

## The Concept of Harmonization between Arabic and Latin Typography Combination in the Advertising Design

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**Abstract:** Globally both advertising and Typography have been sufficiently investigated as two disconnected aspects without manifestation of its aesthetics and importance of their connection. The present research aims to plug that gap and show the Arabic and Latin Typography combination significance in advertising and display their relationship in the communication process. The approach was undertaken in this research is mainly surveys, a case study and analysis of literature from different sources of the research field. The factors analysed to demonstrate the suitability and effectiveness of the combination philosophy of Arabic and Latin Typography for advertising purposes. With this research, it's significantly confirmed that the use of Arabic and Latin Typography combination for advertising purposes is significantly different from its use for other purposes. The work will make designers and advertisers more conscious of the importance of the combination of both Arabic and Latin Typography in the creation of advertisements as well as making better application of it.

**Key words:** Arabic and Latin Typography, Advertising, Design.

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### I. Introduction

One of the major differences between written letters and speech is that letters are only perceived visually. The influences of different advertising Typography on readers or viewers are fundamental to grasp the communication process. However, advertising and Typography is a basic visual communication process. As a result of the miscarriage of sound to meet the expectations of the people requirement to transmit a message remotely, the letter came subsequently as the sound of speech. On the passing centuries, as community evolution as people is separated by geographically or by chronologically as parties, the letter and writing come into sight as the instrumentation of communication between them. Although the Arabic and the Latin letters completely differ from each other, not only the direction of writing, also, the upper and lower cases of Latin letter is absence, but the combination could be beneficial.

Dehaene (2009)[1] explained that at the learning of reading, it is supposed to consider sounding out, reading all the letters of a word or even to be familiar with the phrase. If a short black line that curls and loops hastily, without being aware of the target process, the event is directly transferred into different ideas in our brains. The process eventually will become 'unconscious'. Furthermore, at some particular reading process, if a trial has been given aware of the process, it becomes very difficult to be readable. Eventually, and dramatically, the situation will be as like one is unwelcome or uninvited into absorbing the ideas' capability. This situation will indicate how non-conscious it has become. Due to the subconscious does not have any values, however, by the same way, subconscious advertising will not be effective. This might be correct by many cultural values and human factors. Personal observations, however, many designers give no-attention to these issues. For that purpose, designers require reconsidering what happens when the reading process is interrupted by low explicitness or readability, or how does this feature impact people's non-conscious assessment to what is sort of reading?

Hassan(2017)[2] reported that the Arabic letters are classified according to their position in the word which could be defined as initial, middle, final or separate letters. Furthermore, the number of letter of Arabic and Latin is not the same, 28 and 26 each respectively. Regardless of its shape, each letter has an individual computer code which is addressed systematically by algorithms process to be requested according to the proper shape of its situation within a word.

### II. Conceptual Framework

#### II.1.The problem of research and limits

- The fantastic frameworks with the combination of two different Typography styles might fabricate modern and trendy artworks.

- For regulating the experience of the research, the analytical approach should be applied in observation and exploring the significance of the rules of different Typography styles.
- The research is limited only for the combination between Arabic and Latin Typography

## **II.2. The Research question**

- To what extent could the techniques of combination of Arabic and Latin Typography Characters as an input to the integration of the rules of advertising design?
- Should the field of combination of Arabic and Latin Typography artworks combine with explaining the aesthetic of different types of advertising design?

## **II.3. The Research Importance**

- The research emphasizes the relationship between combination of Arabic and Latin Typography and the construction of advertising design trend.
- The designers have to understand the mechanisms of different Arabic and Latin Typography artworks for creating aesthetic values.
- The types of Arabic and Latin Typography artworks manipulation should meet the needs of the different types of advertising design and be able to express the individuality as well as the creativity of the designer.

## **II.4. The Research Goals**

- The research seeks to draw a shed light on the combination of Arabic and Latin Typography artworks manipulation techniques practices and, the works performed on advertising design through the effect of types of design manipulation.
- The research supports the field of advertising designers and works in the college of art specifically in terms of experimental and formative. The research carries out the methods of applying advertising design manipulation techniques and the innovated aesthetic dimensions.
- The research improves the appreciation of beauty through the fantastic framework and dimensional types of the Arabic and Latin Typography artworks as well as diverse values.
- The research unlocks the students' intelligent horizons to inside the world of the combination of Arabic and Latin Typography artworks and the actual application of this technique.
- The research help the students to be able to express inspiration, thoughts and a natural instinctive state of mind deriving by knowing the type of technique.

