

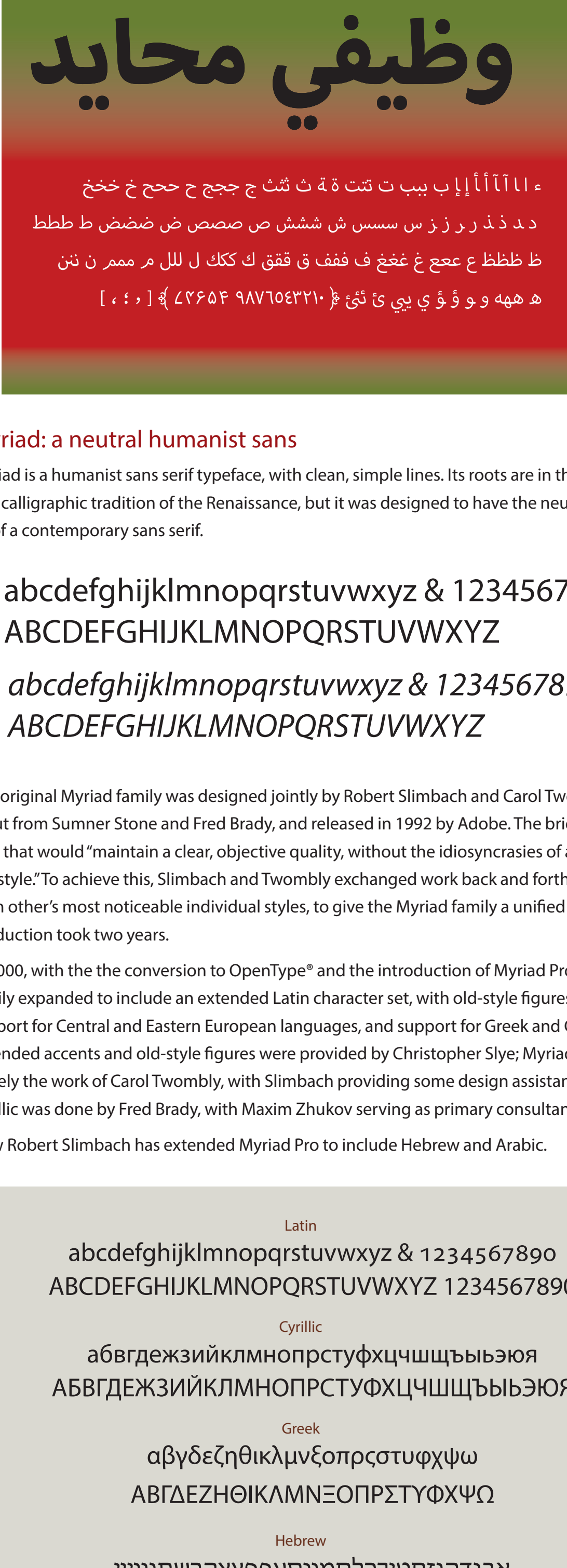
Myriad Arabic is an extension of Adobe's type family, bringing the sensibility of Myriad into another language.

bach, with the help of Ado

المععدد العربي

خط انساني بِسْمُكَ موحد
خطوط بسيطة ونظيفة

الخط التقليدي



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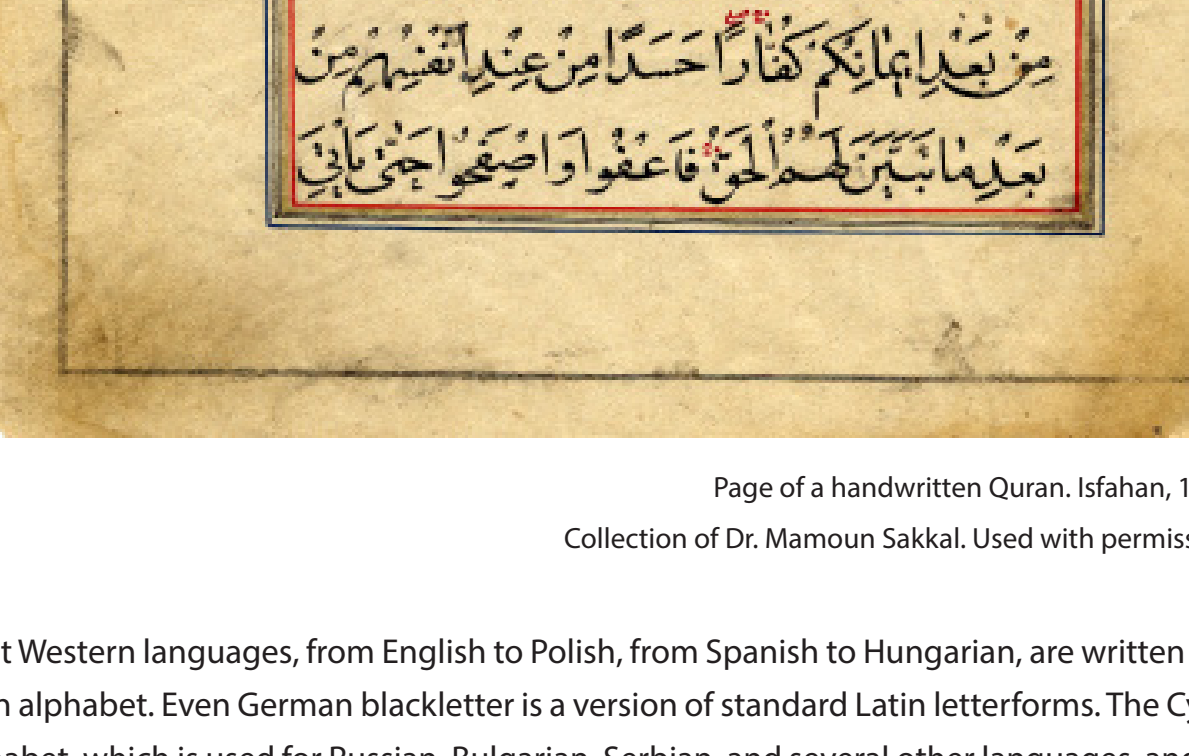
Arabic Latin & Arabic

