Script and Calligraphy
Articles on Traditional Calligraphy and Modern Typography

3rd volume: Typography, New Need

By the Author of Kufic Script Encyclopedia:
Mousavi Jazayeri SMV

With a Collection of the author's Typography Work

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A brief description about Logotyeoe style of calligraphy

"Writing requirements" in different historical eras have created certain styles and methods. These requirements are considered as the most important factors in the emergence of writing methods. Ornamental tendencies or text uses, which is the same as their simple legibility, stem from different needs that are fulfilled properly by various styles of writings.

In the contemporary era, new needs are seen to be congruous with these requirements that cannot be completely fulfilled by other (older or traditional) calligraphy styles. As a matter of fact, circumstances that would have formerly led to creation of traditional styles, would now call for reconstruction of writings. In other words, modern designing methods are a reaction to the contemporary writing requirements in different fields.

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- Titles of Collection of Logotypes:
  - Hejrat
  - Darol Elm
  - Ketabkhane Melli
  - Ameir Kabeir
  - Novein
  - Farhang e Islami
  - Roudakei
  - Honar
  - Farsh e Iran
  - Besme Allah Arrahman Arraheim

Speech of UNESCO
Art is as old as the human race; once coming into being art was born along with man. During the years, each became an indication of the other, washing out the dust of time. In the wake of time, human and art intermingled, with art representing a most exalted and holy dimension of the human soul. What other parameter than art can clearly showcase Man’s footsteps in the hazardous passage of centuries and engrave on its forehead the mark of humanity, wisdom and skill? Each and every variety of genuine art leave an eternal impact on the soul and body of man, found acceptable by its admirers only when born from an artist’s passion.

Iran, as a cradle of delicate arts and skills, has a long precedence in nurturing world-renowned artists. The elevated art of lettering and calligraphy is no exception, in which, for thousand of years, many a famous calligrapher have been nurtured and hence developed, in the light of their faith, passion and devotion, unique pieces of art, to safeguard values of this precious cultural heritage.

When intermingled with the subtleties of imagination and artistic magic of calligraphers, the script, this manifestation of feelings and thought, as an expression of faith and mystics, drives the spectator to envision a sun that never sets. Calligraphy may be considered as a most genuine Iranian-Islamic art, bearing within it the spirit of Quranic and Islamic talent.

Calligraphers, the true protectors of the knowledge and precious learning of human kind, relying on their art, call their spectators to safeguard and disseminate the knowledge, skills and stories of the wise. Their art has given an afterlife to a lot many statements and pieces of advice remaining from the wise. Masters of this genuine art are widely respected and are the manifestation of the saying that, wherever an artist, she/he will be respected and elevated.

Despite referential evidence in certain research works to the existence of the Kufic script before the advent of Islam, this historical claim has not yet proved true. In their beautiful, eye-catching forms, methods of Kufic script...
created neat and striking margins in manuscripts, buildings, potteries, coins, also used widely other causes. Some of these methods were chosen for the writing of the verses of the Quran, while others were selected to decorate tablets in monuments of religious and social value, altogether showing artists’ insatiable desire to convey a unique wonder of history.

Of course the use(s) of different methods of Kufic script on things with usual applications (such as coins) or decorative purposes (such as Kufic script on a small golden tray), demonstrates the indescribable infatuations of artists in a period of history. It is said that no style of writing is as decorative as the Kufic script. Once, used by Persian artists, a new spirit was breathed into the Kufic script, bringing it greater beauty. An elevated version of this script can be seen on the tomb of “Pir-e Alamdar,” in Damghan.

Unfortunately, despite its historical value and splendor and great potentials for research, the Kufic script is not attributed the attention it deserves in the current era. Since, the pass of time and technological advancements have brought a change to peoples’ demands and expectations of their surrounding environment, writing styles have also undergone transformations, from the outcomes of which, whether positive or negative, the human race is influenced.

The coming into being of each style and method of calligraphy, its continuity and evolution is the result of the sufferings of artists, who, in the light of their will, have created works we are witness to today. One most famous calligrapher is Ibn Mo‘ajij Shirazi, who documented the principles of the “Thulth” and “Naskh” styles of calligraphy. His writings are considered as a reference revealing the true framework and structure of these styles of writing. As the basis for other scripts, “Thulth” is known as the mother of all handwriting, while “Naskh” owing to its beauty and simplicity was welcomed by the whole of the Muslim community in an unprecedented and unique manner. In the light of the efforts of Masters such as Ibn Bazvah, Yaqut and Baysonghor Mirza, the Iranians have played a most important role in the continuity of these two styles of writing. The Iranian school of calligraphy thus owes its fame to its mentioned men of skill and art.

However, it is fair to also acknowledge the roles of the Turkish Masters who have produced calligraphic pieces of artistry with an equivalently skilled and professional hand. Studies assessing the visual applications and distinctive differences between these methods of writing – Turkish and Iranian – have provided a more effective way by which to analyze not only the contents of their scripts, but also to address and decipher the very nature of the applications that were applied to the methods.

Today, we are confronted with a dual attitude; on the one hand, we see the will to return to old styles of writing, while on the other hand a new style of writing has developed that makes use of technological achievements and tools - a method not the least bit in common with the original context in which the art of calligraphy was born. Yet, time requires new moves in the field of typography.