## **II.5. The Search Limits**

- The work is mainly dealing with student's plastic-artwork education specially and artwork education generally.
- Emphasis on the Arabic and Latin Typography artworks and designers need to consider for advertising they are styling what type of Art and design such as graphic designer they promote, and for what particular advertising.

## **II.6. The Research hypotheses**

The combination, and assemblies, between the different types of the Arabic and Latin Typography, modernize, and sustains the art of Typography field in the college with modernist and contemporary designs.

## **II.7. Research Terminology**

El Sayegh (2018)[3] reported that Typography is what is the style of letterforms communicates on a surface. Furthermore, how the style will be set to go to press. On the other hand, whilst Typography is proximate to fine art than fine handwriting, Lettering can be artlessly determined as the art of drawing letters.

## **III. Previous work**

Dehaene et al. (2005) [4] and Ellis (2004) [5] reported that Typography is exploited for unlimited applications, from titles address to the main part of a printed text. An extremely great number of typographic considerations such as Lettering, however, are almost entirely utilized as a text performance. Whilst lettering and calligraphy are belonging to the same group or type, Calligraphy is preferable to be applied in lengthy sentences of text, but there is an essential difference between the two characters.

Vinckier et al. (2007)[6] reported that Typography is the art of inspiring and configuration the text in a visual style. Smart graphic designers prefer to use Typography to utilize the influential part between the appearance of the shape of the characters and what sort of type indicates.

McCarthy, etal.(2002)[7]explained that whenever advertising as communicating a message, onward and nonword, even distribution has to be attained between the visual and the verbal portions of the design. With all the advertising placed in front of consumers daily, it's substantial to design and type explorer in such a style to draw the attention of the customers to give them a clear perception of the significance of the message.

#### IV. The Philosophy Of Designing Advertising By Typography

Donev (2015)[8] reported in his thesis that Letters, characters and different Typography affect the beneficiary and what sort of information is realized. Psychology and conception play a substantial role in how human intelligence conceives and processes messages. Texts and messages construct in particular Typography have more influence on the viewers than the similar texts and messages recycled and presented with other Typography. In the process of advertisement, graphical words can convey a great quantity of strength and power.

Overwhelmingly, the words that are being employed can have a tremendous influence on customers. Furthermore, of what is the manner to understand the received information and its messages? This is predominately consolidated with the convenient use of Typography. Typography, however, is not just, simply, as an issue of aesthetics; it is a style of expressing the different processes of thinking and messages. In the process of innovative and communicative where the advertising design would be both practical and aesthetic, Advertisers and Designers however, are being engaged in a contest to make effective employ of Typography.

#### V. Principles and Design Elements of Typography advertising [9].

##### V.1.The Essential Tracking and kerning

Kerning refers to the adjustment of space between characters and makes certain that space among each letter is visually equable, stylish and regularly piece of text. Fig (1).

##### V.2.Impact of readability VS legibility

When readability/legibility is too low of contrast among the text and the area or scenery behind, will lead to overuse of capital letters to prevent the eye's ability to distinguish letterforms. Readability/legibility, however, allows for the eye to more easily distinguishing each letter and word. Fig (2).

##### V.3.The Betters The Line Lengths Shorter, The Better Reading.

An average of about 30-40 characters (including spaces) on each line and a minimum of six words per line are considered as the golden number for body line lengths. Fig (3).

##### V.4.Consider the Hierarchy of visual elements

Hierarchy concerns the arrangement of visual elements to indicate importance. The more important elements, the more hold the ultimate attention through scale, color, type ...etc. fig (4).

