

Al Abniah ❀ Adabi Al Riyadh Literary Club ❀ Adyaf Hospitality ❀ Alesayi Group ❀ Anaam Group ❀ Aqarat Real Estate Development ❀ Arab Culture Club Lebanon ❀ Arab Thought Foundation ❀ Aseel Real Estate ❀ Arabian Society for Human Resource Management ❀ Attieh Group ❀ Baeshen Group ❀ Bahamdan Group ❀ Banaja Saudi Import Company ❀ Bank AlJazira ❀ Bawardy Group ❀ Bellucci ❀ Binshihon Group ❀ Corniche Rosewood Hotel ❀ Dar Noun ❀ Disabled Children Association ❀ Dareen Magazine ❀ Douaihy Sweets Lebanon ❀ Emirate of Aseer ❀ Harasani Architecture ❀ Hewar Gallery ❀ Holiday Inn Express ❀ Imam University ❀ Jeddah Bioscan ❀ Jeddah Chamber of Commerce ❀ AlJazeera Newspaper ksa ❀ Khobar Poultry Company ❀ King Abdul Aziz Foundation for Research & Archives ❀ King Fahed University for Petroleum and Minerals ❀ Kiyaki Restaurant ❀ La Vida Tea Lounge ❀ Leo Burnett ❀ Ma'amoun Real Estate ❀ Al Mansouriah Foundation ❀ Maskan Real Estate ❀ Ministry of Higher Education ❀ Ministry of Petroleum & Mineral Resources ksa ❀ Mohammed Monasser Alesayi ❀ Al Mulhim ❀ Munch ❀ National Center for E-learning ❀ Noun Shop ❀ Pearl of the Read Sea ❀ Prince Salman Center for Disability Research ❀ Publicis Graphics ❀ Al Qafila Magazine ❀ Qantara Training Center ❀ Rabih Tea ❀ Rikaz Real Estate Development ❀ Riad Al Rayyes Books and Book Publishing ❀ Royal Commission for Jubail and Yanbu ❀ Sabic ❀ Sadad ❀ Al Saj El Reefi ❀ Saudi Aramco ❀ Saudi Binladin Group ❀ Saudi Electricity Company ❀ Saudi Hollandi Bank ❀ Saudi Faransi Bank ❀ Saudi Industrial Development Fund ❀ Shaerco ❀ Shami Food Industries ❀ Shams Newspaper ❀ Sharqawi Group ❀ Shihana Thobes ❀ Shobokshi Development ❀ Sipchem ❀ Skab ❀ Al Sorayai Group ❀ Supreme Commission for Tourism ❀ Taef Literary Club ❀ Aal Taher Group ❀ Tamlik ❀ Tatweer Real Estate ❀ Teayana ❀ Terhal Magazine ❀ TMI-JWT ❀ UCA ❀ Al Wael Fine Paper ❀ Woudeihy Magazine ❀ Al Yawm Newspaper ❀ Al Zayat Tourism and Hospitality Consultancy ❀ Al Yawm Newspaper ❀

showcase 06/08



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# 20

Twenty years of experience have made Al Mohtaraf  
*a highly versatile design house.*

With branches and affiliated offices in the Arabian Peninsula and the Middle East, we are one of the few specialized graphic design houses in the region. From a culture so rich in graphic tradition, Al Mohtaraf's vision is to carry the seeds of tradition into the contemporary cultural scene of the Arab world.

Over the years, Al Mohtaraf has proven capable of handling a wide range of design tasks, from corporate print and full-fledged campaigns, to high-end cultural publications. Our portfolio includes multi-cultural projects, allowing us to develop a unique style in handling and integrating multi-lingual design while preserving the integrity and eloquence of each language.

Al Mohtaraf's distinctive design abilities are supported and enriched by in-house resources. We have the unique advantage of having an experienced group of professional calligraphers, painters, photographers, writers, journalists and copywriters within our ranks.

All work produced by Al Mohtaraf has been recognized as reflecting real talent and originality, enthusiasm, dedication, concern for detail and unrelenting follow up from inception to delivery.

This is true of every job no matter how small or large.

Among Al Mohtaraf's list of clients are huge conglomerates. Our areas of specialization include logo development, corporate identity manuals, brochures and annual reports, cultural magazines and books, cards, calendars and packaging design.



Bin Laden Group 1984



Omar Kassem AlEsayi Group 1986



Bin-Shihon Group 1986



Bawardi Group 2004



Abdulla Fouad Holding 2007



Beyt Douaihy 2006. Main branch in Zalka, Lebanon.



Teayana 2006. First locale in Jeddah, KSA.



Noon T-shirts 2007. Main Branch of T-shirt retail shop in Jeddah, KSA.



Riyashi 2006. Main Branch of fashion retail shop in Jeddah, KSA.

At relatively equal intervals, Al Mohtaraf is making new moves forward in a multitude of directions. A new economic boom in the Kingdom of Saudi Arabia has recently created fresh interest in the private sector. Companies feel an urgent need to revamp their brands either by developing a totally new identity, or refreshing an existing one. Al Mohtaraf was commissioned to develop brand identity design for a wide spectrum of large and small companies, particularly in the highly active F&B sector.

#### Let's Tea Together

A job we especially enjoyed working on was the branding program of a new tea lounge chain. From the logo to the design of a branding manual for various retail items, Teayana has now become Jeddah's talk of the town, its management being said to have already signed contracts for several new outlets that could reach ten before 2009. This was quickly followed by a request from Beyt Douaihy, the famous Lebanese house of Arabic sweets, to revamp its existing identity and develop it into a modern, fresh, and competitive brand. Ensuing from Beyt Douaihy is 'Misk', a completely new franchising concept of the knafé sweet

dish and coffee house, and Al Mohtaraf's role came in designing every aspect of its branding program covering name research and packaging. Hewar gallery was another challenging project that went beyond designing just the logo. The gallery is at the forefront of promoting contemporary art in the Arab World. Al Mohtaraf managed to build a visual display system for the gallery's events and their promotional publications. Other branding projects include fashion retail shops. Noon T-shirts was a particularly refreshing experience where Al Mohtaraf used its rich repertoire of Arabic typefaces and calligraphy.

#### Families of Logos for Families in Business

On a more strategic level, Al Mohtaraf plays the role of a consultant agency for large family businesses. Following analysis of our clients' position, we research and study ideal routes to answer their needs in order to integrate them within their business strategy. Al Mohtaraf played a significant role in several joint ventures, on how to establish their image in a competitively growing market. Moreover, well-established Saudi holding companies have recently began requesting a strong monolithic brand, which would carry itself well across all its subsidiaries, affiliates and sister companies.

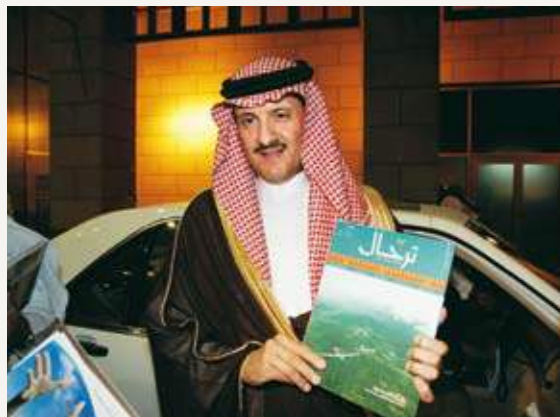
*‘Even though you were called upon at the last minute, the exhibit you provided was invaluable. It lifted and added another dimension to the forum and was greatly appreciated by the general public.’*

JEDDAH ECONOMIC FORUM

**OPEC 2007.** Collateral publications and gift items distributed during OPEC's Third Summit in KSA.



**Beirut International Bookfair 2007.** Entrance of the 51st Beirut Arab International Bookfair, Lebanon.



**Terhal 2007.** Prince Sultan Bin Salman Bin Abdel Aziz at the launching of 'Terhal' magazine published by the Supreme Commission of Tourism.

#### An Event to Remember

Al Mohtaraf came under the spotlight during the 3rd summit organized by the Organization of Petroleum Exporting Companies (OPEC) by designing an array of collateral items. We also took on the design of the whole identity for the Conference on Clean Development Mechanism (CDM) held in al Riyadh, Saudi Arabia, organized by the Ministry of Petroleum and Mineral Resources. A new opportunity came our way when we were asked to develop a whole exhibition display on the history of communication at the Imam University, which has since gained much popular appeal amongst visitors.

#### Tourism Hits the Press

The Supreme Commission of Tourism signed a three-year contract with Al Mohtaraf to publish the Saudi Tourism magazine Terhal. Aside from developing the name of the magazine, We developed a master maquette, which includes extensive contribution in visualizing the editorial content and trip from cover to cover. Terhal can now be read on Saudi Airlines, Nas Air and Khayyalah and in major hotels across the Kingdom.



**1926-2006 2006.** A book celebrating 80 years of Saudi Hollandi Bank.



**Aramcons 2007.** A book about training expeditions of Saudi Aramco employees.

#### Up to the Big Brother: the Book!

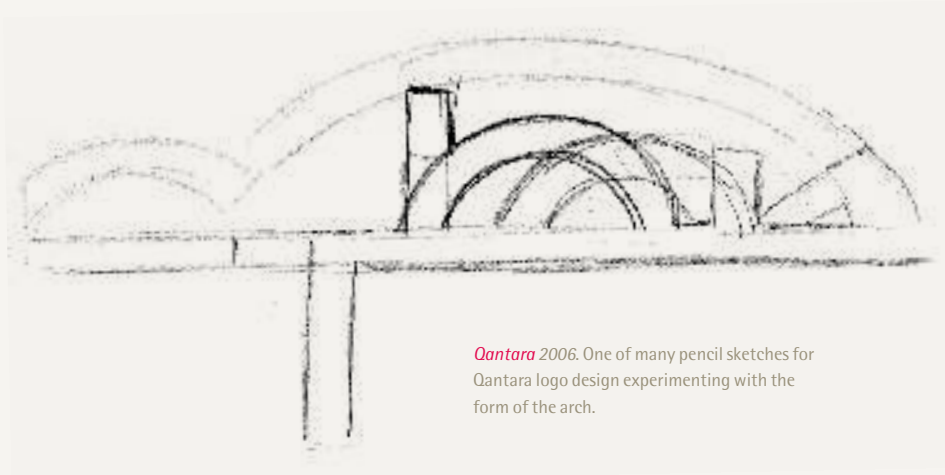
A renowned pan-Arab publishing house, Riyadh Najeeb El Rayyes, has commissioned Al Mohtaraf's Beirut studio to design its full series of book covers for this year and the year to come. This commission has revamped the look and impact of these books in Arab bookstores worldwide. Moreover, several Saudi Aramco publications found their way to Al Mohtaraf's design house, including Aramcons, first published in Arabic and then translated into English due to the success of its predecessor. On the occasion of the 80th anniversary of the Saudi Holland Bank, we teamed with the Bank's archive department to collate a



**Riyad el Rayyes 2007-08.** Selection of book covers by Al Mohtaraf's graphic designers, illustrators and photographers.







*Qantara* 2006. One of many pencil sketches for Qantara logo design experimenting with the form of the arch.



*Hankook Tires* 1995. Previous logo for Hankook with Arabic version designed by Al Mohtaraf.

Previous Arabic logotype

البنك السعودي الهولندي  
SAUDI HOLLANDI BANK

New Arabic logotype

البنك السعودي الهولندي  
SAUDI HOLLANDI BANK



*Saudi Hollandi Bank* 2006. Rebranding implementation with new Arabic logotype designed by Al Mohtaraf.



*Type Awards* 2006-07. Al Mohtaraf wins the 2nd Prize in the Text Category in Linotype's Competition, Hermann Zapf's special award, and TDC's award for excellence. Al Mohtaraf also sponsors Kitabat conference in Dubai, 2006 as part of encouraging new comers to the field of Arabic type design.



