throughout the ages Eastern and Western cultures have often interacted, sharing ideas, knowledge and technological inventions. In fact, we have constantly reshaped technological progress, which in turn is perpetually reshaping and influencing our societies. The latest widespread communications media, the rapid and efficient exchange of ideas and products at low cost and high speed have sown the seeds for a fluid global society. ([1] The effect of the wide reach of digital networks and the continuous movement of people around the globe (in search of better standards of living as well as for other temporary visits), have created ever-expanding multi-cultural societies, mostly clustered in the larger and more dynamic cities around the world. Some see this new social development as a possible threat to cultural diversity, fearing the conformity imposed by the more affluent Western nations. Nonetheless, we cannot set back the clock and have to acknowledge that these truly ‘international’ societies are growing and...
The Arabic script is an emblem of the Arab/Muslim cultural identity. The Arabic script, like most of the world’s alphabetic systems, is based on the first system ever developed by the Phoenicians. In many civilizations, especially in the East, letters soon became considered the only worthy carriers of holy scripture and divine revelation: the word of God materialized for human eyes to perceive. This, in turn, led to the creation of an elite profession that of the scribe, a person who, through painstaking calligraphic craftsmanship could visually express words, and in so doing, join the many strands of the human spirit—wisdom, knowledge, art and spirituality—in a tangible form. Since then, the world has changed enormously, but the potent power of Letters and words remains as strong as ever. In the commercial world, we have only to look around to see how letters can imbue all kinds of values simply with their visual appearance or voice. From the traditional to the funky, these are now literally thousands upon thousands of fonts around the world, all speaking in a distinct voice and lending to different memories and aspirations. Arabic calligraphy continues to be one of the most expressive and creative of calligraphic traditions. However, there is still a need for Arabic to evolve into an equally beautiful and expressive type.
لسم الله الرحمن الرحيم

قد كتب النبي محمد صلى الله عليه وسلم في كتابه "الجهم":

"لا تبقي إلا نعمة الله ورحمته في الدنيا والآخرة".

هذا يدل على أن الأدب العربي في القرن العاشر الهجري كان له تأثير هام على الأدب العربي في القرن العاشر الميلادي، حيث كان يحظى بالأبهام والتأثير على الأدب العربي في تلك الفترة.

أما بالنسبة إلى العالم العربي، فقد كان له تأثير هام على الأدب العربي في القرن العاشر الهجري، حيث كان يحظى بالأبهام والتأثير على الأدب العربي في تلك الفترة.

على الرغم من ذلك، فقد كان له تأثير هام على الأدب العربي في القرن العاشر الهجري، حيث كان يحظى بالأبهام والتأثير على الأدب العربي في تلك الفترة.

وأخيراً، فإن الأدب العربي في القرن العاشر الهجري كان له تأثير هام على الأدب العربي في القرن العاشر الميلادي، حيث كان يحظى بالأبهام والتأثير على الأدب العربي في تلك الفترة.
阿拉伯语文本内容...

阿拉伯字体仍然滞后于成本、质量和设计质量，这可能会导致阿拉伯字体的类型设计在教育和社区中发挥积极作用，因为它们可以是提高识字率和教育水平的重要工具。阿拉伯字体的类型设计还能够增强文化认同感和自豪感，因为它们能够反映各个地区的独特风格和文化特色。此外，阿拉伯字体的类型设计还可以促进跨文化沟通，因为它们能够跨越语言和文化差异，使不同背景的人们能够更好地理解和欣赏彼此的文化。
They are defining their cultural identities by marrying East and West, Old and New, in their search for the most honest and inspiring representation of their shared social, political, and personal environment. Their creative design endeavors are spreading the acceptance of their designs and making a distinctive影响 of their work.

The most common examples of this type of modern, contemporary graphic design are oil paintings of the Arab World and the movement taking place in the Arab World. They are speaking about a new and different influence on the Arab world.

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Typographic Matchmaking: Arabic type with a Dutch flavor.