Arabic alphabet, which developed in the Arabian peninsula from the Nabataean script, an earlier North Semitic writing system, was originally used for recording texts in a mostly oral culture. With the spread of Islam, however, Arabic became the language of religion as well as the language of administration, and the writing system was formalized and adapted for both purposes. First and foremost, Arabic script is used to transmit the text of the Qur'an, in Arabic. In the most influential writing systems, the Arabic script is used far beyond its original scope. In everyday Arabic and for other languages spoken in the Islamic world. Today, the Arabic script is used to write Arabic, Farsi, and Urdu, as well as Kazakh, Kirghiz, and Uighur; until the late Ottoman Empire and the reforms of Atatürk, it was also used to write Turkish.

كَمْ زَاوَا مِنْ أَهْلِ الْكِتَابِ وَلَا الْمُشْرِكِينَ أَنْ يُنْبِئَ عِلْمَكَ
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وَمَنْ يَبْدُلِ الْكُفْرَ بِالْإِيمَانِ فَقَدْ ضَلَّ سَوَاءً



Greek alphabet, used for both forms, especially in modern typography.

ment as a digital font.

Like the other Semitic languages (Hebrew, Aramaic), Arabic is written from right to left, and it is a monospace alphabet (that is, it has no majuscule and minuscule forms of each letter, such as A and a). To a greater degree than any of the others, Arabic came to be a highly connected script: letters seldom stand alone, and their form varies considerably depending on their context. Multiple forms of the same letter are not optional but required.

Traditional Arabic writing has a rather low profile, with very obvious ascending strokes and descending strokes. There is no equivalent to the “x-height” of Latin lowercase letters, and Arabic script can look small next to Latin script of the same nominal size.

The challenge facing Robert Slimbach in designing Myriad Arabic was to create a readable sans-serif Arabic typeface, suitable for both text and display in print and on screen, and to make this typeface work not only on its own but also in multilingual texts alongside the existing Myriad



from the book *Jala al-Quloub*. Printed in Istanbul in 1881.
Collection of Dr.Mamoun Sakkal. Used with permission.

Islamic world (Andalus, Morocco, Spain) and written with open letters different from those used in the eastern parts. Consequently the lines are uniform in thickness." In this respect, the Maghribi style anticipated the development of sans-serif Arabic printing type.

Characteristics

Since traditional Arabic is highly calligraphic by nature, and most contemporary Arabic text faces follow this tradition (more so than most contemporary Latin typefaces), Slimbach wanted Myriad Arabic to have a "subtle calligraphic flavor" that would "enhance its readability without betraying the more rational structure of the Latin design." This calligraphic quality in the Arabic parallels the humanist writing tradition that underlies Myriad's Latin fonts. At the same time, the sans-serif sensibility of Myriad Arabic means that it has much less contrast of thick and thin in its strokes than the majority of Arabic text typefaces. It gives the impression of being monoline, with all the

Parlement مجلس النواب

Slimbach gave Myriad Arabic clean, open counters, in order to keep it readable in general screen and print use at various sizes and in various weights.

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very few of the strokes are truly monoline, even if they give that impression. The overall effect is of simplicity and clarity, without the classical calligraphic swoop from thick to thin that characterizes most modern Arabic text faces. Yet the underlying letter shapes are traditional and calligraphic. This tension gives Myriad Arabic its distinctive appearance.

As Sakkal describes it, Myriad Arabic has soft, cursive letterforms, with rounded connections between the letters at the baseline. 'This results in less obtrusive shapes and smoother reading experience, important factors in a text typeface. The gentle slant of the verticals in Myriad gives it a familiar look

forms and proportions." The short teeth of the Naskh tradition. Myriad Arabic's round

An Arabic italic?

