

VISUAL CAPACITY OF SIAH-MASHQ NASTALIQ CALLIGRAPHY, IN CONTEMPORARY TYPOGRAPHY POSTERS OF IRAN

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ABSTRACT

Siah-Mashq in calligraphy of Iran, is a method of training to improve skills nastaliq calligraphy for writing beautiful letters and its literary concepts are not considered to be in writing and repetition of letters and words which according to its aesthetic feature, it comes independent of traditional calligraphy and as a result, it creates several Visual capabilities to create a variety of configurations. The importance of Siah-Mashq, in respect of contemporary Iranian artists, it is only because of its aesthetic value which creates a very rich background to create works of art. Find original values is one of the achievements of designers of Siah-Mashq nastaliq contemporary Iranian posters, typography posters that were created by this method, widely with awareness of the variety of Visual features of this style of calligraphy and developed a language and expressed the Visual concepts of contemporary Iranian typography posters. The possibility of adaptability Siah-Mashq, with contemporary typography is important concepts in Siah-Mashq, which has created the possibility of creating unusual and novel combinations of them, because of the flexible structural features, in various shapes of letters and it has created a new face of typographic poster design with an independent identity in the international arena.

KEYWORDS: Siah-Mashq, Nastaliq, Posters, Typography.

INTRODUCTION

Calligraphy is the most significant art in Muslim lands and it is common in the Islamic period, seriously and distinctive to this day. Over many years, artists have noted with interest the concepts and values of Islamic Art and hence, the art of calligraphy is dedicated to a special and important place in Islamic art. Given that, the transformation of Islamic calligraphy was the Iranians, they created a different style of calligraphy, with much effort and passion, and used every opportunity to develop and writing of different methods

Calligraphy. Nastaliq was developed specifically by Iranian calligraphers. Nastaliq is an art in which laws of math and nature are obeyed, and has a mysterious power that enables the artist to create a beautiful piece of calligraphy by using several forms of the same letter, or by employing various forms of the words and using them in different compositions. With its mystifying beauty, Nastaliq has closely accompanied Persian poetry and has played an important role in communicating the poetic concepts to the readers. Looking at the works of calligraphers, both modern and traditional, reveals that Nastaliq has served both literature and mysticism. A multiple capabilities in calligraphy, which is part of its rich Visual Siah-Mashq is writing concepts and values is the result of efforts calligraphy artists, they have, over the years to promote this script and so far it is used by contemporary artists of visual arts. Nastaliq pen, to diversify the forms and movements of the characters, creates a lot of opportunities and spaces in the structure and composition are varied. Vertical letters create a dynamic expression, in composition and in strengthening the stability and strength of the structure and horizontal character are important elements in controlling vertical and diagonal forces by static force and it makes the development and expansion of surface. Rotating characters, also in combination with other vertical and horizontal elements to create effective, in a variety of visual structure and play a dynamic role in the energy transfer to the letters of the alphabets horizontal, vertical, and vice versa. In fact, according to several aesthetic features, Nastaliq also creates the potential for innovation and creativity and it is an important issue in the development of visual language of visual arts for innovation over time for the future.

Definition of Siah-Mashq

Siah-Mashq is said to be a page of calligraphy which is caused by repeated and write letters to each other, calligraphy pen and the purpose of it is calligraphy skills in the correct spell of form letters and its training aspects is important to write the words. Practice Siah-Mashq, is important for a beginner, it is equally important for a master of calligraphy at the height of art. His fragment, however, has no signature or date. Siyh-mashq; “black writing” refers to the calligraphic preparatory practice sheets executed by traditional calligraphers and scribes (Safwat, 1996). This calligraphic practice sheet includes a number of diagonal words and letters used in combinations facing upwards and downwards on the folio. In siyah-mashq, the writing frees itself entirely from constrains of relationship with the literary subject and context. Artists of siyah-mashq combine the visual balances and rhythms with the repetitive patterns of words and letters to blend and express their work; which emerges as a symbolic rendition of inner feelings. Sometimes the phrases and sentences that flow from the pen do not have a lofty literary context, and rather express a fleeting mood or feeling. Even at the peak of artistic concentration and perception, the words that flow onto the page are unrelated, resembling mantras, whose effect lies in the rhythm and hidden onomatopoeic force of the words (Bakhtyar, 2001). In Persian, were entirely covered with writing as a means to practice calligraphy and conserve paper. In time, they became collectible items and thus were signed and dated. The Term siyah-mashq is the approximate equivalent of the word “study” in Western art, and its exponents developed this independent abstract manner through practice, in a similar way as western artists such as Carpaccio, Pisanello, Signorelli, Pollaiuolo and Michelangelo, who developed their painting by a series at drawings in which their personal vision and artistic power are conspicuous (Bakhtyar, 2001). In order to use all available space on the sheet when practicing, the calligrapher often rotated the page several times. The typical result was a heavily worked, dark sheet with little white ground showing through. The process is analogous to a painter executing sketches before starting on the final version of a painting (Ekhtiar, 2006). The grace and beauty of nastaliq lie in its balanced distribution of thick and thin, open and closed, short and tall, in the artful shaping of Letters and combinations of letters, and in the symmetry and consistency with which letters and words are juxtaposed. Several letters share the same semi-circular ending.