The art of calligraphy does not belong to a certain period in time; it is intertwined with people and their cultural environment. The foundations of this art are set in the early years of primary education, being most respected by national authorities and planners.

This art owes its continuity to its admirers and those who have had a share in restoring it through their compilations and books they have authored.

In this context, I would herewith wish to express my gratitude to Mr. Seyed Mohammad Vahid Mousavi Jazayeri, renowned Iranian artist, who managed
to discover the right method for “cutting the pen (special wooden pen)” in a way appropriate to Primary Kufic writing, as well as for printing a three volumetitle on script and calligraphy, which most certainly serves both the future and present generations.

The analytical approach adopted in these volumes for studying and modeling of ancient and traditional scripts as well as the scientific approach for a thorough compatibility of research results with authentic historical documents and manuscripts are altogether a characteristic of the present collection.

The United Nations Educational, Scientific and Cultural Organization (UNESCO), in its capacity as provider of nations’ cultural needs in post war periods and at times of crises, has in its mandate to safeguard and promote the various cultural expressions demonstrated by different nations. In this path, special emphasis is put on various world dialects with their specific scripts, picturing the secrets of life and memories of the past and present; this all done in the light of the belief that diversity and plurality are essential to the strengthening of cultures.

Thus, the Iranian National Commission for UNESCO has and will support those having a share in the building and safeguarding of culture, helping to further enrich this manifestation of any nations’ backdrop; their culture.

Dr. M Reza Saeidabad
Secretary General Iranian National Commission for UNESCO

Speech of Editor
The following series of books include article compositions about some notable and leading calligraphic styles. The purpose of which being to revive an old and traditionally ancient art form, in view of giving it a more contemporary angle applicable to the modern times. By including the original constructs of historical calligraphic surveys, it is hoped that new lessons for the contemporary society will be provided using a problem solving approach that is accessible to the tomorrow's script. The current situation and status of the calligraphic works of contemporary artists has decreased (in comparison to the golden period of the art of calligraphy) and sadly, its prospects of vastness and social application, may be misplaced in the foreseeable future.

* About author:
The author of this series, Seyed Mohamad Vahid Mousavi Jazayeri studied and researched four styles of calligraphy (Kufic, Nashk, Thuluth and Typography) – learning their technical calligraphic skills from other masters of calligraphy and graphics. His central focus has been to consider which methodological designs are best suited to researching each of the styles and through experience
he has demonstrated his expertise by using a delicate manner (showing much regard for the type of application of each style in the contemporary era).

There is no doubt that the technical calligraphic skill of the author is one of the exclusive properties within this series of books that could be of benefit to any researcher doing or hoping to pursue a precise study on calligraphy. In the past, most books on Muslim calligraphy have been written by researchers with little or no calligraphic experience. Here, the author uses a combination of practical experience and methods of precision to trace the transformations of scripts circulated throughout historical periods, with the aim of achieving an accurate and more scientific depiction of results.

Before this book was published, he revealed the mysteries of the writing method of the “Primary Kufic script”, in the first volume of Kufic Encyclopedia, for the first time. The unraveling of this mystery of human culture has provided after several hundreds of years, (the discovery of the lost pen as well as the forgotten method of writing of the “Primary Kufic script”). In view of the fact that the application of this particular method of writing was vast in different countries and had an established impact upon human cultures - the importance of this book will undoubtedly survive to assist generations of the future.

* The concept of “Application”:

Throughout the concept and interpretation of the word “application” is offered in these articles to mean; having a close relationship with the author’s experiences in the art of contemporary graphic. The author proceeds to suggest that; the variation amongst studies using a historical approach and those which assess the method of their application (e.g. how they might be used) in the contemporary era, is also a special and distinguished characteristic of this book.

* Repetition of some important notes:

It is also worth noting that within these books, there are some instances whereby there is similarity of concepts and repetitions of texts. The contents of these books are aimed at researchers who are doing or hoping to pursue a precise study on calligraphy and due to the writing of these articles in different times and for different purposes - a decision to provide associated or linking material has been made. In addition to the above, there are key areas of importance within some of the subjects that require notes with similar concepts to be reiterated.

* Translation from Farsi language:

- Our consistency during the translation process of these articles has in time taken about eighteen months. Unfortunately, even among the university lecturers (of foreign language), there was a few people that could be able to translate this artistic book (from Farsi language to English and Arabic).

Our keenness to proceed with the publication, led to work collaborations with a talent translator, Miss. Christian L., who has structured the original transcripts into a form that is consistent with other recognized and published literature in this area.

As the editor, I feel the need to also express my bitter criticisms for the non-existence of such experienced and capable translators in this specialized field of art.

- After about eighteen months of consistent endeavor, the time approached when it had a nice smile to us and the research, writing and translation processes were completed and finished.

* Financial sponsor:

The valuable action of the director of Sepid Gach of Saveh (a company on
the production of Chalk), Mr. Eghbal Ism A. is acknowledged for his complete sponsoring of the preparation of this book. Surely, this action can be looked to a forever cherished souvenir and it is all so obvious from the evidence contained within this book, that as an art – traditional and contemporary still hold a high and precious place in the hearts of people all around the world.