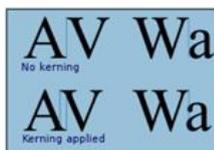


Fig (1)



Fig (2)



Fig (3)



Fig (4)

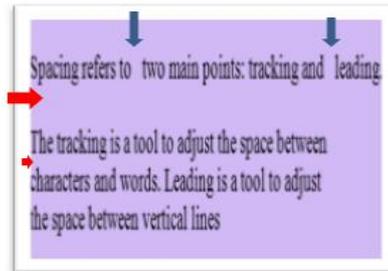


Fig (5)

### V.5. Respect word spacing

Spacing refers to two main points: tracking and leading.

- The tracking is a tool to adjust the space between characters and words.
- Leading is a tool to adjust the space between vertical lines. Fig (5).

### V.6. Correct alignment

There are four different types of alignment:

- Left-aligned (It's the extreme legible with a nice neat left edge to the text).
- Right-aligned (is predominately used for decorative branding purposes or small pieces of type in particular publications), right-aligned (is for Infographic and the better readability details).
- Centered-aligned (The text sustain the balance out and pleasing arrangement aesthetically)
- Justified aligned (although it is the perfect alignment unite and imaginary novels, this tool will often leaving awkward word with letter-spacing spread awkwardly from left to right). Fig (6).



Fig (6)

### V.7. Respect Grid in Typography

The skills of basic grid are the one of the first steps for any beginner designer should undertake. A well-implemented grid could convert the design from something ordinary to something neat, clear and efficient, flexible, adjustable and acceptable for any design. Grids help designers stratify elements in relation to each other on the page which predominating fabricates a neater and more logical design. Fig (7).

### V.8. Design and Identify the Audience

Every design has a purposed audience such as the considered people that will see the design and experiencing the communication. It is important to make sense of them in mind. The shining and colorful design with identifiable graphics is more noticeable; striking; eye-catching and maintaining in tone with the structure of populations. Fig (8). After locating the purpose of the design, identify the audience. This step is crucial because age and interest will influence the font options. After clarifying the objective of the design, distinguish the type of audience which is crucial step. The information about the audience such as age, interests, and the nurture of cultural could affect the decisions for the whole entire design.



Fig (7)



Fig (8)

### V.9.Unacceptable Widows and Orphans

**An orphan**; takes place when a paragraph of copy doesn't perfectly fit in a text column.

**A widow**; is expressions for a line of text that related to a paragraph and has change its position over to the next column.Fig (9).

### V.10.logical color palette

Carefully harmonious and compatible palette would be an important step in all design endeavors. On the other hand give attention to make educated moves when experimenting with colour. Be sure that your use of colour isn't either preventing concentration or diverting attention and not confuses the message. Be a creative by the complementary combination of colour.Fig (10).



Fig (9)



Fig (10)

### V.11.Particular 'Moods' Font Palette



Fig (11)



Fig (12)

Font's similar colours, particular fonts have particular 'moods' or 'emotions' linked with them. A maximum of two to three fonts, however, the design, in general, ought to have with avoidance over-complication. The fonts emotionally complement each other whilst design logically and effectively communicate with the viewer and easier to digest. Fig (11).

### V.12.Performance fonts

Performance fonts should be better appropriate to smaller areas of text, rather than body copy. It is overwhelmingly acceptable and preferable to a short title, sometimes could be used by a subheading, but never a large piece of text. Fig (12).

### V.13.AvoidStretch FontType

Fonts are overwhelmingly carefully constructed with respect to the shapes and proportions of each letterform. The distortion of the letterform by stretching might eliminate the effectiveness of the font. Fig (13).



Fig (13)



Fig (14)

#### V.14.Context colour

Context colour commonly occurs when two colours that are widely separated on the colour wheel are paired together. Context colour or discordant colours create a squashy or 'vibrating' effect that the eye struggles to discover the line between each colour. Fig (14).



Fig (15)



Fig (16)

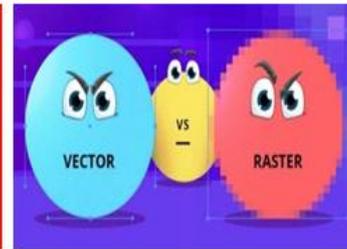


Fig (17)

#### V.15.The Importance of White Space

White space isn't empty space. It could assist the expression of emotion and keep the design steadiness without filling up the empty area. White space is a functional tool that could increase the design aesthetic. Expect more focus on a particular part of the design composition. Assist the balance of the elements or could increase a certain affectation to the design. Fig (15).