The formation of Siah-Mashq nastaliq, in Iran calligraphy

The greatest development in the history of Persian calligraphy was the emergence of the nastaliq script in the late fourteenth century. Nastaliq is the most accomplished manifestation of refinement, beauty, and harmony in Iranian calligraphy. The famous "Golden Section", so often used as a practical criterion for assessing instinctive aesthetic judgments, corresponds fully with the proportions of nastaliq script. (Bakhtyar, 2001). The first extant artistic siyah-mashq pages were produced by the late-sixteenth-century master of nastaliq script, Mir Imad Hasani (1554-1615), (Ekhtiar, 2006). Although siyah-mashq sheets survive from ca. 1600, they seem to have been a particularly popular genre during the second half of the 19th century, the long awaited development in the nastaliq script emerged. In the Qajar period, with the appearance of such great masters as Mirza Gholam-Reza Esfahani (1830-1886) calligraphy reached the stage of abstract art and the siyah-mashq school, which symbolizes this development, came into being. Siah-Mashq has a valuable role as an independent artistic nastaliq calligraphy styles. Mirza Gholamreza wrote this of calligraphy, very solid, sturdy and elegance. In his way, there has been very deliberate and careful composition, which is Mirza Gholamreza's unique experiences (Bayani, 2002), (Figure 1). Simultaneously with the appearance of siyah-mashq, the old technique of nastaliq also underwent change at the hand of Kalhor (1829-1892). It was the era of the development of lithographic printing industry in Iran and kalhor simplified and adapted the earlier calligraphic forms for use in lithography, and also made innovations which enhanced its beauty of form and disposition. The results became known as the Kalhor style, now currently used in cursive nastaliq writing. (Bakhtyar, 2001) worked that the original color of paper was often entirely concealed (Figure 2).

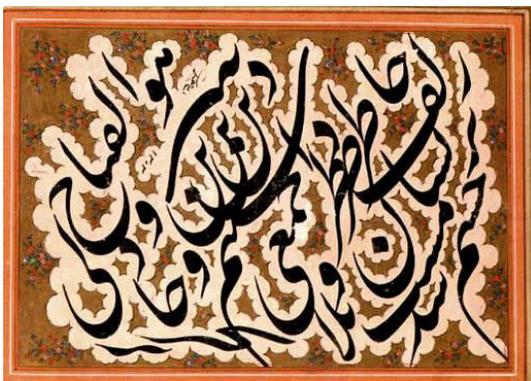


Figure 1- Siah-mashq, Mirza gholamreza, Qajar, 19th century



Figure 2- Siah-mashq, Mirza-reza Kalhor, Qajar, 19th century

Siah-Mashgh in Iran Contemporary Art

In 1961, Visual Arts Artists developed drawing-script method using visual elements of Siah- Mashgh and aesthetic concepts of modern Western art influence. In Faramarz Pilaram's works, often exquisite texture of the composition, the focus has been more than content, and it has a different effect on the rhythm and the rhythm of the letters, that it became a collection of the letters in color levels (Shohrati, 1984). They displayed the concepts of rhythm and rhythm of Siah-Mashgh of calligraphy, the differences in language and expression, with the deformation and exaggeration and simplification of the letters. Hosein Zenderoodi, the artist's paintings - script, rhythm and harmony of the letters used to search for creative and innovative space, form and composition (Scheiwiller, 2013). Zenderoudi moved toward a stylized calligraphy that so many contemporary were practicing. As in the siyh-mashq pages, the calligraphy in these works is abstract and largely devoid of literal meaning. The compositions are rhythmic and appear in kaleidoscopic colors in a variety of techniques including oil on canvas, a medium not traditionally used for calligraphy. The letters float weightlessly or appear superimposed in layers of rich texture on the surface of the canvas. In Hossein Zenderoudi, the painter repeats ad infinitum, in horizontal rows, the wide loop of the body of the letter. The work captures the way calligraphers manipulate the reed pen as they struggle to produce the desired shape and thickness of the letter. The result is a rhythmic composition with sharp contrast between the black and brown ink and the exposed canvas (Ekhtiar, 2006), (Figure 3).



