Poster design is considered as one of the most important branches of graphic arts in Iran and other countries. It is in fact a guiding statement manifested as an indicative language. As visual purpose the relationship between image and letters is very important in posters. Today design of letters or typography has developed the visual possibilities and has functioned parallel with imagery. History of poster design and graphic arts in Iran and other countries shows posters with dominant use of the letters rather than pictorial elements, a fact that indicates the graphic potential of letters and its functions in this field.

In the Iranian plastic arts in particular graphic arts, typography has a distinct position because of its particular aesthetic and functional possibilities, which has especially found a new definition and function in the field of typography. Because of aesthetic and structural features of Persian letters, it is distinguished from the Latin typography. These features are sometimes considered as disadvantages and sometimes as potencies by the experts. This article aims at studying the features of Persian letters with a typographical expression in poster design and exploring the functions of letters and or text, and the role of typography in poster design plus introducing some approaches. The information is resulted from laboratory studies and using the analytic and descriptivemethods, and the research focuses on a structural study of Persian letters.

The results indicate that the knowledge of (formalist and narrative) types of Iranian typography has a significant positive effect on the process and outcome of poster design. The role of legibility (informativeness, beauty and visual appeal) of the poster in the visual process of poster design is one of the important points to which every designer must fully attend. Understanding the visual characteristics of Persian letters, its possibilities for calligraphy and using that are fundamental principles for graphic designers and typographists. Knowledge of the role of letters as “legibility agents”, “challenging visual elements and agents” and “aesthetics agents” is important in the process of letter designing. Attention to the visual potency of each letter and visual potential (to create special effects) is directly linked to the use of the letters in typographic process.

The methodology is based on descriptive and analytic approach with the gathering data from library.

Key words: Iranian Typography, Features of Persian Letters, Poster Design.
A Study on the Influences of Ideology and Political Thinking on Pictorial Elements of Revolutionary Painting

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Received: 2013/2/7    Accept: 2013/4/20

Religious ideals led to the revolution in 1979. The artists too tried to play their role in the victory of revolution. They created artworks distinct from various views with regard to their responsibility and commitment to this unprecedented public movement.

A group of artists in this regard created works centered on religious beliefs and Islamic revolutionary concepts, while another group worked depending on party-oriented and organizational ideas. This paper through a comparative study tries to identify the visual and pictorial symbols selected based on the artists’ intellectual basis in the time of revolution.

The research has been carried out through gathering published material using analytical and descriptive methods. The results clarify that the visual characteristics of the works and their symbolic elements reflect the ideas central to the creation of works in this period. In other words religious artists used the symbols correspondent to religious thought while others worked based on their ideologic beliefs and concerning the experiences of socialist countries.

Key words: Ideology, Revolutionary Painting, Non religious Painters, Realist Painters, Socialism, Pictorial Elements.
Understanding the role of calligraphy in the field of technology is crucial. Calligraphy software are considered modern platforms for this field. Since these applications have the capability to cover Nast’aliq and Sols scripts, it is necessary to know the influential styles of calligraphers on their production.

In this research using descriptive (analytical) method we have tried to explore and study the history of extensive calligraphy styles until now with emphasis on Nast’aliq and Sols in the course of letter designing for the software. Therefore after a brief introduction to the technical features of the software, the focus shifts to the origins of writing manners and styles of influential calligraphers on the application. The research aims at identifying the connection between the calligraphers’ writings with the common practices of calligraphy. In the case of Nast’aliq letter designing for the software, the styles of Abbas Akhavein (creator of Kelk software) and Amir Ahmad Falsafi (creator of Miremad and Chalipa softwares) with regard to the styles of Mirza Reza Kalhor’s and Miremad Al hosna Ghazvini have been studied and In the case of Sols, styles of Iraqi calligrapher Hashem Baghdadi (creator of Kelk software) and Ali Shiri (creator of Miremad software) respecting the Turkish and Arabic styles of the 13th and 14th centuries. The result of the comparative and pictorial study of the above mentioned styles indicate that A. Akhavein’s calligraphy style is inspired by Miremad’s, and Amir Ahmad Falsafi’s style is close to the Kalhor’s. In the case of Sols script of the software, the way of Hashem Baghdadi is close to the Turkish calligraphers’ styles, such as Mustafa Raghem. It is also noteworthy that the Ali Shiri has followed the style of Hashem Baghdadi in Sols script.