#### V.16.Follow Popular Design Trends

Search for what's enjoyed by many people and try to discover why it widespread. Acquire knowledge from trends and try to fix them, so don't jump without seeing or noticing alongside what is correct and interest. Fig (16).

#### V.17.Use The Right Tools

There are two techniques of digital graphics programs, raster and vector. One of the considerable differences between a vector and raster is the capability to resize the graphic design without distortion. It's generally, the vector is the more favourable option for advertising, which often have a wide range of applications. Fig (17).

#### V.18.Consider your medium

The inner side margins closest to the spine of a book nominated as a gutter are between two facing pages with an empty area in the centre of a newspaper, magazines, books, booklets, pamphlets, and brochures. Including any extra space, the gutter space allowance is needed to accommodate the binding of the printed matter. Depending on the binding method, the amount of gutter needed differs.

**V.19. Learn the rules of Hyphens, Dashes and Grammar**

To keep the advertising designs professionally, consider some time to learn the rules of design-oriented grammar. Another occurring and prevalent error that is ready could be fixed such as, the double spaces after punctuation. Furthermore, on a greater extent point, the hyphens and dashes eventually, are restricted to the designer. There are three types of hyphens/lines; the hyphen (-), the **en** dash (–) and the **em** dash (—). Fig (19A, B).

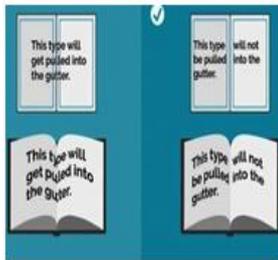


Fig (18)



Fig (19A)



Fig (19B)

**VI. Word Graphic Fundamentals of Typography advertising**

**VI.1. Mono font**

Krause(2016) [10] explained that the two samples showed in fig(20A,B) are distinguished in fonts that might be seen as predicted choices for time-tested words of traditional wisdom in the opinions of many viewers. If the extremely unconventional Typography distinguished were used to this quote, and if the quote were the segment of a layout, then viewers with the great and impressive power of strongly feeling obliged to read the layout’s text in seeking of clarification. Krause also stated that the correct solution for any advertising design depends on the objectives requirements to help solidifying these objectives



Fig (21)

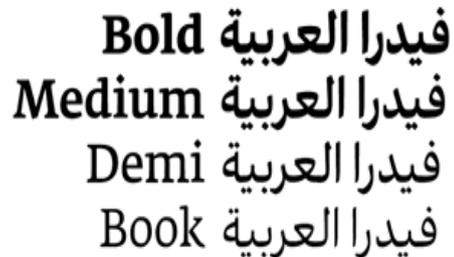


Fig (22)

Fig (21, 22) is definitely aimed for either clear or obvious connections of differences when combining two Typography or more. The illustrating model is a demonstration of conspicuous visual harmony between Arabic and Latin types of fonts.



Fig (20A)



Fig (20B)

### VI.2. Multi-font imperfections

Some designs call for a mixed ornamental of Typography, but most won't follow. The greater number of Typography advertised design gain from a few numbers of fonts, two or three are perfect. Numerous types and styles of Typography can oblige the design look unprofessional rather than qualified in a profession. Instead of Typography disorder, chaotic and out of harmony, it is better to adhering to a more moderate approach to retain possession design and eventually, the advertised design is looking organized.



Fig (23)



Fig (24)

Fig (25) is showing the of font design where size differences, absolutely, is the only way to make certain that advertising design convoys the message completely to viewers. Furthermore, Fig (26) is showing the size differences between any of the structure of the elements particularly the Arabic and Latin when those variations are considerable can add the feeling of great enthusiasm, eagerness and energy as well as a provocation to a design.