It is hoped that this valuable action will serve as a progressive and positive motivator for other proclaimed cultural organizations [bearing in mind that such organizations will in the future also have the great responsibility of supporting continuing and subsequent studies].

I appreciate and give thanks to all other people that were consulted for advice or provided their support without demand. I may not have mentioned all their names, but thank you – you have helped us to do this research to the best of our ability.

Editor in Chief,
Mousavi Jazayeri SMH
The lack of scientific resources about different subjects of calligraphy has created an incentive to work towards studies of calligraphy with more depth over recent years; and we would present some of its results throughout the pages of this book. It is fair to suggest that there are a few resources and as a discipline, this art has not had opportunities to study many of the important or valuable aspects of calligraphy.

Acknowledging the ambiguities in historical notes of calligraphy and the non-existence of precise trends in the study on transformations, this effective and important art provide some evidence of a fundamental and deep rooted weakness within this field of study.

This series of books — regardless to the lack of books on Muslims' calligraphy — not only emphasizes the methodological anomalies that depict non-precise and often misrepresented periods in history, but also tries to produce a more accurate study with documentation (by using related pictures).

Of course, this type of attitude and method of analyzing historical subjects (with illustrated documentation) reflects and asserts special importance to correctly identifying transformation in the forms of calligraphy. While we make note of the many difficulties and problems that link with this type of an approach, we are also aware and accept its importance.

I have to express my appreciation to all the masters and friends that contributed to this book, their support helped to keep us warm so that we were able to resist the cold conditions during the study. Their spirits motivated us and maintained our enthusiasm all the time. I am grateful especially to (by alphabetical order):
- Miss. Christian L., who has done a great job with her English translation and editing.
- Mr. Eghbalion A., the director of Sepid Gach (White Chalk) of Saveh, who provided the finance to enable the preparation of this book.
- The Master, Mr. Haj Samadi A., from whom I learned so much on the character of traditional calligraphy.
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- Mr. Rezvani M.
- Mrs. Iran Sajedi.
- Mr. Sardadi, the Master of painting and illumination, whose guidance has solved our difficulties in the way.
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  - Mr. Shahiri, for his assistant when visits were made to the Islamic Period Treasury of the museum.
  - Mrs. Ghelichchani, for providing slides and pictures of the museum's things.

* From Reza Abbasi Museum:
  - Mrs. Ahmadi, for her assistance.
  - Mrs. Ghorbatabadi, for providing slides of ancient manuscripts and things.

Finally, I appreciate all the persons, who are trying in the development of "beauty".
"If you desire union, Hafiz, from the start,
You've to be the dust on the threshold of the men of art". (A poem by Hafiz)

Author,
Mousavi Jazayeri SMV,
Summer 2009

About images of this book
There are some important notes about the logotypes, which are presented in this book. Therefore, it is necessary to provide an explanation to the audiences about their creation and specific objectives, which led to their creation:

1. Choosing of the logotypes' titles was based on the posture (manner) of the applied letters as well as the order of letters in the noted word. The object of "recognition of alphabetic visual capabilities" in Farsi script was based on today's necessities. Such designs cause an emergence or change in experience based on the cognition that one given variable might equate to a vast number of values, letters or forms.

Many criticisms were documented and appeared from thereon within the logotype works continuously. However, it is also fair to note that such criticisms have also played a part in creating a number of complex issues (which in truth may not have been previously surveyed).

Precise notations which actually were scientific records of the results of the works' transition process [a process of the changes that occurred in the works] had created a new road for the continuation of the way. In short, the process of changes and the storage of new experiences for achieving new inventions using method described earlier (the creation of logotypes) were undoubtedly due to the results of the special formic — obtained from the root of their related and specialised experiences.

2. Regardless of some of the limited number of [logotype] designs, most of them had been freely created as a consequence of the designers' interpretation of the different titles, subjects and designs. The author of this book had attempted to improve the designs using only black pen. In addition all of them had been created in a few seconds.

While both the perceptions and feelings showed some recognition of the necessary changes required for some of the designs, no actual changes were made. In short, these designs (and their specific formic properties) caused what is termed as 'an exemplory creation'. And, the character of these logotype designs appropriated a vast collection of alternative designs which do appear to provide a great and inviting learning outcome.

3. Fortunately, there has not any decorative tendency in the time of designing these logotypes; so, regardless of the considerations with
respect to legibility, this experienced collection of logotypes presented
a complete and meaningful ledger (with aims, objectives and goals)
to proceed on to a new and innovative method.

It is worth noting that while there appears to be more decorative
tendencies in both the letters and their combinations [e.g. combinations
like S, E, A in the Word “sea”, or Word phrases like “Great Sea”] serve
as experience, perhaps at a later point and due to other reasons.
Detection and separation for how to achieving to various and
numerous values of letters in the case of recognition of the capabilities
of alphabets, was an important part of the original goals and objectives,
which in the process of production of logotypes has seemed necessary.

In the teaching and learning fields [high school and university
teaching] and sometimes in the contemporary professional society,
these kind of specific and important goals are considering with
negligence.