The project began with the idea of creating Arabic type with a Dutch flavor in order to bring the high quality of Dutch type design to the rather underdeveloped Arab design tradition. With the invention of movable type, Latin typography had separated itself from calligraphy in order to better accommodate the needs of mass reproduction. Despite its development into the independent design field of today, type still carries within its forms the calligraphic seeds, the movement of a hand tracing a mark with ink on a page. By contrast, the calligraphic heritage is far more apparent in Arabic type. So how can we possibly conceive of Arabic typefaces with a Dutch flavor? As odd as this statement may seem, there are some fundamental similarities in the design approach taken by Dutch and Arab designers when creating typefaces. The main link is that both rely on their respective calligraphic traditions for structural as well as inspirational guidance. Another less apparent link is the historical background of the early Arabic printing types produced in Europe since the 16th century. Some of the most prominent scholars, punchcutters (type designers) and printers of Dutch origin. This last point is the initial idea that spearheaded this ‘Typographic Matchmaking’ project. The idea germinated in our original intention of making an exhibition about the involvement of the Dutch with the production of Arabic type from the 16th century to this day. When the research was undertaken, it became evident that contemporary Dutch type designers did not have the same involvement and enthusiasm as their predecessors. After carefully considering the reasons behind this, revising the Dutch involvement in the design and production of contemporary...
face to face, or communicating remotely (through telephone and email). Third, the expertise of the selected designers within a team was diverse; ranging from highly advanced technical knowledge, to design experience, mastery of the Arabic language and script. This latter condition created an interesting balance of expertise within each team and lead to productive inter-dependencies between the partners, whereby each had new things to learn from this experimental project. The over-arching goal of this project was to set an example and to propose working methods, standards, and conventions for creating professionally designed and produced Arabic fonts. The experiments, problems, and developments encountered during the research and design process of each team raised some questions (hopefully to be further investigated in later projects and by other designers), provided some solutions and demystified the design and production process of Arabic type.

These issues will be discussed in detail in the chapters dedicated to each project.

The goals of the project. The main thrust of the project is to address the modernization of Arabic typefaces and to develop quality Arabic fonts that will on one hand set the benchmark for future developments in this field, and on the other create good matching fonts for existing Latin font families. The project aims to provide design solutions for legible Arabic fonts that answer the dual-scrip needs of contemporary design in the Arab world. As a first step, we identified the general problems of Arabic fonts available on the market today, and then defined them as follows.

The project finished with a second conference in Prague in September 2004, and developed accordingly into a project with a defined and practical design brief. The Khatt Foundation initiated the Typographic Matching project, spearheaded and coordinated by Hudia Smithul-jeen Alifair, in April 2005. Five renowned Dutch designers were invited, and each was teamed up with an established or upcoming Arab designer. The aim was to facilitate collaboration between the selected Dutch and Arab designers in order to design Arabic typefaces that can become members of one of the Dutch designers' existing font families. The participating designers formed the following teams: Gerard Unger with Nadine Chahine, Fred Smeijers with Lara Assouad Khoury, Martin Majoor with Pascal Zoghbi, Lucas de Groot with Mounere Al-Shaarni, and Peter Bilak with Tarek Atrens. In order to create a smooth and productive collaboration, the designers involved were matched according to their aesthetic style, their personalities, and/or their experiences. The Initial challenges of this project were slightly humbling. First, asking two type designers to never work together to create a typeface was highly unusual—usually type design is an extremely individual and solitary endeavor. Second, matching two designers from different cultural backgrounds (and in most cases) living in different countries posed other small complications, like traveling to meet
• نقص في المعايير والمعايير المستخدمة في تصميم الخطوط العربية، كتلافيات وإشكالات
  في الشكل بين الهوية، ونص في الكتابة والكتابة المعمقة في إخراج الخط العربي.
  • نقص في الرسم على مواقع اللغة الكورية من حيث الرسم والمفردة.
  • نقص في معالجة وحيدة مشتركة من نهج مركزي للتكنولوجيا (الخط العربي).
  • لACK OF TECHNICAL STANDARDS THAT ARE WORLDWIDE SHARED BY DIFFERENT TECHNOLOGY SUPPLIERS (SOFTWARE AND COMPUTER SYSTEMS).