The form of innovative styles based on bold public vulgarity terms such as graffiti accomplish with a series of different fonts size, especially in order to attract the viewer attention. At Fig (27) the British street artist Peter Preffington [11] has been played with different conception through his 3D graffiti and multi-layered. In his overlapping distinguished style has been using a range of modern and traditional Typography with the popular envisage words and indications. Although these Typography murals might seem tricky to decode at first, it's a unique style that supports the viewer engagement

**MEMPHIS**  
GUITAR & MUSIC

*Memphis*  
**GUITAR**  
AND  
**MUSIC**

Fig (25)

**الإنتلاق**

**Launch**

متزامن مع الأرض

Geosynchronous

**أوربت القطبي**

**Polar Orbit**

Fig (26)



Fig (27A)



Fig (27B)



Fig (28)

Fig(28) is showing a connotation abstract word cloud on a black background as imagery for media, advertising , business, movement, concentration, market, significance, product or words to express an idea or meaning used around the world to transmit a message and display appreciation of kindness



Fig (29)



Fig (30)

Gluth (2017)[12]explained that the design process of Typography performance as means of advertising continues to be improved by the process of utilizing of theory, research and analysis which in turn to more

effective visual communication. Concerning the visual word, however, the way of perceiving, acquainting and the brain interpretation, what so ever, arranges the logic behaviour through the acquisition of knowledge with the culture of interpretation. Glut's research strictly considered the fact that the function of Typography should include human factors, cultural and social aesthetic anticipations

Fig (29) is showing an image could be utilized according to the conditions of the purchased, in turn;Typography could be used for personal and commercial purposes.

Fig (30) is showing the trend of the Typography (2013) form, where take the chance to gain an advantage on current Typographyfashions, which it gains an extraordinary quality and aesthetically pleasing way. The lovely ornamentation font is clearly shown with elegant decorative curl and manipulatedTypography.

### **VI.3.The Importance of Typography in Graphic Design**

Turgut(2014)[13]reported that Typography as a design element supports the idea of transmitting knowledge as well as message in a comprehensible form and also is a style, a visual language with various image ideas. The most basic cornerstones of Typography are the Letter as has an abstracted ABC basic structure by a dramatic change in the form or appearance, or character from pictographic writing process.

In many sources, Typography is visual communication as considered as an instrument of communication and is describe exactly as "a transmission tool for all ideas and knowledge to human beings. According to Sarikavak (2004) [14], Typography is consist of elements related to letters and literary. Due to all these elements, however, visual communication, functional and aesthetical association is a design language.

Donev (2015) [15] investigated the employ of type and Typography in advertising. Advertising and Typography, however, globally have been sufficiently investigated, but separately at most without showing the importance of their connection. On the other hand, Donev showed in the communication process, the importance of Typography, advertising, and its relationship.

By analyzing the factors that could Typographyare appropriate and efficient for advertising. He explained to the designers and advertisers to be more aware ofthe significance of Typography in advertising creation.

## **VII. Typography Advertising**

### **VII.1.Words and letters**

Cullen (2012)[16]explained that a revelation and roots of the flat style relates back to Bauhaus movement which was the grounds for the Swiss design style described by aids of grids.

The Typography of Sans serif and its compositions arrangement in conjunction with minimalist design merged with bright colours and few elements characterized by decorated with regular lines and shapes showed flat design is in some way a mixture of words and letters.

Fig (31) is showing the curved shapes and the clean lines of the Typographyas an unusual and experimental idea forms the Typography advertised for the UK marketing firm **Fab**. Color and its translucency add liveliness and forward for consideration an exhibition of interaction and mutual benefit.

The vector image **Pizza hut** was created by transmogrifying the encapsulated footnote file. The "red roof" shape, as an icon, whenever required as a shelter for food. The advertised form is consisting only of text and a geometric shape.Fig (32).



**Fig (31) |**



**Fig (32)**



**Fig (33)**

The design of **McDonald's** advertising shape is iconic. The first shape was a bulky black and white cartoonish figure of a chef. It was transformed into a letter **M**, which maintains for the company's name. The letter **M** was designed to look like arches in yellow. The golden arches **M**were accomplished with an oblique line across them representing the roof of an outlet. Two colors dominated the slogan, red and golden. Fig (33).

Fig (31) forms the Typography advertised for the UK marketing firm **Fab**.

Fig (32)forms **Pizza hut** with the particular roof frame ("Red Roof").

Fig (33)forms the iconic the design of **McDonald**.