Figure 3- Contemporary calligraphy painting- Hosein Zenderoodi

Siah-Mashgh and typography

Following the developments and effects of Siah-Mashgh in the art, the effect of this method was created in the 1990s by the work of graphic designers. Graphic designers, created new capacity, with Visual capture capabilities, the shape and composition of Siah-Mashgh. Common and coordinated closely in rhythm and movement and relationships and highly dynamic structure, and expression of the moment and take in Siah-Mashgh and typography caused to graphic designers have the creative capacity of Siah-Mashgh in typography poster design. Letters of Siah-Mashgh, was introduced to graphic designers, not to read, but to be seen and they create the possibility of transferring feelings and concepts, through rhythm and form letters and they create a dynamic structure and composition, the designers created numerous posters, typography with emphasis on the abstract of the letters.

The relationship between the visual concepts of Siah-Mashgh and posters typography

Understanding the meaning and readability through the expression of feelings

Experiments with the typographic evocation of emotion have become a trend in recent years, due to the increasing popularity of 'emotion in type/typography' as a topic of discussion among typographic designers (Ho, 2013). Various typographic elements, such as color and typestyle, may be used to convey or evoke the

desired emotions. To elicit specific emotions in response to typographic works, designers must fully understand the relationships between emotions and typography. They must successfully select and manipulate such features as colors, shapes, textures and images to enrich viewers' experiences of and emotional responses to typographical works. Emotion recognition in typography which has received increasing attention in recent years (Ho, 2013). In contemporary typography posters, understanding and conveying of meaning will not be clear just from reading the article. Designers are trying to create a variety of visual solutions to create dynamic typography, composition and to create a role beyond the writing and reading of the text; the viewer understands the content of the work with an active and dynamic approach. As a result the mind and the sense of Viewer interact with the viewer, In addition to reading the posters. Typography shows a function beyond the readability of the letters, it means a deep sense of Expressive expression. Typographic designers first explored the relationship between design and emotion with reference to the interactive communication between viewer and designer enabled by 'type in motion'. To elicit an emotional response from viewers, typographic designers must fully understand the relationships between emotions and typography. Some designers select and manipulate features such as color, shape, texture and image to enrich a viewer's experience of and emotional response to a typographic work (Ho, 2013). Siah-Mashq have the closest match with contemporary concepts of typography. Rhythm and form of letters are the way to be seen, and conveying a feeling of the subject, and understand the designer's ideas. Emotional response to type is thought to be at a subconscious level. "Type is emotional on a subliminal level because of the connotation it conveys" Rather than directly conveying emotion, he suggests that the viewers' associations of previous experiences with a typeface help him or her recognize the typeface in some setting and "what matters is that they have seen that typeface before. In the (Figure 4), repeating the words, continually shows the main part of the weight of the composition of the poster and this has created a musical and emotional rhythm echoed by cutting continuous, that its main idea is affected by the configuration of Siah-Mashq and before reading the text, the image of the strong rhythm of the letters remain in the mind and it showcases powerful and emotional structure of matter. The viewer is informed of the issue of the letters in relation to the unconscious and it is aligned with your viewer's mind. Even if they are not consciously aware of the typeface they are reading, they'll certainly be affected by it. The same way that an actor that's miscast in a role will affect someone's experience of a movie or play that they are watching. They'll still follow the plot, but ... be less convinced or excited or affected. Typography is similar to that, where the designer choosing typefaces is essentially a casting director (Guthrie, 2009).