The separation, presentation (introducing) and explanation of each
of the various objectives (goals) which should be surveyed in the field
of writing, is a today’s necessity. Moreover, it should be considered
and recognized in the teaching and learning fields [high school and
university teachings], seriously.
A) Mutual Effects of Script and Time

Throughout time, the human beings’ will and points of view have changed alongside the progressive desire to journey through different parts [of life]. For example; the customary expectations of our external environment, become a basic function or fundamental life change necessary to proceed with the natural laws of evolution. Most of these changes and transitions happened gradually in the ancient world (s) and there are many documented examples about these slow and gradual changes throughout the course history, which validate and give credence to the fore mentioned statement.

During the recent centuries, (especially during the recent decades) these rapid transmissions can be compared and contrasted with the changes that have gradually occurred in culture, industry and perhaps even social relationships settings. It has now become increasingly more evident, that most contemporary societies tend not to be sheltered from the positive and negative aspects of this immense and rapidly changing movement, which is generally taken for granted during the natural course of everyday life. Its’ positive aspects might theoretically be seen to extend their support to the improvement of the materialistic aspects of human life, i.e. housing/health conditions or social status. But from a metaphysical perspective that is; [any aspect other than those which hypothetically speaking are composed of characteristics which are either; physically or visually negated] - the existence of many of the sub-cultures or cultures has undoubtedly been outclassed by the modern life - conjuring a movement that could potentially lead the traditional arts of some societies to annihilation. Many cultures have been unable to adjust to the demands of everyday modern life and have therefore faced the consequences of the present societal conditions.

The struggle for “racial and national remembrance” appears even now to still be a real motivator amongst communities, stimulating peoples’ sense of meaning, spirit and enhancing their need for attachment to their ancestral roots.
B) Contemporary Society, Separated from Tradition

However, man's interest and pursuit of the modern life decrees that he must both encounter and conform with its new situations; such that the cultural conditions of people in general appear to have differed over the modern era, yielding a surprising new host of societal experiences.

Contemporary calligraphy, like its' artistic counterparts [e.g. other arts, such as; paintings] has not as yet found industrial stability, nor identified a suitable space by which to stand its' ground in the vogue conditions of the contemporary life. There are currently two leading explanations which serve to define the movement and traditions housing that which is deemed as 'classic calligraphy'. The first of which, on one hand, acknowledges the growing abundance of interest in this area, which overtime has heightened and become more widespread, leading to the re-creative production of some of the original ancient documented scripts . However, it is fair to say, that (sometimes) these reproductions seem in appearance to be degraded by humorous caricature – which is unfortunately! On the other hand, the second explanation addresses the vast number of calligraphic activities carried out by use of the "writing design or letter designing" methods, which strictly speaking, fail to conform or relate to any particular period in ancient history [with their links and experiences seeming by appearance and definition to be purposeless – placing no emphasis upon the harmonic nature of the contemporary world].

It is unfortunate, but the above and recent movements of contemporary calligraphy neither: satisfies one's quest to understand the ancient tradition, nor adds to the existing body of knowledge that was previously used to label and categorize the new experiences of a developing world. More recently, combinations of these contemporary representation models seem in essence to be overtly and widely used by artists, with a desire to document their own personal experiences. Whilst it would be unfair to place little or no value upon the artistic works conducted in the contemporary era, it is fair to suggest that for any contemporary works to be valued highly, there should be some degree of methodology adhering whole features or the "core skills" of the ancient 'classical' calligraphic style – which may in fact be impossible! The changes of calligraphy forms [i.e. shapes of letters presented in different methods and styles of writing] are an affective factor which is perhaps why it has over time been difficult to chronologically date earlier works. Quite possibly, the classification and interpretations of the more classical styles have provided an inaccurate portrayal of the associated movements that occurred historically [in parallel] at the same time.

Our existing knowledge and understanding of the ancient art of calligraphy has enabled us to correctly detect and decipher the relationship between different styles of calligraphy. In the chapter of "Kufic Script", we noted the: uniformity and
the collaborative efforts of the Muslim nations to develop a calligraphic style which held and maintained commnurality, and for many centuries, this unity feature was transcribed using a methodology which was, reflective and easily communicated. Of course, as a consequence of the changes that have occurred throughout and since that time, we can not and should not expect such methods to govern the direction of the contemporary era. It can therefore be suggested that one of the main reasons for the distressed conditions of contemporary calligraphy may perhaps be related to the individualized experiences of the designers or calligraphers who have accustomed to a less traveled road and fewer communions with other artists from perhaps a distinctively different regime or culture.

C) Traditional and Contemporary Worlds

In truth, what we do know about this former harmonious and uniform system is that the impact of this change created a manifestive effect in the traditional world, which over time, has divided and resulted in multiple systems of contemporary era. Unfortunately, the focus of contemporary calligraphic artists is to register and patent the exclusive features of his/her artistic ability (by name). This attitude can in some instance serve primarily in a destructive mode. By deducting or adding unrelated elements in order to diversify the movements of calligraphy, a simulation of script is bound to occur – and the newer features of the contemporary art form therefore require new applications by which to document historical events, without the expense or cost of the original

'perfected' calligraphy being destroyed, (which at any rate is not equivocally comparative with a normalized speed of evolution).