• Lack of published simple and concise guidelines of how to design Arabic fonts.
• Lack of established and widely known design conventions (such as similarities and differences between various letterforms, standard test words and test sentences).
• Lack of information on issues of legibility of Arabic in various reading contexts.
• Lack of unified technical standards that are universally shared by different technology suppliers (software and computer systems).

These problems were discussed and debated during the three-day workshop we conducted at MediaMetric in Amsterdam in January 2006, and was later continued through the ongoing work of the designers and their sharing of information and experiences amongst themselves.

II By sharing our long and tedious process with the readers, we hope that last lessons for Arabic type design can be learned from this project.
We aim to highlight the problems of Arabic type, set standards and conventions for designing modern Arabic fonts, and provide information as clearly and as in-depth as possible. We strive to provide guidelines and examples of well-crafted Arabic fonts that encourage well-informed and innovative attitudes toward designing Arabic type. And finally we hope to initiate the creation of a platform for a young generation of Arab type designers.
Furthermore, we would like to repeat this experiment in the near future and use what we have learned from this pilot project to go further in our research and investigations. We are looking to invite a fresh round of designers and commission them to design an original dual-script (Latin and Arabic) typeface that will require designing both scripts at the same time—possibly also according to a slightly modified design brief.]] In addition to practical concerns, the project aimed at

creating possibilities for cultural exchange, for building bridges between the European and Arab cultures, and for stimulating an exchange of design expertise between designers from different backgrounds, and practicing in different cultures.

The design brief. The main project brief is to create legible Arabic fonts that can accommodate the design needs of contemporary design in the Arab world. The brief was limited to creating book typefaces that can complement the chosen Latin typefaces, innovation and diversity in Arabic textface was a primary concern because book and publication design in the Arab world are far behind in terms of quality (partly because of lack of appropriate fonts). The design of an ever-growing number of modern bilingual magazines and publications is being set back aesthetically because of inadequate and poorly crafted Arabic fonts (modeled after antiquated and impractical calligraphic scripts), infusing fresh blood into this area was not only a good starting point, but also the best way to address the problem of balancing legibility with reading conventions in modern Arabic printed media. Each Dutch designer was asked to select one appropriate font from his existing typefaces, and then in collaboration with his Arab partner to design a matching Arabic version. The selection of the starting Latin fonts addressed diverse design applications and type design approaches, consequently creating a much-needed variety of contemporary Arabic typefaces. A list of design requirements was set as follows:

• The Arabic font and its Latin counterpart were to have the same visual size at the same point size.
• The Arabic fonts are to be designed in two weights: a regular or book
The Typographic Matchmaking book. This book is a documentation of the first Typographic Matchmaking project. It is meant to address the specific educational (informational) goal of presenting the process behind researching and designing an Arabic typeface within the strict limitations of the design brief. The idea is to study and explore what collaboration between two designers (from different design and cultural backgrounds) can lead to and what are the issues that surface from such a unique design experiment. The discussions and results from this project should provide some concrete observations about the differences and shared principles between these two seemingly opposite scripts (and cultures). The results will be discussed in light of what discoveries have been made, how successful was the end result in coming close to the original intention of the designers, and what has this experiment contributed to enriching each designer's personal maturity and development. The learning experience of the designers involved in this project can also provide insight to other designers interested or involved in similar design projects. Judging from the way design is heading, the problems that design has to resolve in our multi-cultural societies will most likely increase, and cross-cultural communication will become an essential part of everyday design practice for most. This documentation intends to go beyond the mere visual presentation of the final refined product (the matching Arabic fonts) in order to outline what will hopefully become lasting lessons in multi-cultural design collaboration. In addition to the cultural goals of this project, we also consider of equal importance to have a final product that will serve the purpose of setting a good model for the future of Arabic typeface design. Having well-crafted and well-designed Arabic fonts (which are much needed for improving the quality of design in the Arab world) is part and parcel of this publication, and a clear reflection of the noble goals of the Khatt Foundation.