## VII.2. Letter marks (monogram)

IBM, NASA and KFC are advertising observing pattern as shown in fig (34, 35, 36). They're the initial letters pronounced of a few famous businesses with sort of extended names. With 2 or 3 words to remember, they've intended objectively to use their initials for brand-identification. So it makes perfect sensibility belonged to them to use a motif of two or more letters, occasionally, called letter mark logos to appoint to their organizations.



Fig (34)



Fig (35)



Fig (36)

Fig (34) IBM, International Business Machines

Fig (35) NASA, National Aeronautics and Space Administration

Fig (36) KFC, Kentucky Fried Chicken.

## VII.3. Word-marks

Word-marks are a resembling without being identical to a letter mark. Word-mark activity involves mental or physical effort done in order to achieve a purpose or result. The word-mark is a set of type of complete word as the centre of activity on a business designation alone. This could be done however; with a company has a briefly and clearly expressed as well as distinct name. Google's name is a great example of this. The name itself is attractive and outstanding, so when combined with strong Typography, it will make it easier for create strong trade mark recognition.

Fig (37, 38, 39) is showing Visa and Coca-Cola and Google advertisement.



Fig (37)



Fig (38)



Fig (39)

## VIII. Classifying Of Typography

### VIII.1. Latin Typography written in Arabic

The uniqueness design structure of the Arabic font has few specific characters; making Kermes typeface with high quality in its combination of characteristics, and arrange it in a particular place to be recognizable very easily readable font. Kermes Typography is perfect for usage in branding contexts, as it is adapted to many functions for application as a display or a text typeface.

Mahmood (2013) [17] emphasized that the typestyle option innovated by a trained designer of graphics where the Typography should be very careful process. The conclusions of the type styles are taken in different stylistic visual expressions and legibility standards. However, the measurements and proportionality visual

typographic array should be considered. In attempts to be stylistically progressive, the typographers of Arab designers have to employ an unparalleled set of structures and processes to produce visual styles. Furthermore, designers should balance the calligraphic identification heritage and attached processes with the Arabic letters or word.

Sadek (2019)[18] reported that Typography art is one of the considerable important styles of art that authorizes the graphic designer to innovate strong visual communication. Due to Typography art has an efficient in connecting the brain and rooting, the symbols of visual identity through figurative and expressive links to the Arabic characters as visual support elements of advertising will combine the picture and the Arabic letters as one unit to provide a glamorous advertising design.

Fig (40) is showing Latin words written in Arabic letters such as Marshal studio, Google, Brand Store and Coffee Zone.

Versteegh (2014)[19] reported that Western linguists who distinguish the traditional Arabic and Modern Standard Arabic as disconnect diversity or languages. The latter stand out in the course of the placement of the previous seventh-century language intentionally for governance, lasting artistic merit, science, and technology in the centuries' interference when considerable political revolutions happened. These phenomena were distinguished generally as modernization, which has unfolded during the past 200 years.

Maszlee (2017)[20] declared that from 1830s, a theory of interchangeability between French and Arabic was proposed, French was considered as the most successful of civilization as well as the universal and most logic ambience of modernity(from full-scale education , as elementary school up to university,media of book production industry, newspapers and technology).

This movement recognized as political, social, cultural, or even economic relations arranged similar to the western systematic way as dominated over the rest of the world.Unfortunately,this unfavorable style of understand and incorrectness of standard Arabic, hinders many Arabic-speakers from hold their standard language for readabilityand lettering longer texts for audience consumption and changed to write down the words verbatim in the vernacular dialect.People, therefore, would have spoken and written only in Latin, thinking that combination of the two languages, Arabic and Latin is some sort of modernization or cultured community.It could be said, it is enjoyable to note that the Latin language skills of these young Arabs studying for high degrees are being gently sharpened, they don't welcome each other with a "How do you do", but stick fast to the Arabic word Kifak or Ezayak. They are honestly preserving the Arabic language with the aid of Latin alphabets or otherwise a combination of the two languages (Sarkis 2010) [21].

Fig (40) is showing some advertising Latin words written in Arabic letters.