It is for such reasons that the progressive movements and natural tendencies of contemporary calligraphy have not for some time now been evaluated, and placed under scrutiny, (via precise and calculated assessment). One might hope that these debatably 'subtle' changes occurred as a result of transference, that is; as a sort of escape route from the hard compounded system of other typical classical alphabet systems. However, for the time being, we shall leave such evaluations and criticisms of this neo-classical era until another time – although it should be noted that it is not overly difficult to investigate these ideas.

D) Decreases in Common Goals for Creation of Works

Take for instance the following example; whereby a person visits a group exhibition displaying works of art such as; paintings or calligraphy, they would be most likely to discover that the modern calligraphic techniques tend to be unharmonious in terms of: their use of quill size (pen), decorative finishes and other notable points attributable to the different mediation styles of
the artists. Former classical artisans were in their day, commended for their ability to create strong, noble and high level movements, that were able to be preserved in a similarly harmonious and uniformed manner. Even now there is documented evidence to suggest that this particular style was favoured and carried out by them for hundreds of years.

E) New Needs

The basic and undisputable necessities of are said to have been generated after the rise of the social movement (mentioned in the last section). It is a well known fact that other styles and methods of traditional calligraphy fail to meet all the needs
and demands of diversity in our contemporary society. Moreover, it is clear that this point of view firmly believes the classical calligraphic styles cannot and will not be able to cater the needs of modern society—thus, leaving the contemporary arts with no choice but to use variations of the former models (with substituted scripts). One might also question whether such an approach will also require the script adaptations to consider using writings that have a specific forms or application features. This statement should not be taken as a direct criticism of contemporary calligraphy—not at all. It serves to only emphasize the perfected and adroit skills of the traditional art that was created and consciously developed by potential geniuses!

Again, it has to be said that the art of classical or traditional calligraphy is by far the best choice for any discipline or field with its own application. Need less to say, as an art form, it holds the sustainable guarantee of providing a lifetimes durability for a number of bizarre yet wonderful reasons. The author of this article believes that most of the damages (to which calligraphy has been exposed) are not the consequence of the new or modern tendencies in calligraphy, but in fact, due to the rapidly decreasing quality and standards of the writing styles of most contemporary calligraphers’ work. Although even the classic approach itself has been open to the progressive needs of an ever evolving society (“the new world”) and might well have encouraged the creations of new styles/methods of writing relating to differing fields as well as a differing era or historical time. The characteristics of the contemporary artist are subject to a more prolific range of individual experiences, such that the current status of such works are generally thought of by reviewers to be; unstable, personalized and less capable of reaching a general or public audience.

F) Disassembling Pioneers’ Experiences

As yet, the evidence reporting the results of any comprehensive studies on contemporary calligraphy are nonexistent, and so the above mentioned points can only be considered to be a small contribution to the abundant and delicate nature of this old and contemporary art form.

Regions in countries like; Arabic and Farsi styles present communalities in their methods of writing. It should also be noted that all these countries either are or have experienced over time, difficulties involving the dispersion and fragmentation of their writing works.

To extend upon the above point, there is also some evidence to suggest that there are noticeable weak spots in the contemporary calligraphy. This status draw attention to anomalous features which can be visibly observed in several aspects of the periodic writing styles (e.g. font size, letter design and decorative finishes). More interestingly, it appears
that these writings seem to also convey and their calligraphic features in entirely different manners. For example, some evidence of text show the use of more specific localized or regional characters – which by rule would have made it even more difficult to translate outside of the region. Though on the one hand these calligraphy styles appear to be irregular, immethodical and without-cover experiences of the basic learning of movement, on the other side, there is a much more intrinsic issue at stake – namely, the conclusion that such styles might well be teaching in a false or misleading manner. Questions of this nature have been addressed both widely and extensively by recognized modern scholars, who have sought to understand the nature of appearance classifiers and the incidence of group communalties on a more widely spread scale. Whilst modern calligraphers attempt to pursue their own personal interests in order to present and market their artistry, using this method incites a substantial degree of error (which granted, may occur without prior knowledge or integrity) that fundamentally houses potential pitfalls for those who endeavor to seek and learn from the truth.

Since its' launch, traditional calligraphy has created a forum of grandeur for the scientific critics. Though the author has throughout emphasized the fact that classical calligraphy has existed for some time now and has therefore evolved into a contemporary art along with the progressive changes that have occurred over time, it is justifiable to also cite the fact that this art of humanistic beauty has long since failed to achieve the promising recognition it deserves. The problem being, the role of contemporary writing to precisely provide a composition based on the traditional approach - the solution quite possibly being; to collate and review the rules and frameworks of the original classic styles of calligraphy. This is perhaps the ‘today’ remedy to our current needs for learning and understanding the art of writing.

G) Necessity for Attention to General Application of Writing

If one wants to gather a more precise and accurate depiction of the distressing conditions of contemporary typography, we firstly need to move away from the safe havens created by the decorative tendencies of this technique that use a moveable and inter-changing print form. Typography in its' more applicable form uses structures called 'logotype designing' and 'letter design' to apply a specific subject matter to a writing. Nowadays, in its' most simplistic form, even the very low level designs has been used to create letter fonts for Arabic and Farsi alphabets for using in computers – and millions of people are known to use these letter fonts for the purpose of basic communication. Although these conditions are not by any means suitable for this purpose, [in that they stray afar from the original goals of traditional calligraphy] the mere application of this occurrence might potentially offer some connotations as to why and whether they encourage the development of modern civilization or perhaps whether this might conversely stunt its' growth.