Books on typography and typeface design having published Al Mohtaraf's recent works.



### Wordmarks in the Making

Building on its large portfolio of bi-lingual identity design, Al Mohtaraf continues to develop original logos while always paying special attention to the creation of original Arabic wordmarks, which offer our clients a modern yet contextual solution to their image. Most recently, Al Mohtaraf was commissioned to design the identity for two literary clubs in Riyadh and Taif and Shihana ladies 'thobes'.

### A Winning Streak


Linotype's first Arabic Type Design competition won Al Mohtaraf a type design award for the Arabic typeface 'midan' also recognised and selected by Hermann Zapf, the renowned international type designer, as the best typeface entered in the competition. 'Midan' was then granted yet another award of the highest standing, the Type Designers Club (TDC) award in New York, a highly prestigious event where 19 entries were won out of 141 submitted. The winning work is consequently being exhibited in six travelling shows and published in *Typography 28*, the annual publication of the Type Directors Club.

### The Word is Out

Beyond type design, our 'word art' and calligraphic design work are gaining international recognition, not only by designers but by others in the field who are interested in modern Arab art and culture. Publishers of international books have featured various Al Mohtaraf works in their latest editions, among those *New Typographic Design* by Roger Fawcett Tang, *What is Typography?* by David Jury, *Arabic for Designers* by Mourad Boutros, *Arabesque* by eps51 and *The Big Book of Logos* by David E. Carter. A particularly interesting development was an initiative undertaken by leading paper manufacturer Fedrigoni.

Fedrigoni, together with Sarawat printers, one of the leading printing houses in Jeddah, reproduced the collection of Al Mohtaraf word art and calligraphic design work in a book titled *Word Art*, showcasing the various qualities of paper and printing techniques. We attribute this success not only to passion and dedication, but also to a fervent belief in the power of Arabic type and the beauty of the specific.

# branding



"Since its opening in December 2007 in the city of Jeddah, teayana has attracted over 1000 customers a day"

Abdullah Baeshen, Teayana, Executive Manager



# teayana

A pioneering tea lounge  
and retail teashop



Teayana is a new concept of tea lounges across the Arab world, acting as an alternative to coffee houses, It draws its strength from the fact that it springs from a local and widely practiced tradition.

Teayana is aware of the alternative lounge experience that it is, and accordingly uses this concept in its logo, which takes both Arabic and English forms, and in its colour scheme, that of stark reds and greens contrasting only as to enhance each other further, as all fine opposites do. Symbolism aside, the reds and greens serve to remind the viewer of the tea experience consisting of red and green tea. The illustration is that of two teacups bearing the two colours of Teayana and laid in such a way as to imply a conversation between them. Their treatment, flat, stark, and almost geometric, pays tribute to the illustrations often found in lounges and accordingly highlights the visual vocabulary of the place. The registered slogan, 'let's tea together'® emphasizes the Teayana ambience, and in Arabic was formulated by manipulating grammatical rules in such a way as to create a new word which sounds perfectly authentic to Arabic language. Al Mohtaraf tackled all the details of Teayana's visual identity, from the logo to the menus, packaging, stationary, and website, thus creating a complete identity manual for its franchising.



1. teayana® logo was designed to convey both aspects of the brand and can be divided into two parts: the logo symbol which conveys the mood of the tea lounge and the logotype which emphasizes the brand name.

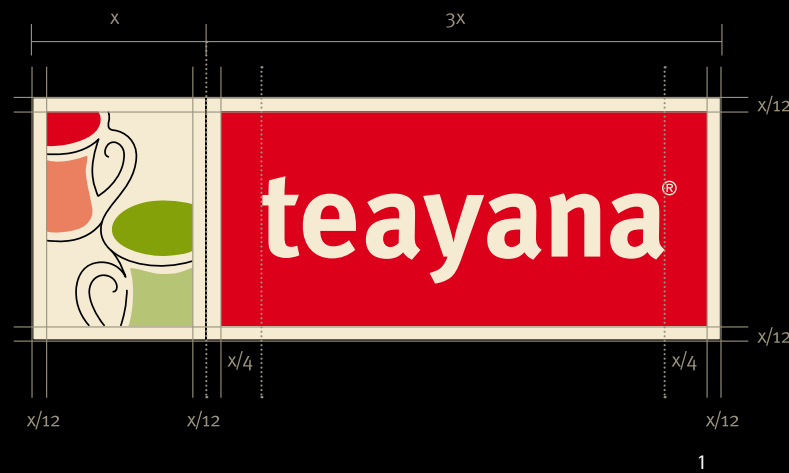
2-3. Design of an original Arabic logotype corresponding to the English version. A variation of the logo for both Arabic and English languages was created for particular retail applications.

4-5. The identity manual for teayana® included the design of delivery items, packages, costumes, signs and vehicles.

6. Details of retail and delivery items showing the various usages of the logo in both languages and the dominant red and orange 'signature' color of teayana®.

7-9. Different views from the interior of teayana® displaying the application of the cup motif on various surfaces inside the tea lounge, on walls, floors, and windows.

10. 'Flower bloom' tea pouches, a unique selection of tea flowers offered by teayana® to its customers and also sold exclusively in its retail shop.



teayana  
تي يانا

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Hewar Gallery is a prestigious art gallery in Riyadh, Saudi Arabia, with a client list containing internationally acclaimed artists from every corner of the Middle East. Entrusted with the branding of the whole project, Al Mohtaraf addressed Hewar Gallery's visual identity with meticulous care and understanding of its artistic core. Building an identity that stands the test of time, applying it to all applications, and maintaining its essence throughout the design process were the design team's major areas of interest.

# hewar gallery

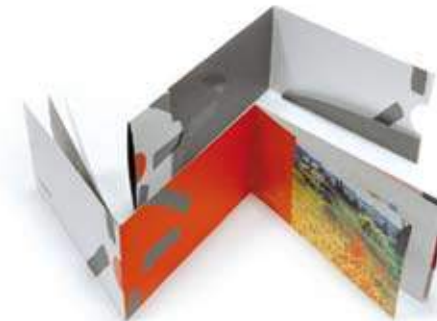
Promoting contemporary art  
in the Arab World



Hewar Gallery's logo makes use of a witty symbol: its red dot is inspired from the tradition of marking sold paintings with colored stickers. This branding element leaves its imprint on the designs and the photographic treatment of images in all the gallery's publications.



Envelope with circular die-cut revealing the orange cover of the invitation card enclosed. The orange dot from the logo is therefore integrated into the design.



A photographic style using halftone images was developed and used in various publications. It reinforces the visual identity of the art gallery and brings consistency to all its publications.



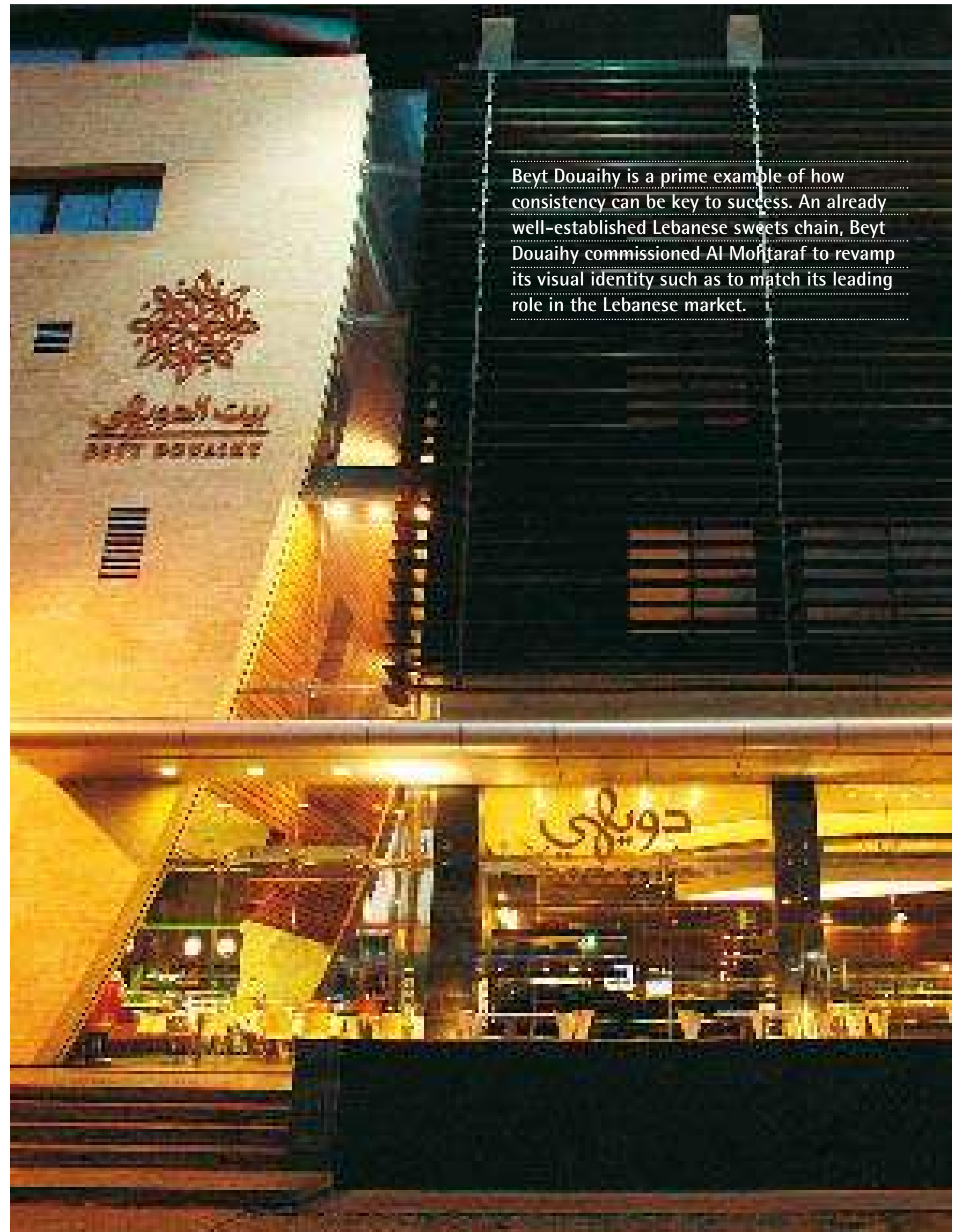
# douaihy

Revamping the identity  
of Lebanese Sweets brand



In the process of this task, Al Mohtaraf researched a large number of alternative names for the chain, but eventually opted to maintain the family name in continuum with the familial legacy of the firm. The name served as the inspiration from which the logo developed, the Arabic form of the 'haa' maintaining its structural aspect while at the same time providing, a fresh twist to the logo. The colour palette was chosen according to the nature of the visual identity, it is well established and innovative; the motif formed by the logo's flowing 'haa' was the unifying theme of Beyt Douaihy's various packages. This motif, now registered as Douaihy's trademark, was well received in the market and if you are heading towards Beirut today, on the main highway, you can't miss the architecturally elegant building with the gold 'broche' of Beyt Al Douaihy adorning its center.

Beyt Douaihy is a prime example of how consistency can be key to success. An already well-established Lebanese sweets chain, Beyt Douaihy commissioned Al Mohtaraf to revamp its visual identity such as to match its leading role in the Lebanese market.





1-4. The new packages designed for Douaihy reflect all the care Douaihy family has put in the production of high quality products throughout the history of their business.

The distinctive range of packages adds a new branding dimension to Douaihy shops. The motif formed by the logo's flowing 'haa', 'هـ' becomes a branding element used in the structure of the packages themselves. It is now registered as a Douaihy trademark.