Figure 4- Commemoration of the mowlavi poster, Hosein Khorshidpoor

Deconstruction and complexity of the composition

Today, the Visual capabilities of letters, innovative and creative create visual experiences, and it provides dynamic and innovative structures related to the composition of letters. The style of deconstruction has been an integral part of the contemporary typographic design medium. It may have taken many forms of visual styles and been applied modern theoretic, but deconstructions critical applications of adding interpretational layers and complexities to typography are still present. Creating complex relationships in the typography refers to the subject matter implicitly and meaning is determined not by reading but by understanding the structure and sense of internal relationship from typographic characters. The structural nature of Siah-Mashgh, due to its variety of shapes creates the possibility of creating a variety of compounds and it helps the designer's mind to create freely and deconstructive unconventional spaces. Different variations in the thickness of the letters in the form of vertical, horizontal and circular letters show different weights with a wide range of rhythms and characters. Density and distribution of tissue and repeat exposure on the letters makes a stark contrast in their composition and thereby form the composition dynamic and active. It has much greater contrast between thick and thin than had ever seen in other calligraphy styles. There are many soft curves in Nastaliq. So writer must change pen angle to make great contrast. (Fazaeli, 1984). The grace and beauty of nastaliq lie in its balanced distribution of thick and thin, open, closed, short and tall, in the artful shaping of letters and combination of letters, and in the symmetry and consistency with which letters and words juxtaposed (Blair, 2006). Uses of complex typographic forms were generally implemented for the same purposes, to make viewers think and question what they are being exposed to and to and open doors of interpretation that would have not been possible if conforming to conventional typographic means. 20th century deconstructive design led the way for change in the industry and it allowed typography to become a more open means of communication. It is imperative that the application of deconstruction as a means of communicating the complexities of the world we live in remains an active part of typographic design going forward in the 21st century. Deconstruction in the field of graphic design centers on transgression and reformation denying traditional vertical and horizontal grid as well as disregarding legibility of letters (Hong, 2006), (Figure 5).



Figure 5- Moldavia poster base on siah mashq nastaliq, Bijan Seifouri

Intuition and accident

Writing and promoting the role of improvisation, on the basis of consensus, is important in the formation of concepts Siah-Mashqs. Calligrapher creates characters based on the needs of its rhythm and structure, regardless of the model and the plan. The internal relationship of letters, determine how to organize your composition. The ultimate rhythm and structure of a Siah-Mashq is not placed predictable and calculated the position, and it may be a different and unexpected structure existed at any point in the composition. Direct writing with pen and tool calligraphy artist his or her inner feelings pass and therefore, it will have a chance

to work. This aspect of Siah-Mashq can be expressed with the concept of the unconscious perception, that is, it is defined in typographic design as judged Accounting (Figure 6).



Figure 6- Siah-mashq poster, 6th music festival of shams tabrizi, Mehdi Saeedi

The intuitive and playful aspects of postmodern design reflect personal involvement. Contemporary typography designer place a form in space because it feels right rather than to fulfill a rational communicative need. Postmodern design, on the other hand, is often subjective and even eccentric. (Meggs, 2012). Most typefaces that appear hand-drawn with a brush, pen, or rough tools will convey the sense of intuition, especially if the characters are italic and have the uneven, unrefined qualities of such tools. The character proportions in such faces tend not to be uniform, creating a syncopated, unstudied rhythm in setting that makes them feel undersigned-as though they were laid down without planning. The gestural freedom within the strokes of faces that appear hand-drawn-in which the terminals of characters are extended, similar to those in scripts or swashes-further contributes to the intuitive feeling of these faces. In this sense, italic serif faces often feel intuitive, deriving their base forms from handwriting (Samara, 2006).

CONCLUSIONS

Finding the value of new and innovative concepts to develop Siah-Mashq nastaliq Typography is the achievements of contemporary Iran. Based on the values of aesthetics, form and composition created in Siah-Mashq and the readability of text create the opportunity for the Iranian typography, to create a consistent communication with traditional concepts the new format graphic language. On the other hand, the ability to create diverse and complex composition in Siah-Mashq has created structures to experience less experienced, poster design, typography which creates common with the deconstruction of concepts and complex compositions and, in modern typography. Function of the concept of improvisation, and intuitive organization are the most common methods used by contemporary designers, typography, composition, structure of the organization, as well as how to create compositions Siah-Mashq Designer advance their goals, according to event organizing method and unconsciously perceived is an effective way of controlling the composition of letters on the poster. As a result, the ability to develop and adapt creates traditional way nastaliq Siah-Mashq by organizing witnesses to contemporary typography.

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