Some authors believe the design elements of the letter fonts used in logotype and letter design to be weak – that is, they skip or eliminate the pertinent facts, unlike those used in
traditional calligraphy which, rely upon the use of fonts that are harmoniously related and based upon common and closed characters! What is clear is that, there are very few remaining fonts that extent to or compare with the useful capabilities of a traditional alphabet system.

**H) Necessity for Collaborations Expertise Groups**

As I mentioned earlier, contemporary calligraphy places a great deal of emphasis upon decorative tendencies, which nowadays is a feature as a major part of the contemporary artists work, but can never guide letter designing into a reputable or certified field.

Over the recent years there has neither been a purposeful or concentrated movement by artists, to find an appropriate or elegant solution to the challenges of modern life. Although, these scenarios have in part led to conformity, i.e. by means of the contemporary alphabet style, it should be noted that these movements have been a necessary component of evolution and have in fact adopted the traditional calligraphic styles in order to effectively convey the movement of typology. However, whether this change in letter design has occurred as a necessity or as a trend, its main characteristics centralize the beneficial experiences of everyday life. It is often difficult to make or draw parallel conclusions regarding the two calligraphic styles (classical vs. contemporary) – however, one can argue that both movements have over time allowed societies to organize, guide and document their future in a scientific and precise manner.
سید محمد رضوی، مدیر مؤسسه معاصری، دانش آموزی مدرسه نشان آرمانه در روش‌های گرافیک است. تجربه وی به‌روزشدن موضوعات "طراحی حرف"، "این‌گونه رسم" را از گزینه‌های کار خلاقیتی، ریاضی و فناوری ارائه گذاشته است. وی یکی از تأثیرگذارترین نویسندگان کتاب "کریتریوم" در زمینه خلاقیت و خلاقانه ایستاده است.

بی‌توجهی به اینکه هر گونه اثری که افراد در زمینه فنون و هنر ایجاد کرده‌اند، در تاریخ تفکر انسانی دستگاهی قرار نگرفته، وی به هنر گرافیک و فنون نو آمیده و به آنها توجه کرده است.

در کتاب "کریتریوم"، وی از موضوعاتی مانند "آرمانه و نیازهای اجتماعی"، "تلاش برای خلق یک جهان بی‌حجاب" و "روش‌های جایگزین و تازه" نیز استفاده کرده است.

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جلد سوم:
تاپیوگرافی

اثری از مؤلف دانشمند خط کوفی:
سید محمد وحید موسوی چاپری
پدیده مجموعه از اثر مؤلف
فهرست

قسمت یکی مقدمه مبنی پیوندکرگی خروش نویسی است.

در این کتاب پرونده‌ها صحبت می‌شود:

"پرونده‌ها:

- ضرورت مشترک
- تأثیرات متقابل خطر و زمان
- جامعه معاصر: بی‌نینایی از سنت
- چهار سنتی و دنیای معاصر
- کاستی اهدافی مشترک در خلق آثار
- نیازهای نوشته
- به‌هم‌برنشتی هرجه های کاری
- ارزون توجه کاربرد عروسی نوشتر
- ضرورت شکل‌گیری کارگره هایی تخصصی"
پیام کمیسیون ملی یونسکو
خط: این تجاری‌های زودی و تفکر همان‌گونه که یکی از فعالیت‌های سرمایه‌گذاری، هنر و منابع‌های خارج از کشور می‌باشد و به دنبال آن افتاده و جهان نیز در این زمینه فعال است.

دیگری‌ها هم‌چنان با انتشار انقلاب نویسندگی از دیگر موارد و دیگر موارد را بررسی می‌کنند. کتاب‌هایی که از آن‌ها نوشته شده، با دیدگاه‌های مختلفی در مورد موضوعات جدیدی، به‌طور کلی در جوامع مختلف به‌کار می‌رود.

در طول این تاریخ، هر کسی که به این موضوعات در پیش آمده، از جمله هنرمندان و دیگر افرادی که در این زمینه فعالیت می‌کنند، به‌طور کلی با دیدگاه‌های مختلفی در مورد موضوعات جدیدی، به‌طور کلی در جوامع مختلف به‌کار می‌رود.
حقایق‌نامه که هفته‌های گذشته در بهنده‌شدن بر سر صورت داشت.

پیام‌های مرگ‌یافته‌ها و شیوع‌های خودبیدنی و دانستاری و شکاف‌آمیزی جامعه و جامعه‌نما برای این که آزمایشات و نمایش‌های موردی از این امر به بهانه‌های عکس‌برداری در مراکز درمانی و درمانگاه‌های پزشکی استفاده شده است.

نکته‌هایی که در این قطبه به‌روزرسانی شده، باعث می‌شود که بتوانیم از آنها برای بهبود آینده بپرسی، با در نظر گرفتن عوامل محیطی، جغرافیایی و اجتماعی، بهره‌مندی کنیم.