Although there is no historical tradition of italics in the Arabic script, today's software often allows the creation of artificially slanted "italics" for fonts that don't have any such design variant. In order to avoid this artificial manipulation, Myriad Arabic includes a full set of designed italic fonts. They will work seamlessly with the normal, upright style at any weight; and they provide a useful variation for bilingual or translated texts that use italic for emphasis or titles or other kinds of textual

italics slant to the left, rather than to the right like most Latin italics.

تعليمات الاستخدام

الرجاء قراءة كل التعليمات بعناية قبل الاستخدام، وملاحظة كل التحذيرات، والاحتياطات، وأقسام طرق الاستخدام المقترحة المدونة في هذا الكتيب الخاص بتعليمات الاستخدام؛

الاستخدام، وملاحظة كل التحذيرات

The design process

Miriad Arabic was the first Arabic design produced in-house at Adobe, which meant that

“Given that Arabic script has little in common structurally with Latin,” Slimbach said, he had to strike a balance between maintaining compatibility (between Latin and Arabic) and preserving the essential Arabic design characteristics that make Arabic text readable. In addition, while the design needed to be as clear and readable as possible at text sizes, it also had to be compelling and useful for display settings.

Slimbach used the existing Adobe Arabic as a starting point – not so much as design inspiration but as an accepted set of standard letter forms that a non-Arabic-speaking type designer could rely on. “I proceeded to deconstruct and manipulate the outlines,” says Slimbach, “to be more in line with the design principles of Myriad as well as the general requirements for on-screen viewing. While I had studied and been influenced by a number of other Arabic fonts (both traditional and sans serif) during the course of designing the font, I initially relied on Adobe Arabic for the general rules of glyph construction. I had also studied guides on Arabic handwriting, which helped me understand how the strokes are formed.” But Adobe Arabic is a “serif” typeface, more traditional in its look than what Slimbach was

some of the calligraphic attributes – and hopefully the readability – of traditional text-oriented Arabic forms. Once I was satisfied with a basic set of glyphs, I propagated the design throughout the glyph set, then Paul Hunt positioned accents:

Among the technical problems that had to be overcome was finding a practical way to place the various marks (dots, vowel markers, consonant enhancers) that can occur above and below

and alter their form when they occur in certain combinations. At first Adobe's technical team tried using OpenType's contextual alternates as a method, but this conflicted with the way kashidas (lengthened horizontal strokes) are inserted to justify Arabic text. In the end, they found that using OpenType mark positioning worked best, and it had the advantage of keeping the number of glyphs in the font to a manageable number.

[illegible]

Sequences that will result in ligature formation are broken into letter parts and marks (*ijam*). The letter parts form a generic ligature to which the jam are then attached using mark positioning. All of the sequences below the first line are assembled on the fly using the components shown in the first line.

Myriad Arabic also includes alternate forms of some glyphs, to match the preferred practices in different language regions. With these additions, Myriad Arabic supports not only Arabic but

لما كان الاعتراف بالكرامة المتأصلة في جميع أعضاء الأسرة البشرية وبحقوقهم المتساوية الثابتة هو أساس الحرية والعدل والسلام، في العالم، ولما كان تناسي حقوق الإنسان وإزالتها قد أضعا

Persian

از آتجاهك شناساي حيثيت ذاتي كليه اعضاي خانواده بشري وحقوق يكسان وانتقال ناپذير آنان

Urdi

چونکہ ہر انسان کی ذات عزت اور حرمت اور انسانوں کے مساوی اور نا قابل انتقال حقوق کو تسلیم کرنا دنیا میں آزادی انصاف اور امن کی بنیاد ہے، چونکہ انسانی حقوق سے لا پروری اور

Uighur

ئستلازل ئائلسنسك بارلىق ئەزالىرىنىڭ ئۆزىگە خاس ئەرزەت-ھۆرمىتىنى شۇنىڭدەك ئۇلانىنىڭ باراۋەر ۋە تەۋرەنمەس ھوقۇقىنى ئىتىراپ قىلىشنىڭ دۇنياۋى ئەركىنىدەك، ھەققانىيەت ۋە

The production team included Robert Slimbach, as type designer; Paul Hunt, who handled the bulk of the production issues, with technical assistance from Miguel Sousa; and David Lemon, who managed the project. A number of Arabic type consultants lent their expertise, in particular Dr. Mamoun Sakkal.

but not simplified forms. The Arabic and Latin portions of the font were designed to harmonize in terms of their glyph shapes, their weighting, and the relationships between the sizes of the counters in the two alphabets. This is intended to make Myriad Arabic work well in bilingual documents that use both Latin and Arabic scripts.

Just as, from the very first, Myriad proved itself useful in all kinds of information design, Myriad Arabic will find a home in official forms, informational brochures, schedules, charts, and signage large and small.

John D. Berry is a typographer, book designer, editor, and design writer living in Seattle. He is the former editor & publisher of *U&lc* (*Upper and lower case*) and a former program manager with the Fonts team at Microsoft. He has edited several books on design and has won numerous awards for his book designs. He writes and consults extensively on typography. He is president of ATypI (Association Typographique Internationale).

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kdm or production
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