A dominant 'fuschia' color brings a fresh look to the packages especially to the gift boxes sold at the airport. The brand logo is printed in gold against this vibrant background. These packages are designed like jewellery boxes.



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5. Douaihy logo is carved or etched on traditional copper trays which are used inside the shop for the display of a wide variety of Lebanese sweets.

6-9. The logo was flexible enough to be applied on different kinds of packages and sweet wrappers. The 'haa' from the Arabic word design was turned into a single motif repeated many times to create a pattern becoming in itself an arabesque.



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# misk

The Knafé House & Café:  
an innovative development  
of Beyt Douaihy

Al Mohtaraf introduced 'misk', a new franchising concept from Beyt Douaihy targeting a younger crowd. 'Misk' maintains its ties with the mother company in presenting the sweet plate knafé, yet does that with a hip twist and takes on the form of a versatile café. Having devised the concept, Al Mohtaraf moved on to its graphic implementation, choosing the name such that it is short, attractive, and a clear resonance to the identity of the café as embedded in the culture of sweets.

The logo plays on the hushed pronunciation of the 'i' sound in the name as it does, within a bold, vibrant palette, which only begins at the logo but effectively extends on to stationary, menu design, and the interiors of the café.



How to give a traditional Lebanese sweet dish knafé, a modern look for the young audience? Beyt Douaihy invites all young people to 'misk', a new concept of knafé house and café located in the same building as the prestigious Lebanese sweets shop Douaihy.



# noon t-shirts

Giving a new edge to Arabic calligraphy  
in the world of fashion

Arabic type and calligraphy had rarely been seen on t-shirts. NOON, a t-shirt company established by a group of young Saudis, started this business and commissioned Al Mohtaraf to design a wide range of t-shirt graphics using the celebrated Mohtaraf style. The experience turned out to be fun and unexpected with Al Mohtaraf existing reservoir of Arabic typographic studies and freehand calligraphy. Creating designs that will appeal to the younger, more design conscious generation was a challenge we took head-on.



Noon t-shirts: What seemed at first like another project from the retail arena, turned out to be a huge success! Al Mohtaraf came up with the idea of integrating its well renowned calligraphy and type solutions into innovative and colourful designs for the great appeal of young generations.







'In only few months after its publishing terhal has already infiltrated the veins of the travel and tourism sector. It has gained the necessary credentials to be a timely attractive and advertising vehicle for the tourism related establishment'.

H.E. Ali Al-Naimi, Minister of Petroleum & Mineral Resources



# OPEC third summit

A luxurious gift item for the Organization of Petroleum Exporting Company on the opening day of their Third Summit

Al Mohtaraf changes one more time, the idea of what a conference gift must look like. Those who attended the third OPEC summit in Riyadh will probably never forget what they received. As the host of this major event, Saudi Arabia wished to show its guests the values inherent to its culture: hospitality and celebration of cultural diversity. As a result, the conference souvenirs and VIP gifts, were two very different items yet equally praised for their concept and design. While a box of dates could sound like an ordinary idea, the one developed by Al Mohtaraf served as a uniquely rich package: a luxurious box of 40 different types of dates accompanied by a booklet holding a description of the best known varieties of dates, their various usages and qualities, together with a map revealing the areas

where each type of date grows. The booklet was packaged with a colourful set of postcards on the subject of palm trees. The other gift was a set of calendars grouping photographs and information about the 12 countries participating in the summit. Every page from this calendar is dedicated to an OPEC member, a meaningful embodiment of a come-together occasion. It displays a portrait photograph of a child or children together with comprehensive information about each country, its geographic, economic, social and cultural characteristics.



Luxurious date box. Dates booklet and map accompanied by a set of postcards.



Children's photography from each country member of OPEC illustrating the Third Summit's set of calendars.





# clean development mechanism

The International Conference on Clean Development Mechanism

When the expression is faithful to its given, the result can only be communicative and a pleasure to the viewer. Designing the visual identity for the International Conference on Clean Development Mechanism (CDM) was a challenge Al Mohtaraf undertook with pleasure; it was necessary that the work be clear, eye-catching and complementary to the message of cleanliness and subtleness, which the event carried. The outcome, which was a bird whose wings were made of leaves and whose colours ranged between fresh lime to aqua blue, was not a mere logo, but an icon. It marked the poster, stationary, and stands of the event with an altogether unforgettable character.



Advertisements for The International Conference on Clean Development in the Financial Times and Herald Tribune.



That's not all; Al Mohtaraf believed that the event is not something that ends with the last day of the conference, but rather that people should take something permanent from it with them. Guests were made sure to return home with two gifts in their hands; a carpet and a painting, both tailored according to the conference's visual identity and stamped with the iconic bird. The fine crafting and detailing of the gifts are left to their receivers to describe.







Al Mohtaraf took out the word 'Malakiyya' from the official name of the Royal Commission and made it the centrepiece of the whole visual identity of the event. The event marked the inauguration of new factories and expansion of the two cities in the form of new industrial complexes, and Al Mohtaraf aimed at highlighting the event's special significance through two slogans both of which have a certain play on words; the first, 'the development industry continues' reads as 'making' development but also points at the industrial aspect of the event; and the second 'from cornerstone to cornerstone' pays

ode to both Saudi kings, the belated King Fahd and King Abdallah who both contributed effectively to the commission, while concomitantly referring to the architectural aspect of the event. The 30th anniversary also served as an occasion to announce that Al Mohtaraf was assigned the task of redesigning the Royal Commission's emblem, answering to its continuous drive for progress and development.

# malakiyya jbeil & yunbu

Celebrating 30 years of the  
Royal Commission of Jbeil and Younbou

On the third occasion of collaboration between Al Mohtaraf and The Royal Commission of Jbeil and Yunbu', Al Mohtaraf designed the full visual identity for the commission's 30th anniversary, including an event book that functioned as a timeline for the company from its establishment in 1976 until the present.







# communication museum

The collaboration that Al Mohtaraf held with Imam University professor, Dr. Mohammad Al Heezan, in designing a museum space was a unique experience .

The exhibition's theme and key word was the history of communication, and Al Mohtaraf collaborated with Dr Mohammad Al Heezan for its information research. The exhibition, whose space design and panels Al Mohtaraf undertook, was a showcase of how information technology developed across time, and it eventually unravelled in an axial fashion as to guide and accompany the viewer as (s)he strolled to read the data and discover the historical turn-points in the realm of communication. The data was presented in such a manner as to answer the needs of the visitor, be that one in a hurry and therefore incapable of following up with the details but interested in

obtaining a general idea of the exhibition, or be that a keen learner, dedicated to enriching his/her information through the exhibition. Al Mohtaraf, naturally, followed the closest details such as the lighting and the height of the data relative to the reader, and that reflected in the ease and comfort that the visitors experienced in their navigation.



# beirut international bookfair

After fifty years, the Beirut International Arab Book Fair is 'as the sun, old and young,' to quote Nizar Qabbani. This came to expression in the event's poster, where Al Mohtaraf relied on nothing but the colours gold and silver (besides black and white) in its typography, prominent as it is and the major player in the composition alongside the fair's well-designed emblem. When one thinks of gold and silver as a colour combination, the first thing that comes to mind is the old-fashioned or the outdated, but given the poster's generous use of empty space and simple forms, the colour scheme takes up a totally new dimension whose twist is actually unpredictable, a pleasant shock.

Al Mohtaraf has been designing the posters for Beirut International Arab Bookfair for more than a decade now. The visual identity for this event became highly visible when an original typeface was designed in 2004 and has since been implemented on all promotional material of this grand exhibit.

معرض بيروت  
الدولي للكتاب  
1956  
2006

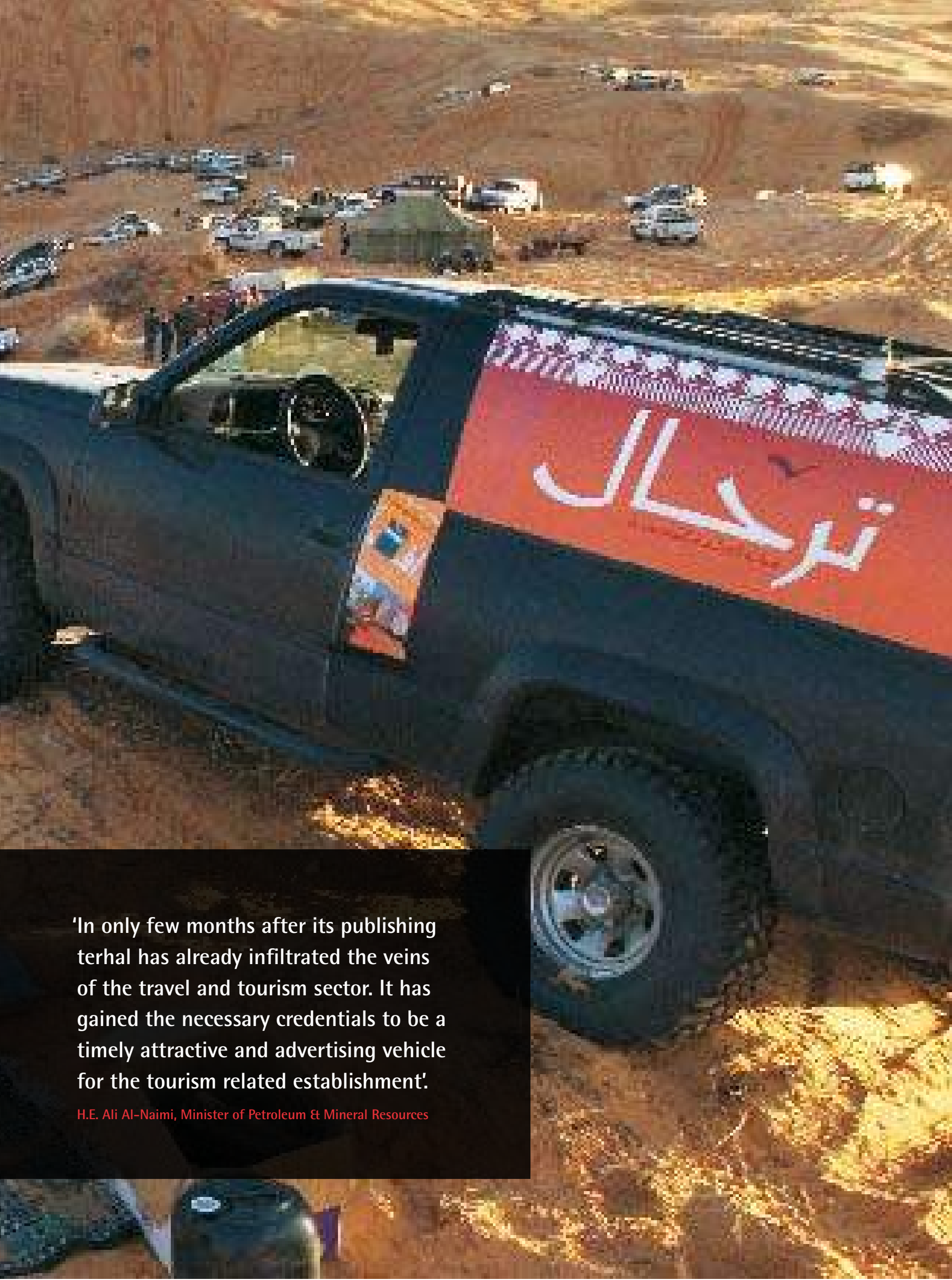


2002 Bookfair poster and invitation card implementing for the first time the Arabic typeface specifically designed for this event.



'In only few months after its publishing terhal has already infiltrated the veins of the travel and tourism sector. It has gained the necessary credentials to be a timely attractive and advertising vehicle for the tourism related establishment'.