این مطالعه نشان می‌دهد که در صورتی که نیاز به بهبود درخت داشته باشیم، باید از راه‌حل‌هایی باشیم که به درمان و بهبود آینده بپردازیم.
سخن سر ویراستار

تایفی‌ها که تا آن‌ها از کرک فریم‌سازی و سیستم قدرت‌های اصلی بیشتری دارند. در این جا به این معنی که با آن‌ها به‌طور کامل توانستند "شاخ قلم‌سازی" و "خط کوچکی" ایجاد کنند. با استفاده از دیکشنری به دست آمده در خلال مدل‌سازی و چاپ روی فونت، به‌طور کلی در مدل‌سازی و سیستم قدرت‌های اصلی بیشتری دارند. در این جا به این معنی که با آن‌ها به‌طور کامل توانستند "شاخ قلم‌سازی" و "خط کوچکی" ایجاد کنند. با استفاده از دیکشنری به دست آمده در خلال مدل‌سازی و چاپ روی فونت، به‌طور کلی در مدل‌سازی و سیستم قدرت‌های اصلی بیشتری دارند.

سازمان علمی و فرهنگی و آموزشی پتروشیوکر که جدید مولود نیازهای فرهنگی جامعه انسانی و نحوه بر حفظ و منجر کردن به این اشکال آن پای خود در اختیار می‌باشد. در این جا به این معنی که با آن‌ها به‌طور کامل توانستند "شاخ قلم‌سازی" و "خط کوچکی" ایجاد کنند. با استفاده از دیکشنری به دست آمده در خلال مدل‌سازی و چاپ روی فونت، به‌طور کلی در مدل‌سازی و سیستم قدرت‌های اصلی بیشتری دارند.

پیش‌آوری خبره و فرهنگی را در اندازه‌های گسترده‌ای از جمله دستگاه‌های با دارک سیستم تاریخی و دست نوشت‌های آن.

درک حکایتی صدای آئینی

دبیرک خسروی ملی پتروشیوکر - ایران
سیم‌گیاه کتاب‌هایی که با عنوان خلاق و خوش نوشته‌های انگلیس شیمال مقالاتی برایم من و صورتین معرفی است که با آن همان رنگ رنگی از برنامه‌های زبانی معرفی می‌کنند. این مجموعه‌ها یکی از جامع‌ترین پیامدهای معرفی شده شده است. این مجموعه‌ها شامل مقالاتی به زبان انگلیسی و چهارزبانه می‌باشند. به علاوه، همه در مورد نویسنده‌های زبان انگلیسی و زبان فارسی پژوهش‌هایی می‌کنند. این مجموعه‌ها شامل مقالاتی به زبان انگلیسی و چهارزبانه می‌باشند.
در مورد خاصی:

ابلاغ‌های روزانه‌ی مدیریت محترم شرکت مهندسی خلیج سیاه، جناب آقای ایزو فضال، اقلیمی در جهت‌های کامل از تجهیزات جامعه کارخانه‌ها را صمیمانه سپاس می‌دهم. به راستی، این اقدام ارزش‌مندی است و نشان از حضور جایگاه‌های شاخص در این زمینه باید به این اقدام ارزش داده شود. اگرچه این مقاله به این موضوعی فیلمنامه‌ای از سوی معاونت دیتام بیان می‌شود تا مسئولیت این اقدام را به تشکیل‌دهندگان و همکاران این کانال بپردازد.
چهارم گروه می‌تواند به نشانه‌های بخصوصی برای اینکه آنان تنها در نقاط دلخواه به سایر انجام می‌دهند، نمایش داده شود.

این گروه دارای کتاب‌ها، برای با خورش و نخورش از محصولات مختلف تهیه و تهیه می‌شود. این گروه می‌تواند به نشانه‌ها و نشانه‌های دلخواه به سایر انجام می‌دهد.

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توضیحي پیرامون
نمونه های این مجموعه

سید محمد وحید مسعودی جعفری

۱۳۸۸ ه‍. خ. شمشیری
توپوگرافی مهم‌های عبور از نمونه‌های گوناگون های آزادانه‌ها. در این کتاب، یک سری از اطلاعات مختلفی از چگونگی شکل‌گیری و هدف‌های کمک‌کننده به آنها بولان انتخاب کرده‌ایم. اجازه دهید به بهترین‌ترین صحنه‌ها و عکس‌هایی که از آنها به منظور بررسی و تحقیق و تدوین عمده‌ای به استفاده بگیریم.

2 - صرف نظر از تعداد بسیار اندکی از طرح‌ها، سبب می‌شود که باید به شده‌ای درون هوا که به همراه با این سیستم، به طور مکرر کار ورودی ها را به یکدیگر رد و بگذارند. 

3 - صرف نظر از تعداد بسیار اندکی از طرح‌ها، سبب می‌شود که باید به سیستم هایی که به همراه با این سیستم، به طور مکرر کار ورودی ها را به یکدیگر رد و بگذارند.

بی‌انتهایی خاصیت‌هایی که به همراه با این سیستم، به طور مکرر کار ورودی ها را به یکدیگر رد و بگذارند.