**Fig (40)**

## **VIII.2. Typography Arabic written in Latin**

The contemporary Arabic-Latin manuscript will be a grace to scientist, academics, and computer programmer editors. Anybody, however, who would like to conduct the entry of the enormous array of the text Unicode Arabic for professionally editing, or other purposes will be easy to manipulate. With this consideration however, its believed it is unique. Arabic-script critical editions can properly employ the full array of obtainable marks.

Fig (41) for a special occasion, is showing two advertised cards with Arabic Typography written in Latin letters



Fig (41)

### VIII.3. Typography in combination Arabic and Latin

Now it is clear and more important for designer's capability to communicate and articulate with a functional way for combining the Arabic and Latin advertisement. It might include enhancing communication and perceived the quality of products through the various design elements to be adequate with the Arabian region. Also, there are many organizations that are not for profit, such as an organized body of people with a particular purpose, especially a business, society, association and various non-government organizations, yet they still can follow similar design principles and practices, just like their commercial equivalent.

Fig (42) is showing the Kermes Typography [22] type in two languages Arabic and Latin digital font designed in 2019, consisting of 4 different a body's relative mass as Light, Regular, Semi-bold and Bold. The Latin font is a humanitarian sans serif with a strong calligraphic essence, appropriate for design with its Arabic performance in style, color and rhythm.

Lerner (2011) [23] reported that the Arabic alphabet is provided in a disconnected-print type that more readily similar to the Latin Typography alphabet, refreshing twentieth-century attempts to differentiate an Arabic more readable to Westerners. However, cultural in particular is more than just a typographer's sample.



Fig (42)



Fig (43)

Lerner continued that Rjeily's the Lebanese designer obligation to bridging the two cultures through design is obvious on every page. Though disassembling the Arabic letters from their written characters may the Eastern alphabet firstly strike some as Westernizing form.

Fig (42, 34) is showing to types of advertising as combination between Arabic and Latin Typography.

Typography transfers psychological and emotional values and utilizing the proper one could amplify the message. The historical general features, heritage, culture, demographics and style in a certain country, therefore, might all play equally of great significance roles in necessitating what makes some Typography more appropriate than others.

Fig (44,45,46) the combination of Arabic and Latin Typography advertising designs.



Fig (44)



الجامعة العربية الأمريكية  
ARAB AMERICAN UNIVERSITY

Fig (45)



Fig (46)

Boutros reported in his book (2017) [24] that the non-native speakers, using Arabic script in graphic design could be daunting. His visual resource book, written by a designer-typographer from the Middle East with extensive experience working for Western agencies and type foundries, considered as the challenges and pitfalls of producing work for a Middle Eastern audience. It has been using vibrantly illustrated case studies, from logotype conversions for European and Middle Eastern television networks to websites and printed media. The cover of the book is written in combination of Arabic and Latin Typography. The book shows the importance of good design and demonstrates the evocative power of Arabic script as shown in fig (47).

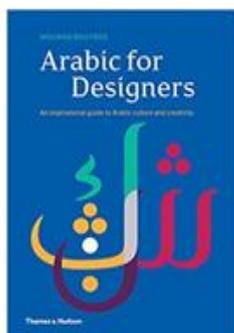


Fig (47)

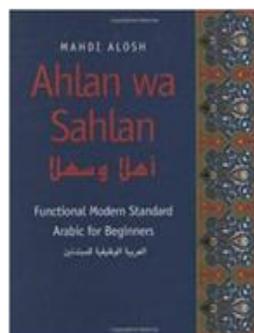


Fig (48)

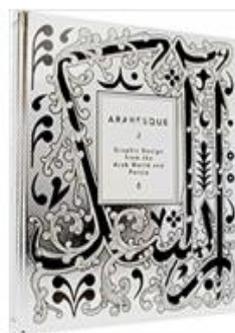


Fig (49)

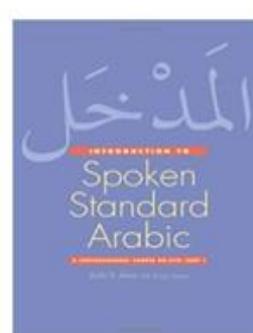


Fig (50)

At figure (48), this textbook is designed at the university level for those are speakers of English to teach them contemporary Standard Arabic. The advertised cover of the book titled as Ahlan WA-Sahlan in combination of Arabic and Latin Typography

Ben Wittner, et al. (2011) [25] through the book Arabesque focuses on Typography. The book presents a wide range of Arabic fonts and Typography inspired by traditional calligraphy. Select examples of design and graffiti serve as powerful demonstrations of how text can be used illustratively. The advertising covered book is designed by combination of Arabic and Latin Typography fig (49).