H.E. Ali Al-Naimi, Minister of Petroleum & Mineral Resources





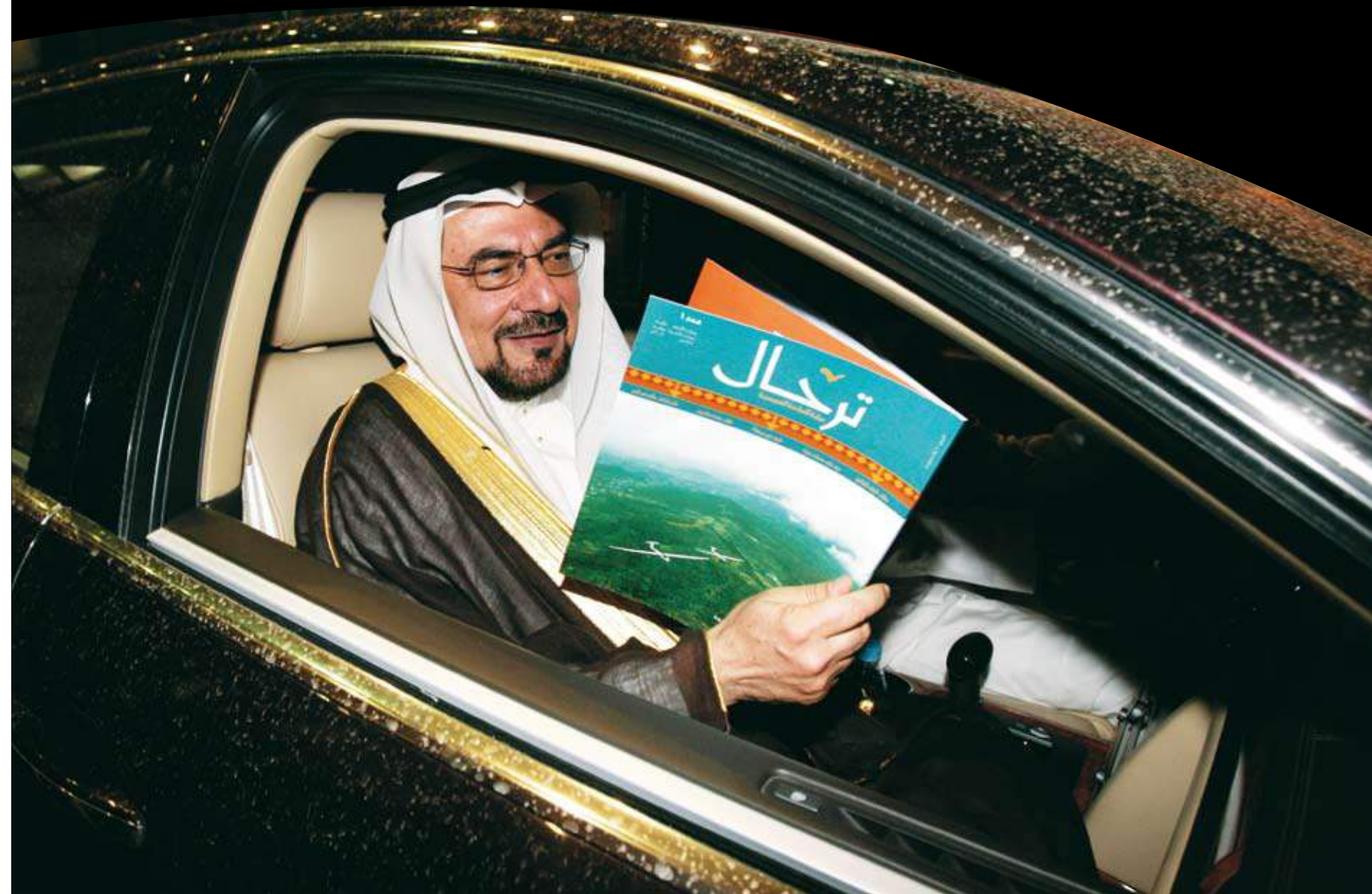
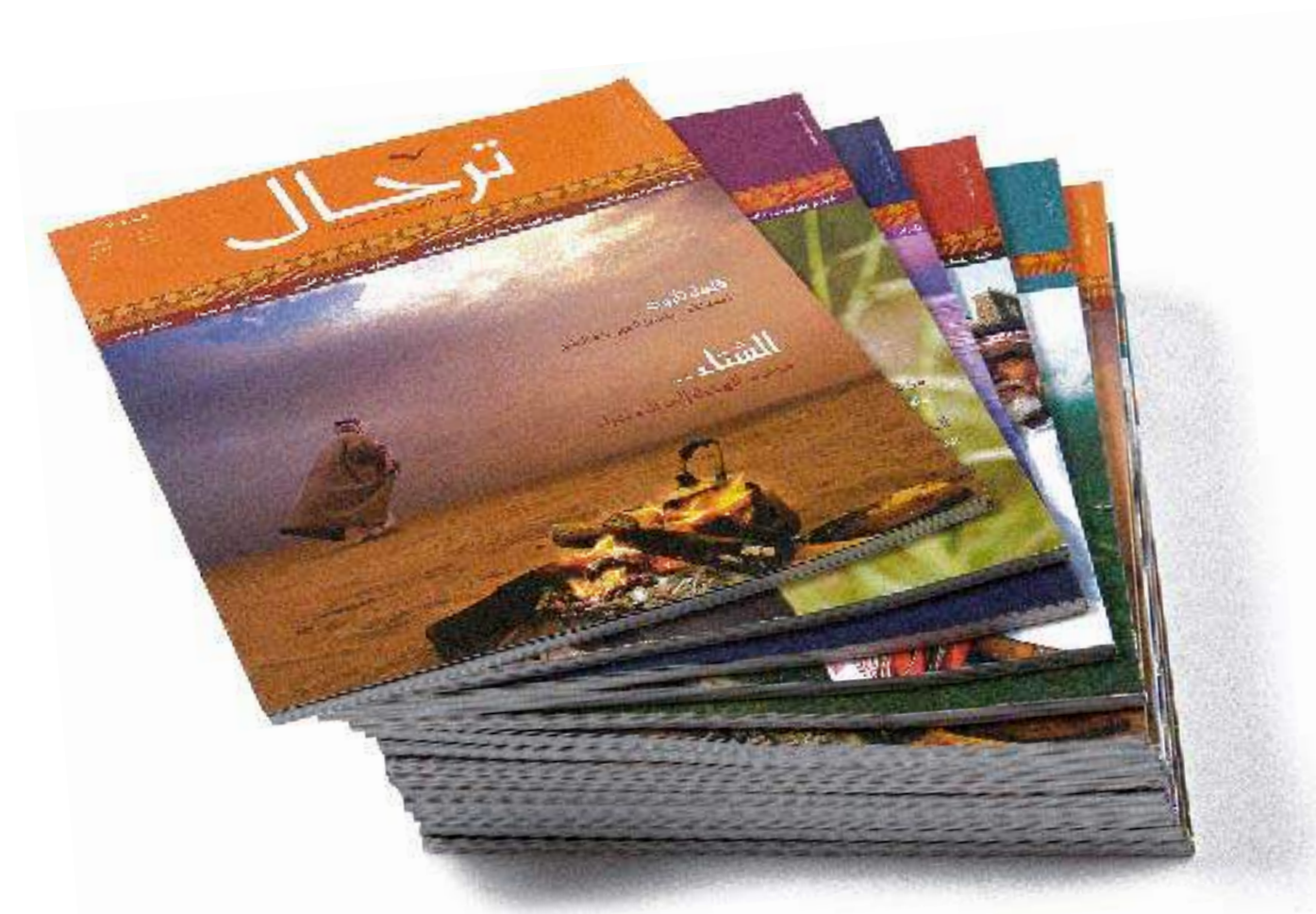
# terhal

A gateway for the KSA published by the Supreme Commission for Tourism in Saudi Arabia

Terhal is the first tourism magazine in the Arab world, and was commissioned to Al Mohtaraf by the Supreme Commission for Tourism as one of the efforts initiated by the latter to promote internal tourism in the Kingdom of Saudi Arabia. Al Mohtaraf was especially meticulous in handling Terhal from the moment of its inception, design and content, which also included its advertisements. This could easily be considered a new approach in ad design, in a sense that they are supposed to be a perfect marriage between the common perception of advertisements and the magazine's unique style. Al Mohtaraf also supervised the possessing and quality of print, extending their function into the realm of artwork.

The audience of the magazine's launching campaign expressed a great deal of enthusiasm regarding the magazine, describing it as one which succeeded in making an exciting subject out of internal Saudi tourism, and in uncovering the richness and diversity of the Kingdom of Saudi Arabia.

Terhal's structure revolves around KSA's various city gates, whereby each rubric (a baab or door in Arabic) is represented by one of eleven gate motifs collected from around the kingdom. These gates characterised the magazine's theme. The magazine addresses internal tourism, and caters to residents who at least once a year may express an interest in visiting historical sights across the kingdom. It also addresses those who might be interested in visiting certain sites within KSA but are reluctant to do so due to lack of literature available, or misconception. The magazine targets those who are simply curious to know more about tourism sites within Saudi Arabia and who, by virtue of reading Terhal, might become an internal tourist. In short, Terhal's many target audiences combine to form one face, yours.





During its launch campaign, the audience expressed a lot of enthusiasm regarding the magazine's content, describing it as one, which succeeded in making an exciting and dynamic publication out of an otherwise dull subject. It also succeeded in highlighting the cultural richness and diversity found in the Kingdom of Saudi Arabia. Indeed, Al Mohtaraf was especially meticulous in dealing with Terhal from the moment of its inception, designing it, form and content, from A to Z. This process included the concept and design of many advertisements included in the magazine.

1. Double spread press advertisements for Hankook and Saudi Aramco released in Terhal magazine.



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2. Billboard for Terhal's launching ceremony sponsored by Prince Sultan Bin Salman Bin Abdel Aziz, CEO of the Supreme Commission for Tourism in the Kingdom of Saudi Arabia.



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# dareen

Literary magazine published by  
Al Adabi Literary Club

The Sharqiyya Literary Club (Al Adabi Literary Club) commissioned Al Mohtaraf to design 'Dareen,' the club's seasonal literary magazine. The team at Al Mohtaraf thought of a narrative that would encompass the material and content to be featured, and envisioned them in the form of a journal holding the diverse material together.

It is from this perspective that a cover template was developed, whereby the magazine's meta-information finds its space within a side box, a motif that recurs inside the magazine in the form of titleholders. The logo of the magazine is a reflection of the world to which the club belongs and hence combines literature with an image.

Inside, the material is distributed across three parts, two of which are treated in duotone colours and surround the third, a feature article on an artist or designer treated in full colour. Whereas the feature article's colour treatment highlights its central position, the colour treatment of the introductory and final sections goes hand in hand with the magazine's contemplative ambience, one created by sparseness of visual elements, a low hanging line and overall generous white spaces.



# HR magazine

The first Human Resource magazine in the Arab Region published by ASHRAM

There are magazines for pretty much anything these days so why not one on the management of human resources in the Arab world, a subject that is in dire need for investigation and is in itself a present-day concern in a fast-moving Arab world. Al Mohtaraf has recently teamed up with the Arabian Society for Human Resource Management to conceive, design and print the first specialized Human Resource magazine published in the Arab World. Featuring full bleed colour photography and illustrations the magazine first saw the light as a short run at the 9th International ASHRM conference in Sharm el Sheikh, Egypt. It created quiet a buzz in the conference. The magazine is now in full swing and will be launched in markets sometime during the second half of 2008.