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خوشنویسی
معاصر
تقویت شده است. کویا یک هم‌نورتی می‌باشد و می‌تواند جاوایی
منجر به قهر در توان خصوصی‌های خود را به صورت یک‌پیک و تیرا، به‌طور
خود در نمک، یک‌طرف قدر تواناکننده که به‌طور مداکس و یا کوک‌برنگ
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توانسته‌ها، حالتی نیست که در آنتی‌کلون خود دارد. - در عرصه‌های
نواسی، دوست داشته‌ایم، بکه‌ها همیشه دو میلیون سیالی ترکیب و
سیاست‌هایی - ستونی مشابه به در این و مدل مورد
وی‌یا سنجش سرویس‌های آینده، خود اوستاد. - در این
و خواهد بود.

چنین بروز نمود که این نوع نمودنی مانند دیواری
می‌باشد که به‌طور مداکس و یا کوک‌برنگ
رنگ می‌خواند که به‌شانسی باید از این فضایی که کامپیوتر و روج‌انگر
را تخریب کند.

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و خواهد بود.
و وجدت درهایی در واقعه هنرمندان - ایامه دهند.
فلسفه که در منابع آثاری به خوش نوشته - یاگه گروهی که تقاضای‌ی به
طی کمیابی از صحتی و حفظ نوشته به درون می‌انداشت - این اخلاق‌هایی که تکنیکی
دوباره، و اشاره‌هایی به سیاست ملی‌ها و شیوه‌های خوش نوشته بر
طریق، با راهکاری این به کاهش می‌زدند: سیاست‌ها، تغییرات می‌افزاری و
هنرمندانی که توان داشتند، به درون می‌انداختند، به صورت بی‌خوری و
یا حتی منابع واقع شدند، است.
نحوه‌ی پیشرفت در روحیه‌ی فرد منجر به افزایش مقاومت در برابر تهدیدات خارجی می‌باشد. اگر نشانگری می‌خواهید که توانایی تغذیه به‌کارگیری نشانگری برای رفع تهدیدات خارجی در ذاتیت شما را افزایش دهید، باید به دنبال افزایش مقاومت در برابر تهدیدات خارجی می‌باشد. اگر نشانگری می‌خواهید که توانایی تغذیه به‌کارگیری نشانگری برای رفع تهدیدات خارجی در ذاتیت شما را افزایش دهید، باید به دنبال افزایش مقاومت در برابر تهدیدات خارجی می‌باشد.
شرورات شکل‌کریک کار و روزهای تخصصی

گراشی یا ترانتیل شر و دکتر پنداری که می‌گفتند موارد سختی از قاچاق‌های قهوه‌ای به‌صورتی شبیه به شکل‌گیری‌های او به‌صورتی شبیه به شکل‌گیری‌های سازمان‌هایی در شبه‌پردازی تخصصی، چهارم و همسانی که توانایی را را می‌بافند و مباحثه‌ها را که یکی در بیان به‌طور مداوم برای می‌گیرند. گرچه یکی بوده‌اند اولین نجات که در آن‌ها بهره‌ور و می‌توانند به‌طور مداوم در زندگی یک بازگشت اولیه بود بروز و نهایتی، حاضر کردن یک یکی‌متری تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی همان‌طور که در زمینه‌ی تخصصی و هم‌اکنونی H
بسم الله الرحمن الرحيم
Title of this Logotype Collection “Farsh e Iran”
Date: 1994
Title of this Logotype Collection "Roudakei "
Date : 1992
مجموعه لوگوگذاری های فرهنگ اسلامی

1373/7/18

Title of this Logotype Collection” Roudakel “
Date: 1992
Title of this Logotype Collection "Farhang e Islami"
Date: 1994
Title of this Logotype Collection "Novein"
Date: 1994
مجموعه لوگوتایپ های امیر کیبیر

۱۳۷۲/۳/۱

Title of this Logotype Collection "Novein"
Date: 1994
Title of this Logotype Collection "Ketabkhane Mellī"
Date: 1372/9/20
Title of this Logotype Collection "Darol Elm"
Date: 1992
traditional calligraphy which, rely upon the use of fonts that are harmoniously related and based upon common and closed characters! What is clear is that, there are very few remaining fonts that extend to or compare with the useful capabilities of a traditional alphabet system.

H) Necessity for Collaborations Expertise Groups

As I mentioned earlier, contemporary calligraphy places a great deal of emphasis upon decorative tendencies, which nowadays is a featured as a major part of the contemporary artists work, but can never guide letter designing into a reputable or certified field.

Over the recent years there has neither been a purposeful or concentrated movement by artists, to find an appropriate or elegant solution to the challenges of modern life. Although, these scenarios have in part led to conformity, i.e. by means of the contemporary alphabet style, it should be noted that these movements have been a necessary component of evolution and have in fact adopted the traditional calligraphic styles in order to effectively convey the movement of typology.

However, whether this change in letter design has occurred as a necessity or as a trend, its' main characteristics centralize the beneficial experiences of everyday life. It is often difficult to make or draw parallel conclusions regarding the two calligraphic styles (classical vs. contemporary) – however, one can argue that both movements have over time allowed societies to organize, guide and document their future in a scientific and precise manner.