Key words: Calligraphy Softwares, Nast’aliq script, Sols script.
Identification and classification of WakWak tree motifs in the Iranian carpets of 10th-13th centuries (A.H.)
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The motif of “talking tree” or WakWak tree, derived from the stories and tales of different lands, has appeared in various shapes in artworks. This motif is the source of Wak decorative motifs that depict combinations of mythical and real creatures’ heads with arabesques and sprays, well known as one of the primary motifs of Iranian carpets depicted in different patterns such as medallion, corner, tree, etc. These patterns are evolved from talking tree and Wak tree that can be found in the carpets of 10th-13th centuries (A.H.) in four categories. This article is aimed at exploring and understanding the different manifestations of this decorative motif and its structural and formal characteristics in the carpets of 10th-13th centuries. The research questions developed in this article include what types of Wak patterns may be found in the carpets of 10th-13th centuries (A.H.) and what are the various styles of their design, painting and connections.

The research has been carried out through gathering published material and observation, using descriptive and analytical methods. We also classified and analyzed the common patterns in most of the carpets including the humans’, dragons’ and demons’ heads to clarify the connections and structural characteristics of various manifestations of Wak motif. We concluded in this project that the frontal representation of demons’ heads are always present in the form of humans or animals while the humans’ heads are drawn more naturally and from two views, and the dragons’ heads are also drawn in combination with other creatures like snakes and crocodiles.

**Key words:** Talking Tree, WakWak Tree, Wak Motif, Iranian Carpet, Mythical Creatures.
The Expression of Architectural Decorative Drawings In Kamal-Al-Din Behzad’s Works: The Painting «A Beggar at the Door of the Mosque»

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Reseaved: 2011/10/2 Accept: 2013/2/16

The outcome of the tremendous arrangements of artists like Kamal-Al-Din Behzad in the realm of painting at the end of ninth century was its association with architecture. The depiction of architectural spaces and decorative designs in paintings has its roots in great and glorious buildings surrounding artists. The ample decorations on the surface of buildings that enhanced their sense of unity and effectiveness, manifested even on the statues, clothing. Thus, even though the presence of architectural spaces was mainly as a result of the demands of the stories, the systematic and geometric structure of the architectural decorations changed also into an appropriate tool for color richness, strength of composition and concordance of components in paintings. Despite Behzad,s frequent use of architectural buildings, and especially the related decorations in his works, his paintings have been generally explored from the view point of the visual arts, aesthetics. In this research, we will explain the artistic values of «A Beggar at the Door of the Mosque» painting in the realm of architecture and introduce the decorative designs contemporary with the painting. Also, we will analyze the influential values of these decorative elements and compare them with those decorations used in contemporary buildings in Samarkand, Herat, and Iran.

Goals of the current surveys including:
A) Comparison of decorative designs used in Architectural works of Timuridera, from viewpoint of structure, composition and color with decorative designs in painting
B) Estimating the recurrence of each geometrical, vegetative or inscriptional decorative patterns in «A Beggar at the Door of the Mosque» painting.
C) Comparing the location of each architectural decorative pattern in «A Beggar at the Door of the Mosque» with their location in contemporary architectural buildings.

The research method in this study is descriptive and analytical and necessary information are resulted from laboratory studies and documentations. The result of this study has shown that in the “mendicancy on mosque” painting, the decorations are in conformity with real buildings of that era, and we can declare that only the geometrical, vegetative and or line of the painting are drawn from architectural works, they are used in a similar combination and or in new spaces. Therefore, we can use the above-named pictures as reliable and consistent sources of decorative designs for current architecture.

Key words: Architectural decorations, Timurid Era, Painting, Kamal-Al-Din Behzad, Sadi’s Bustan.
Islamic signet rings besides decorative aspects have religious and ritual functions. Incised signet rings are very important artifacts in Islamic culture of Iran and wearing them is highly recommended by Shiite clergies.

In Qajar period since the kings realized themselves as caliphs and vicars of the Imams and upholders of Shiism after the Safavid era, engraving religious scripts on signet and seal rings in favor of Shiite beliefs has been prevalent, the study and analysis of which demonstrates the tendency of Iranians to Shiite culture and Imams in that era.

This paper aims at examining the scripts engraved on Qajar signet rings to realize the dominant beliefs and customs in that era. The research is based on fieldwork and uses descriptive and analytic methods to demonstrate the love of people for the Shiite Islam through the study of the content of recurrent engravings on signet rings.

The results show a meaningful correlation between prevalent beliefs and taste with the engraved inscriptions on the rings so that the contents of them reveal Shiite faith through the appearance of Imams’ names as well as prayers and poems about the Shiite imams.

**Key words:** Islamic Iran, Shiism, signet ring, Qajar Era.
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Negareh
Scientific Research Quarterly Journal
Faculty of art, Shahed university
Spring 2012- NO25
ISSN-1735-4560

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Intvior : Hosein Taghipoor
Layout: Hosein Soleimani
Price: 100000 RIS
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The scientific and research ranking of the Journal of Negareh has announced by the secretariat of the commision for the Scientific Journals (Iran Ministry of Science, Research and Technology) according to letter no 90/3/11/10207 date 1390/1/29.