The primary objective of the redesign initiative was to make a complete makeover of the quarterly newsletter and turn it into a full-fledged commercially viable HR magazine. Al Mohtarafs primary concern was to develop strong content in its variety; as Kameel Hawa, director of Al Mohtaraf put it: «We need to familiarize our reader with the significance of HR and the vital role it plays in his businesses today through the content we develop. We also need to make a strong visual impact that is authoritative, contextual yet reader-friendly.» With that said, the publication was given an over all visual presentation and a more distinctive and memorable brand identity amongst the myriad of magazines in bookstores and libraries. The

challenge for Al Mohtaraf's team was working within the parameters of the magazine's low budget. The magazine holds a bold logotype using the two letters HR in both English and Arabic as its main masthead downplaying the word Arab world on the side of the masthead. Singling out and underscoring the word HR strengthens the graphic impact of the cover presentation and allows the publication to take ownership of the word HR that is powerful and effective within that particular publishing arena.

This is the fourth magazine Al Mohtaraf takes on after Al Qafila, Terhal and Wodeihy magazine.



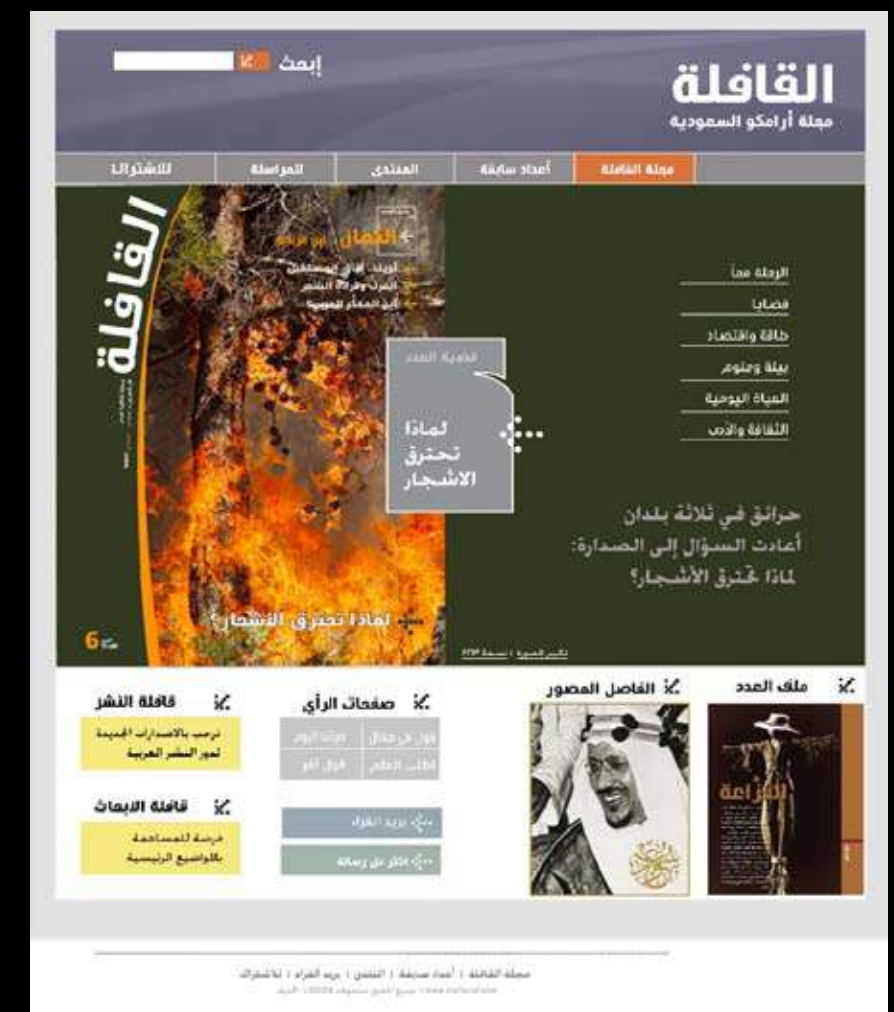
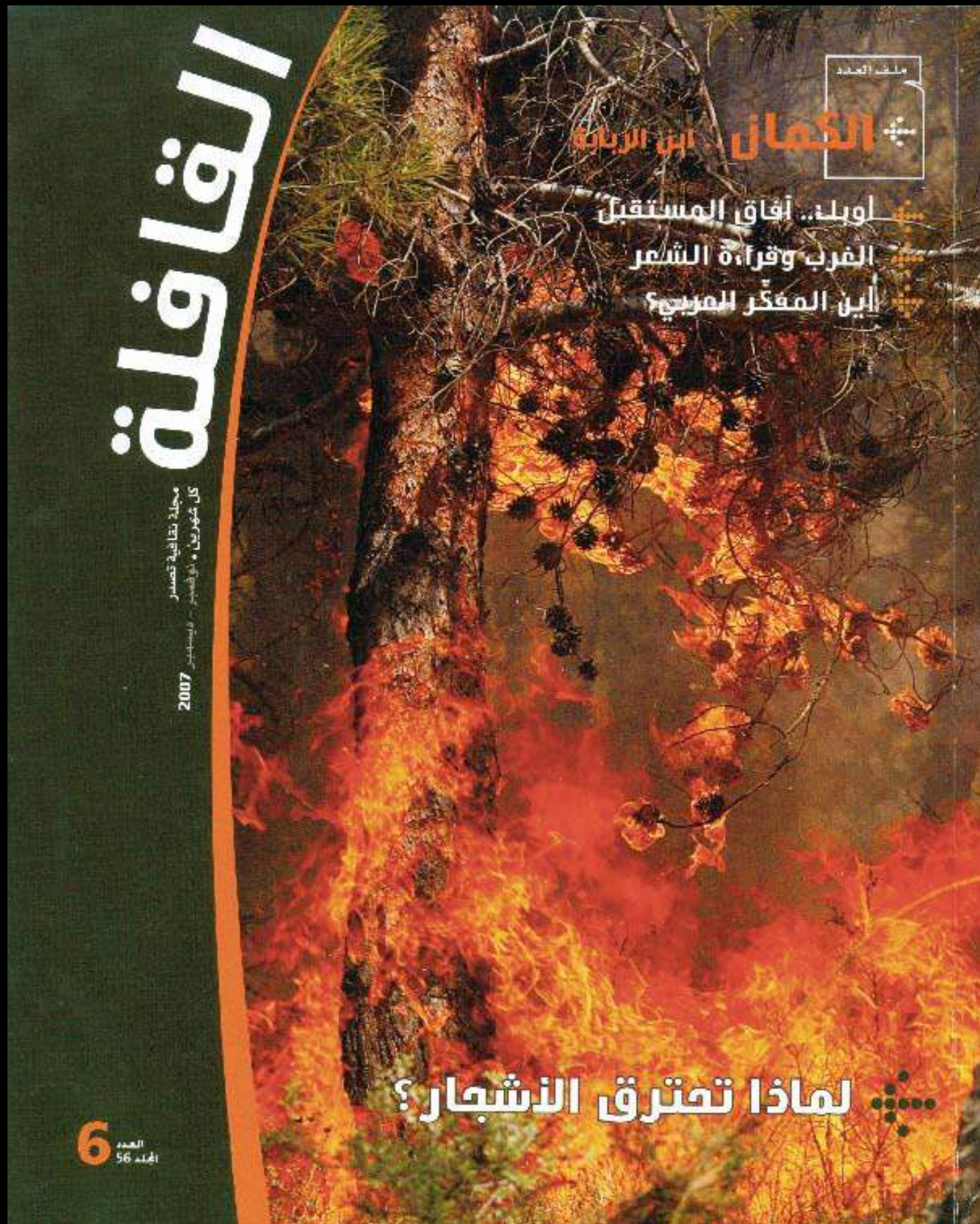


# alqafila magazine

After four years the cultural magazine has covered a wide range of contemporary issues

It is from this perspective that a cover template was developed, whereby the magazine's meta-information takes its space within a side box, a motif that recurs inside the magazine in the form of titleholders. The logo of the magazine is a reflection of the world to which the club belongs and hence combines word (literature) with image (visual arts).

Inside the magazine, the material is distributed into three parts, two of which are treated in duotone colors and surround the third, a feature article on an artist or designer treated in full color. Whereas the feature article's color treatment highlights its central position, the color treatment of the introductory and final sections goes hand in hand with the magazine's contemplative ambience, one created by sparseness of visual elements, a low hanging line, and overall generous white spaces.



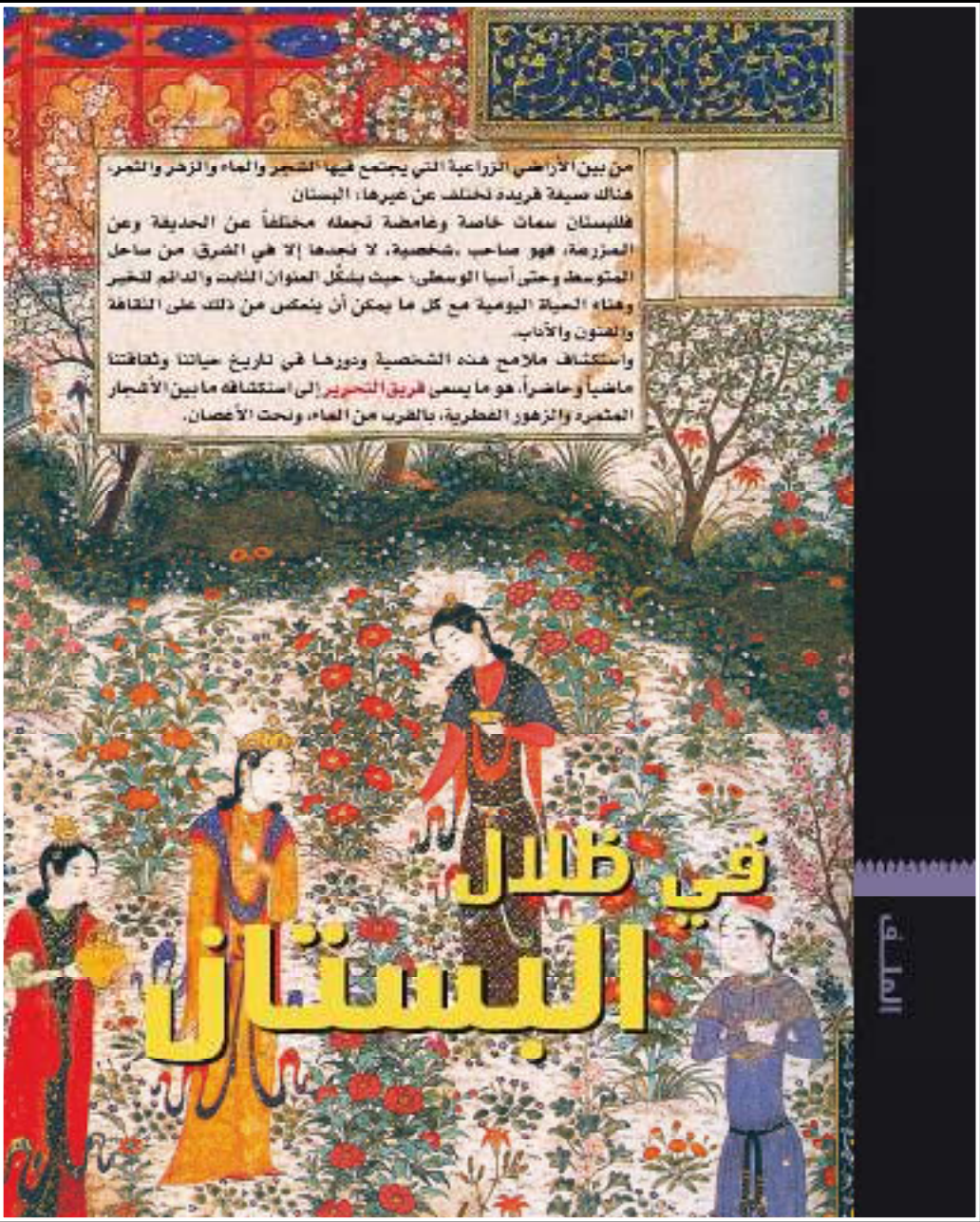


Every two months readers of al Qafila, the cultural magazine of Saudi Arabia, produced by almohtaraf under sponsorship of Aramco, look forward to thumbing through a new issue. Many readers will admit that before heading to the main articles, they'll flip the pages to the Supplement. Why not? It's seductive.