Alesh (2000) [26] through his textbook Al Madkhal designed for use in the classroom, the text would also work very well for the self-learner. Alesh uses state of the art language acquisition theory and the covered book designed by combination of Arabic and Latin Typography fig (50).

## IX. Experimental work

To achieve the combination of Arabic and Latin typography advertisement, designers required to inspire structures that anticipate this style from the starting point of design performance as well as education, even pre-school education. As far as typography advertisement is the widely applicable process, it is strictly understood that typography design is not just art, but an innovative problem-solving approach that is enthusiastic. Not only that but also disciplined, focused, arranged according to a plan and conformable. Furthermore, its community-based work, not an individual. Typography design, in particular, should not be elaborated for one situation or even time. Typography design will need to be resilient, adaptable and variable for a future and driven by research as a most significant point of view.

The suggested Fig (51) and Fig (52) each of them consists of 3 styles accomplished with 2 Typography Vodafone advertisements, Arabic and Latin which exist on the media buta created one as combination Arabic/Latin typography in two forms is designed by the author.



Fig (51)



Fig (52)

Creating typography to suit a particular individual can possess its characteristics, but in an unfavorable circumstance could reduce the chances of typography success very seriously. Hence, the typography could become confused with existing different fonts. The kerning information Fonts could be altered, but for example, will cause the main body of the advertisement to compose an odd style as fig (51) shape 3, but is better design and acceptable as in fig(52) shape 3 This diversity however, will preserve in the font, not in the body text itself. As shown totally in fig (51, 52).

## X. Conclusion

Arabic Typography can be described exactly as enjoyable writing arts with a brush, a pencil, or special equipment on many different materials. According to the aesthetic significant by configuring the spaces between the Arabic letters and design rules, it considered as an important part of visual arts (Turgut 2014)[13].

From studying contemporary practices in a combination of Arabic and Latin Typography, the impact of Arabic Typography is strictly present in the type design process. It, however, an anatomical structure has been excerpted a lot from Arabic Typography.

Although Arabic Typography might be assorted upon its technical accuracy, even the same word written in the Latin language, its stylistic movement and the synchronizing influence of corporation with westernized styles explaining the meanings in the visual design of the Arabic script.

In spite of The Arabic Typography presents a very real caution for the contemporary type design products; this may potentially lead to the vanishing of the visual developments of Arabic, but this combination of Typography produced using modern-day technology are constructing and attracting the contemporary visual advertising landscape of Arab countries.

In fact the research conducted that whenever the advertised Typographycombination with mainly Latin Graphic designated, the preferable design at Arab countries mostly Latin only, but whenever the Graphic design mainlyArabicthe preferable design at Arab countries mostly Latin combined with Arabic.

## XI. Recommendation

To achieve the combination of Arabic and Latin typography, advertisement, designers required to innovate structures that anticipate this style of design from the starting point of design performance and education, even pre-school education. As far as typography advertisement is the widely applicable process, it is strictly understood that typography design is not just art, but an innovative problem-solving approach that is enthusiastic. Not only that but also disciplined, focused, arranged according to a plan and conformable. Furthermore, its community-based work, not an individual.

Typography design, in particular, should not be elaborated for one situation or even time. Typography design will need to be resilient, adaptable and variable for a future and driven by research as a most significant point of view.

Working on an advertisement design should accomplish with brainstorming as the ways of displaying a headline or logos. The question supposed to be emerged is, what's the point of this design at general? What's the point of this design especially? What is the message supposed to convey? How is the message assumed to come across? Where is the headline expressing one's thoughts and feelings in the correct typographic voice? Is it well communicating with the design imagery conceptually? Would it maintain properly versus the other structural elements?

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