The images grab readers' attention. Inspired young photographers work hard with their equipment and imaginations in presenting in many new ways an objects that readers see every day. As for the writing of the supplement the same principle applies. First, al mohtaraf sets upon a single subject, often one that is mundane, such as the truck, the garden, laughter, bread, night, the gear, the bridge, and other everyday objects. Next, we discuss and define that subject from all angles of thought.

Some people say a change is as good as a rest. When producing the Qafila Supplement, we stand by that philosophy, giving ample pinches of the spice of life–variety. An article about night for instance discusses, poetry, astronomy, milk cows and cars, while an article about the donkey might hit upon biology, commerce, oil paintings, travel and celestial navigation. The broad steps across a single subject is both fun

and exhilarating. These broad steps work we hope to keep the readers' interests at their peak. This is what al mohtaraf sees as their responsibility. This is the only subject in the last five years of producing supplements for al Qafila where our perspective has walked a straight path.





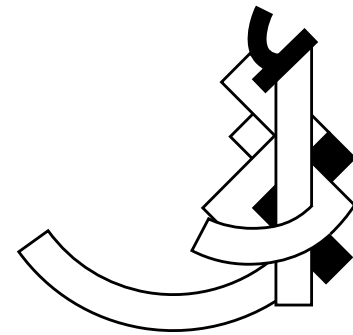
'In only few months after its publishing terhal has already infiltrated the veins of the travel and tourism sector. It has gained the necessary credentials to be a timely attractive and advertising vehicle for the tourism related establishment'.

H.E. Ali Al-Naimi, Minister of Petroleum & Mineral Resources



CLIENT AL TAEF LITERARY CLUB  
LOCATION AL TAEF

The inspiration for the design of the logo of Al Taef Literary Club came from the inspiration of the city name itself. A modern mark symbolizing architectural monumentality.



CLIENT AL ADABI LITERARY CLUB  
LOCATION RIYADH

A sculptural logo design created from the overlapping and intertwining of Arabic letterforms which create its name. The dots are also created from the intersection of forms and counters. A dynamic play of angles and curves gives form to the art of literature.



CLIENT AL MULHIM GROUP  
LOCATION KHOBAR

Original Arabic logotype for a motor-cycle company reminiscent of stencil typefaces. It consists of geometric modules with simple yet witty variations. The rhythmic duplication of the quarter of a circle for the letterforms "meem" and "ha" efficient give motion to the overall design.



CLIENT BELLUCCI JEWELLERY  
LOCATION RIYADH

An original logotype was drawn for Bellucci jewellery shop in Riyadh city. The process of jewellery making was the inspiration behind this design: the letterforms almost vanish giving the feeling of gold being cast into a mold.



CLIENT ANAAM GROUP  
LOCATION JEDDAH

Anaam, a cattle trading leader was on the verge of relaunching its market position and corporate identity. The horse came into the picture as a strong yet elegant visual mark. Its posture symbolizes both motion and stability.



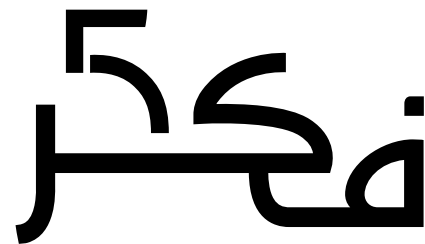
CLIENT QANTARA PRIVATE TRAINING  
LOCATION JEDDAH

Another example of a structural word design where the abstraction of letterforms conveys the meaning of the word it represents. More so, it creates a modern dynamic mark for a Saudi private trainings and scholarships center.



CLIENT BAHAMDAN GROUP  
LOCATION RIYADH

Bahamdan Group is a holding company owned by Bahamdan family. It consists of a large number of sub-companies covering a large umbrella of businesses. Consequently, Al Mohtaraf was commissioned to design a symbol for the mother company based on the letter 'ba', the initial letter of the company name.



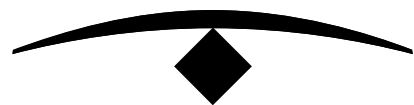
CLIENT ARAB THOUGHT FOUNDATION  
LOCATION BEIRUT

Al Mohtaraf originally designed a system for naming and numbering FIKR, the yearly conference organized by the Arab Thought Foundation. Since then, the numbers change with every conference.



case study

Monolithic Branding: The ‘ba’ trilogy



Bahamdan Group  
2007



Bawardi Group  
2004

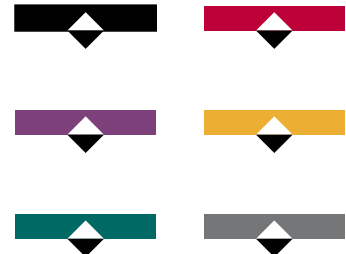
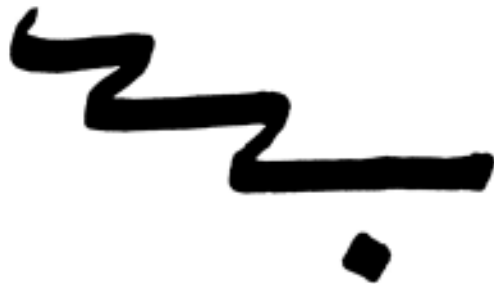
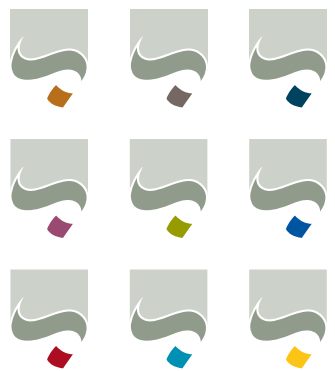


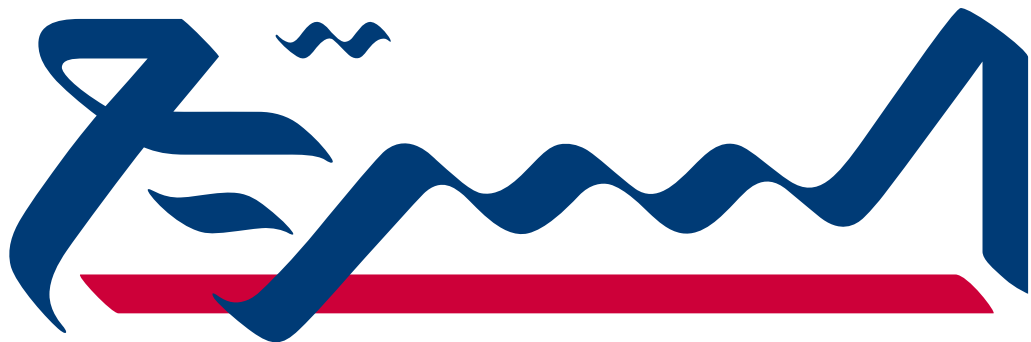
Binladen Group  
1985

Over a period span of more than two decades, three design cases exhibited three givens that were strangely parallel; the clients in question were big, multifaceted family businesses; they relied on monolithic branding; and their names began with the Arabic letter 'baa'.

By 'monolithic branding', we refer to a branding technique typically followed by big, multifaceted businesses that choose to maintain a certain centrality in their visual identities. Given such an approach, a client would be able to identify all of the products and sectors of a certain firm as part of it, regardless of how versatile these sectors can be. Such was the case of Binladin Group (1985), Bawardi Group (2004), and Bahamdan Group (2007), whose businesses were conducted over spectra so wide, having only the family names as common denominators.

Taking the names as starting points, Al Mohtaraf soon crystallized the visual identities into the family initials, interestingly enough all baa's. By thus doing, Al Mohtaraf not only conducted an exercise in maintaining a variety of treatments on one consistent element, but also introduced the Arabic script into a mode of branding previously widespread in Latin design solutions.





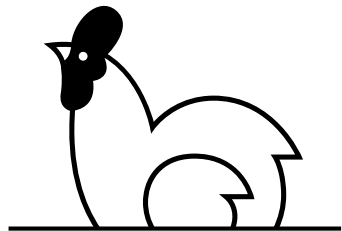
CLIENT AL SORAYAI GROUP  
LOCATION JEDDAH

Al Sorayai Group is a prominent manufacturer and trader of carpets, rugs, furniture, and fabrics. The logo had to reflect the history of the group in this business. The 'seen' treatment reflecting the wavy effect of fabrics is at the heart of the design concept.



CLIENT KIYAKI  
LOCATION RIYADH

Kiyaki is a fast food chain restaurant offering traditional cooking and chicken meals. The logo design for this project emphasized the name of the restaurant in an Arabic logotype very close to popular wall graffitti.



CLIENT ALKHOBAR POULTRY COMPANY  
LOCATION KHOBAR

The symbol created for this identity is an illustrative representation of a chicken. Its geometric forms represent the mechanical and technological advancement of the poultry industry. The roundness of the shapes serves to symbolize fertility and production, the chicken is sitting comfortably in its environment.



CLIENT AL SAJ AL REEFI  
LOCATION JEDDAH

Reviving the traditional bread recipe of Saj, Al Saj Al Reefi is a new restaurant with an innovative healthy formula for sandwiches. An illustrative style was elaborated for its target audience of young people.



case study

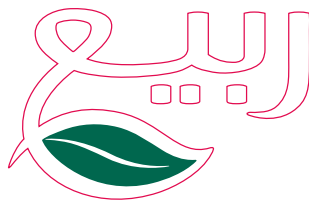
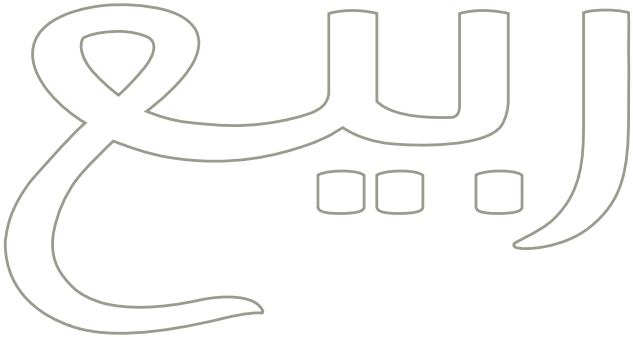
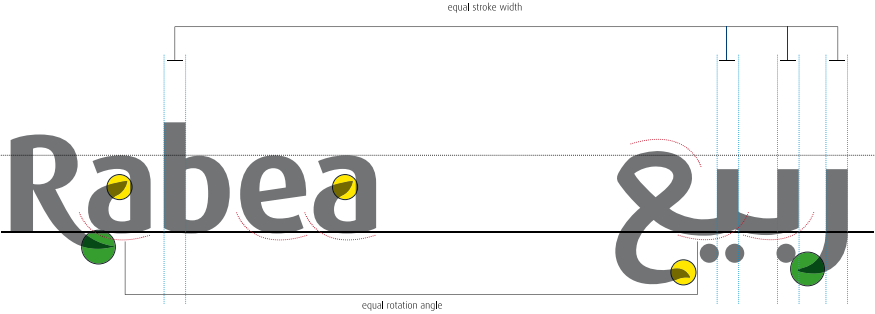
Rabea Tea: Arabic Wordmark for Regional Tea Brand

The global taste for tea is reflected in Saudi market growth, which coupled with the Kingdom's high population growth is sure to keep sales on a continuous upward spiral. Rabea is a Saudi brand produced by Baeshen Group for all those who really appreciate tea as more than just a strong, hot cuppa but as a delicious beverage that is to be savoured and appreciated for its wide range of flavours and refreshing qualities.

"We're proud of our heritage, proud of our product and proud of the loyalty of our customers throughout the region," said Thamer Temairik, Head of Marketing.

Baeshen's flagship tea brand Rabea complements its range of best sellers. To unify the expanded range, Baeshen has given its Rabea label a complete makeover. Renown for its expertise in Arabic typefaces, Al Mohtaraf was specifically commissioned to design the Arabic version of the established logo.

The design process included many studies pertaining to the development of a unique Arabic wordmark for Rabea tea. Experiments were also conducted onto the leaf symbol and the word 'shay' (Arabic for tea).





CLIENT ADYAF HOSPITALITY  
LOCATION RIYADH

Adyaf is a real estate company specializing in hospitality. Inspired by the lotus flower closely related to the hotel sector, Al Mohtaraf designed the full corporate identity from stationary to website.

عبدالله فؤاد  
ABDULLA FOUAD HOLDING

CLIENT ABDULLA FOUAD HOLDING  
LOCATION KHOBAR

What started as a face-lifting project for Abdulla Fouad's original logo design turned into a re-design of their corporate identity. The 'hamza' from the logotype became a visual mark in its own right. It was used on many applications to reinforce the new image.

AK

CLIENT ABDULKARIM  
LOCATION KHOBAR

An arch stretches across the two initials of this company name to show the wide spectrum of products AbdulKarim company sells.

ALABNIAH

CLIENT AL ABNIAH  
LOCATION KHOBAR

Al Abniah is a precast concrete buildings factory. An abstract and dynamic logo was designed to symbolize the casting process at the heart of the company's business. A Latin logotype is used for the Arabic name of Al Abniah to place it in the international market of precast concrete buildings.



## case study

### Abdulla Fouad: Corporate Identity Redesign

عبدالله فؤاد  
ABDULLA FOUAD HOLDING



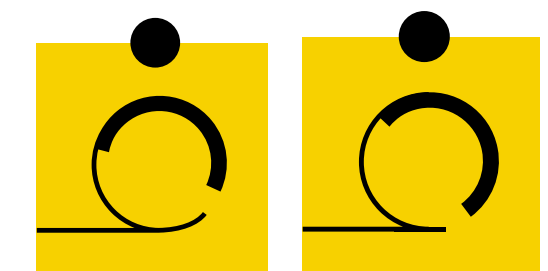
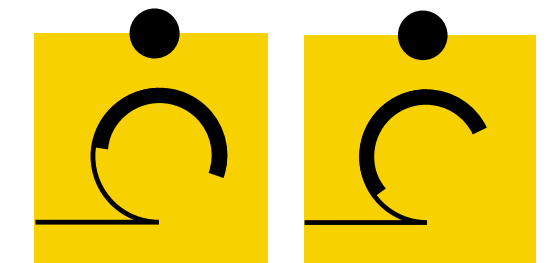
عبدالله فؤاد  
ABDULLAH FOUAD HOLDING



Since its beginning in construction in 1947, Abdulla Fouad Group handles a wide range of projects in the Kingdom of Saudi Arabia. Today, these activities have expanded to include more areas of specialization such as manufacturing, engineering, computing, service, real estate, investment and commercial trading.

Today, Abdulla Fouad Holding Company is one of the most successful organizations in the Gulf region and are ranked among the top 100 companies in Saudi Arabia. With a network of procurement offices in America, Europe and Asia, Abdulla Fouad Holding Company required a new corporate identity with an international image.

What started as a face-lifting project for Abdulla Fouad's original logo design turned into a re-design of their corporate identity and its implementation on signage, vehicles and corporate publications. After many experiments with symbols, the logo's final form came to be a simple yet original Arabic wordmark. The 'hamza' from the logotype is a visual mark in its own right. It is used on many applications to reinforce the new image.



The original logo for Abdulla Fouad holding company was too complex. The first stage of the redesign process was to remove the logotype from the ring and create a symbol from the initials 'A' & 'F'. The hexagonal form wil somehow lead to the diamond shapes suggested in the following logo developments.

Another approach experimented with the geometric forms of Arabic glyphs 'ain' and 'fa', the initials from the Arabic name of Abdulla Fouad. Both letterforms are variations on the circular shape, while the 'ain' has an open counter, the 'fa' is simply accompanied by a dot. The overlapping of the two letterforms created an interesting play of visuals.





CLIENT      WATFA WA NADIMEH  
LOCATION      BEIRUT

Al Mohtaraf created the brand name of 'Watfa wa Nadimeh' for a label of homemade Lebanese foods. 'Watfa' and 'Nadimeh' are typical names of Lebanese rural women. A linear illustration represents the two characters.



CLIENT      SHEHANA  
LOCATION      JEDDAH

Shehana is a new clothing outlet for women located in Riyadh. It is specialized in the creation of fine modern designs of robes and 'abayas'. When placed on tags and bags, the logo resembles a button.



L O U N G E

CLIENT      LA VIDA LOUNGE  
LOCATION      RIYADH

Keeping up with the new wave of lounges opening in Saudi Arabia, La Vida offers a new space for young people. As the name indicates it, this hip lounge intends to offer its visitors' an experience of a lifetime.



CLIENT      MUNCH BAKERY  
LOCATION      JEDDAH

Illustrative logo design for Munch, a bakery in Jeddah. The playful design of the name complements the illustration of a cup cake, the main product of Munch bakery. An original Arabic logotype was also designed to match the English one.



book  
design

'In only few months after its publishing terhal has already infiltrated the veins of the travel and tourism sector. It has gained the necessary credentials to be a timely attractive and advertising vehicle for the tourism related establishment'.

H.E. Ali Al-Naimi, Minister of Petroleum & Mineral Resources

# saudi hollandi bank

80 years of history for the first  
bank in the Kingdom of Saudi Arabia

Al Mohtaraf has been designing annual reports  
for the Saudi Hollandi Bank for over a decade  
now. In 2006, a customized typeface was  
designed for the bank matching their English  
corporate typeface. It was used in all the  
corporate material published for their 80th  
anniversary including their history book.

A specialised team from Al Mohtaraf worked  
on re-tracing 80 years of history and heritage  
for the first bank in the kingdom to gather  
all information and present it in one amassed  
timeline of surprising finds, interesting stories  
and amazing old records. The result is a  
beautifully designed landscape-shaped book  
that uses sepia images in contrast with modern  
full colour ones. The timeline is designated with  
large typographic numbers that vary between  
rich silvers and saturated yellows. The book was  
enclosed along with the annual report, which Al  
Mohtaraf also designed, in a silver bound package  
sealed with the bank's logo.

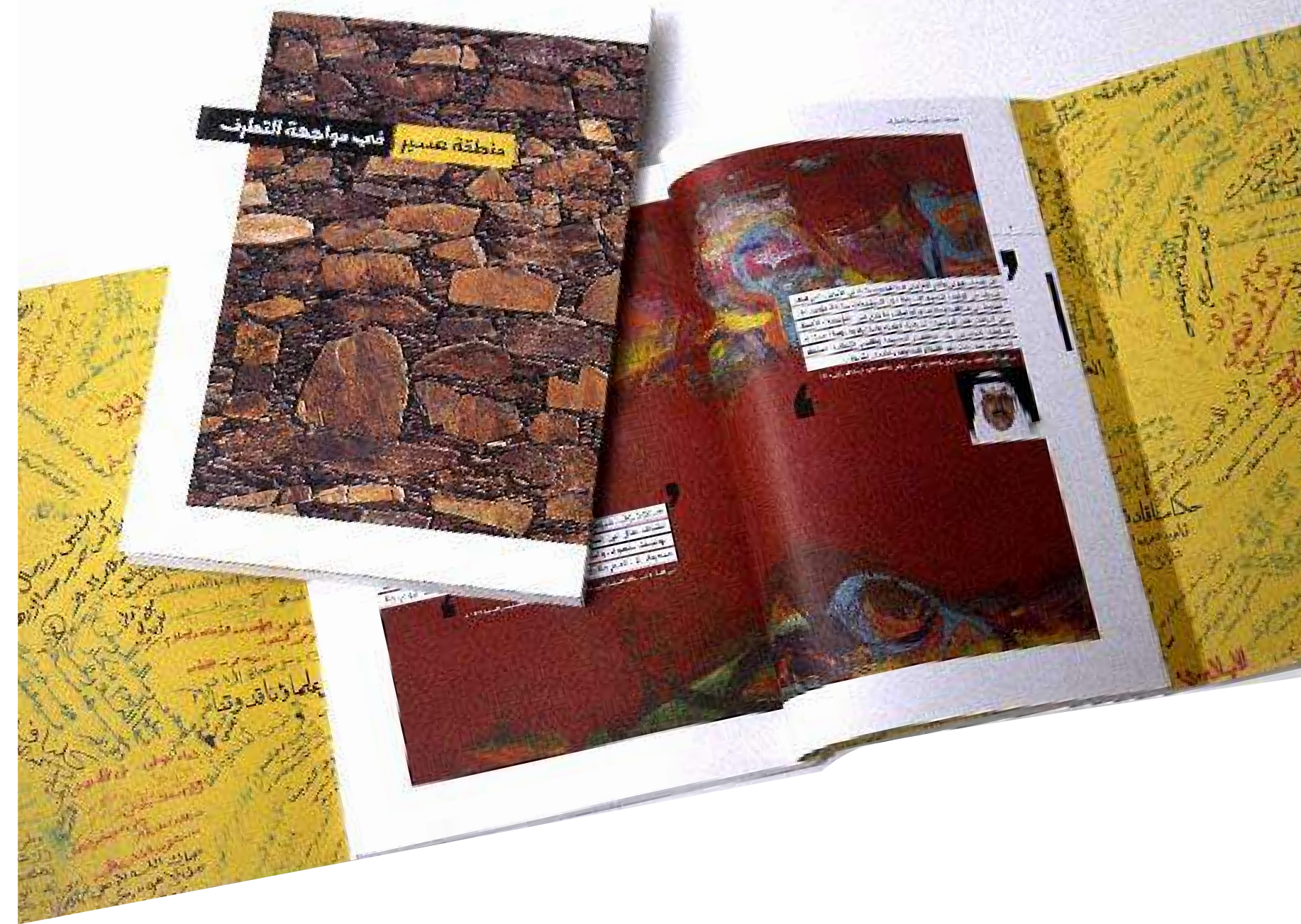




# aramcons

Mapping the journeys  
and experiences of Saudi Aramco  
employees around the world

In 2007, Abdallah Maghlooth sat down and wrote a book that chronicles the journeys of Saudi Aramco employees around the world starting from Korea and ending in Italy. Al Mohtaraf was asked to design the Arabic version of the book, which was later followed by an English one following the success of the first publication. A thorough study of the contents of the book resulted in a clear and easy to follow system. Each chapter started with a double-page map of the country and traces the trip the employees made from one location to another, followed by an opening mood photo of the country. Each chapter followed a defined colour code, which added a quite variation to the whole underlying 2-column grid of the book. The book was a great success in terms of content and design according to the author: «You are my heroes and you were behind the success!»



# asir facing fanatism

A book on the Saudi region of Asir  
and its campaign against fanaticism

On the more socially engaged end of the spectrum lies 'Aseer Facing Fanaticism', a book that Al Mohtaraf designed on commission from the Saudi Ministry of Internal Affairs, archiving the various efforts that the latter held during the year of 2006 within its campaign to eradicate fanaticism in Saudi society and especially in the Aseer region. The campaign conducted by the Saudi government tackled the issue from a multitude of angles, an aspect reflected by the structure of the book, which was divided into four sections; the theoretical background of the campaign, the academic sphere of activities, the cultural sphere, and the social services and organizations. The book's typography is clear and accessible, complete with quotes on the subject matter, photographs, and paintings done by participants in competitions organized during the campaign.





# riyad elrayyes

A new face for Riad El Rayyes  
books and book publishing

Towards the end of 2007, Riyad Rayess Publishers, one of the most prominent publishers in the Arab world, set out to find a design house that would handle the cover design of their books after the sudden loss of their lifetime design partner and found Almohtaraf in the process. With a very low budget allocated for cover design, and an unshakable decision from Rayess to use the Arabic font Manal Black on all covers, Almohtaraf's challenge was to build a recognisable visual style and flexible design approach for the books. Using full bleed images that were indirectly related to the subject of the matter, or had expressed a lateral point of view, or a strong cropping of mood images, Al Mohtaraf developed around 30 covers thus far. Al Mohtaraf also designed a fixed template for the spines that automatically made the books identifiable when sitting on the shelf.



Special Series 'Mosbah Al Horiyya' on Libertarian writers who influenced Modern thought.

A selection of book covers using a wide range of photographic and illustrative styles. The source of images is either Al Mohtaraf's photo archive or Riyad El Rayyes' collection of photographs.



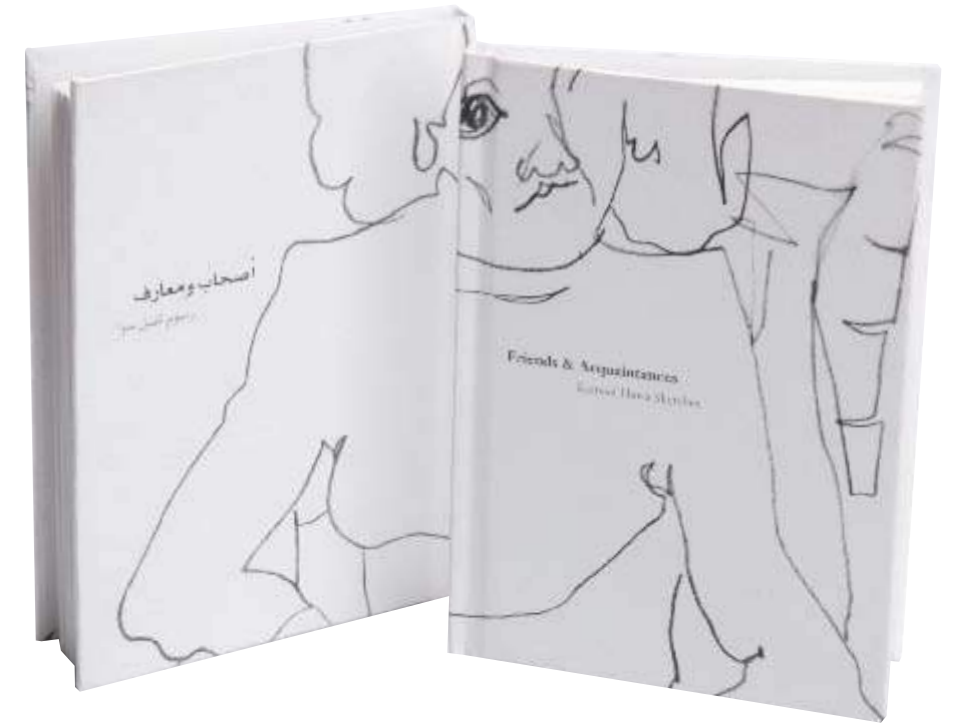
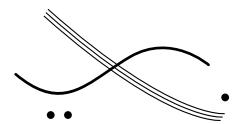
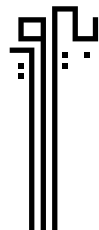


This is the latest amongst Al Mohtaraf's publications, and it features experimentations that the design house has conducted so far in the field of Arabic calligraphy. Variety is key in discussing this publication as it encompasses all the elements of the book; the latter, to begin with, is a showcase of fine paper types used in accordance with the nature of the work featured. Having said that, one thinks of various styles of calligraphy, and that indeed is the case, for the words range from the geometric to the free hand, covering the classical, the art-decoesque, and the abstract. This, however, is not all, for the works belong to very different contexts and as such have very different stories; those include but are not limited to book fairs, mosques, pharmaceutical companies, cities, women's names, Arabic words, and journals. The significance of this publication lies in the fact

that it features calligraphy outside the robes it has worn for centuries, and which have worked wonderfully for it but to which calligraphy cannot and must not be confined; the publication is in this sense a celebration of calligraphy as a living and evolving entity. Add to this the fact that most of the works featured are logos that Al Mohtaraf designed, and is currently being used in the market, with the refutation that this presents to the premise that calligraphy is an art that is aesthetically pleasing but that cannot translate itself to practicality. 'Word as Art' is in this sense a tribute to the masters of calligraphy, who in their own passionate endeavour amidst the height of the Arab renaissance, thought outside the box daring to break the norms, and brought new forms to life.

# word as art

Al Mohtaraf's collection of artistic and calligraphic word designs



# friends & acquaintances

In March 2007, Al Mohtaraf Director Kameel Hawa held an exhibition at City Café, Beirut, one of the most enduring cafés in the heart of Beirut. The exhibition showcased the artist's earliest black and white sketches to most recent, enlarged and printed to 40 x 60cm. The sketches are of family, dear friends and acquaintances that have both influenced and made a mark in the artist's life. When the pencil ends a drawing journey, a complete creative movement is achieved. The resulting sketch represents the subject in such a profound manner that it is in no need for any addition to successfully express it in form or spirit. If the sketch is intended to turn into a painting, this 'diabolic' simple line, with its twists and turns, carries within it the secret codes for the ensuing tones and colours. It is almost near impossible for a painting achieve the high degree of expression without the spontaneous and powerful demarcations of the simple line. In conjunction with the exhibit an A6 catalogue containing Hawa's sketches were on sale and can be ordered through our website: [www.mohtaraf.com](http://www.mohtaraf.com)







TDC (Type Directors Club) awarded Kameel Hawa, the director of Al Mohtaraf, the "Certificate of Typographic Excellence" 2007 for Midan typeface, participating within the category of text fonts alongside 140 other entries from around the globe.

The Type Directors Club (TDC), established in 1946, is an association of typographers and designers who aim at promoting excellence in typography, and does that via educational seminars and events, publications, cooperation with other organizations of similar aims, as well as its annual type design competition. Midan was in fact the only winning Arabic font within its category, and the prestigious award reflects the fine work put into it in a time of dire need for new and reliable Arabic text fonts with impact. Midan flows smoothly and subtly, its proportions faithful to those of the Naskh, a

classical Arabic script, with a friendly appearance that is sturdy and reliable.

Competition (ATDC) is amongst the events that the worldwide type library, Linotype, organises as part of its agenda to promote Arabic typography in view of the technological developments that the field has been witnessing. Not only was the Arabic typeface Midan amongst the winning entries of the competition, but it was also the judge's choice as the best typeface of ATDC 2007, the judge being the Herman Zapf, renowned international type designer and guest juror of the competition.

### نموذج من خط میدان

[illegible]

لم يتوالت لها تاريخ عريق في فن الطباعة العربية. ففي العام 1911 كانت أول من اشترع آلة  
التصنيف الميكانيكي للخط العربي. وفي العام 1954 أصدرت خط النسخ المبسط الذي سهل وسرع

تاريخ لاينوتايب العريق في فن الطباعة العربية

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|                   |                                     |
|-------------------|-------------------------------------|
| SHB Text Light    | أ ب ج ذ ز ش ض ط غ ف ق ك ل م ن ه و ي |
| SHB Text Normal   | أ ب ج ذ ز ش ض ط غ ف ق ك ل م ن ه و ي |
| SHB Titles Normal | أ ب ج ذ ز ش ض ط غ ف ق ك ل م ن ه و ي |
| SHB Titles Bold   | أ ب ج ذ ز ش ض ط غ ف ق ك ل م ن ه و ي |

و ص ع م

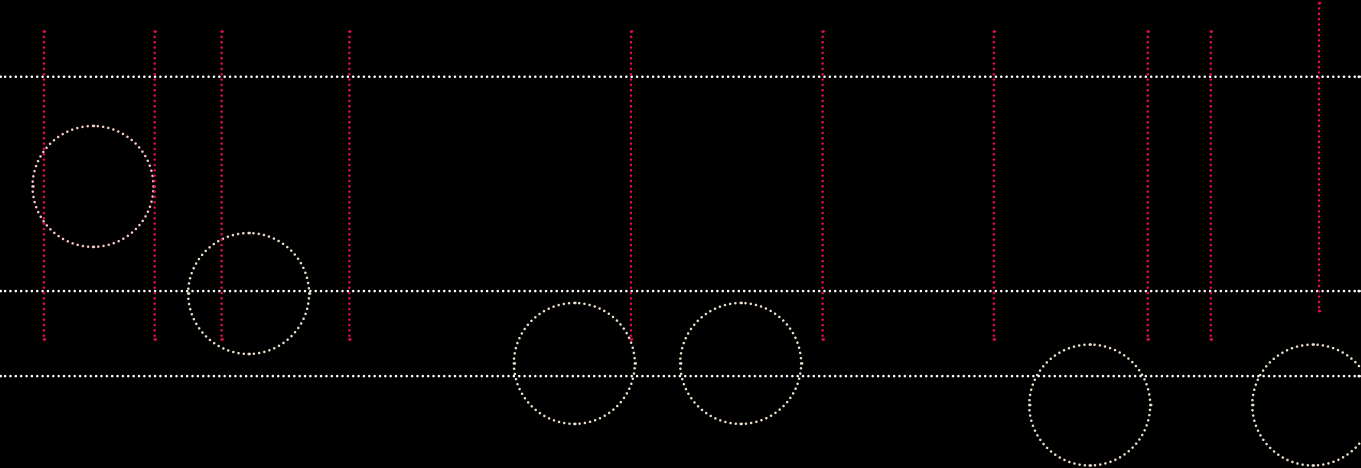
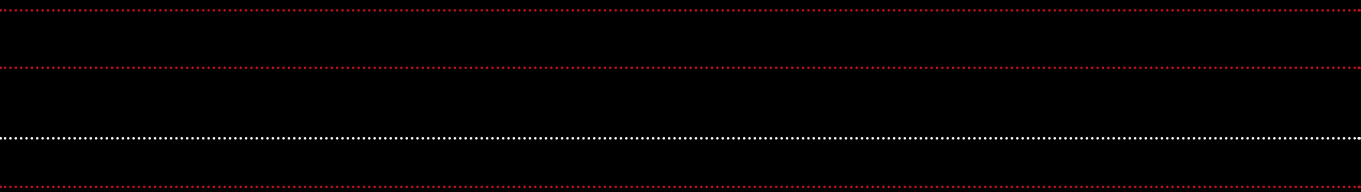
A collage of various brochures and pamphlets. The most prominent one in the foreground is titled "Major Personal Finance Decisions" by Absher, featuring a green and yellow design. Other visible text includes "The Future of the U.S. Economy", "The U.S. Economy", and "The Future of the U.S. Economy". The brochures are layered and slightly overlapping, creating a sense of depth.



After Shams and Al Yaum, Al Jazira joined the number of Saudi newspapers to have their typefaces designed by Al Mohtaraf. The significance of this stems from the fact that there are eight Saudi newspapers currently in print, which implies that in percentile form the ratio of newspapers having typefaces designed by Al Mohtaraf surpasses 30% of the total count of Saudi newspapers.

'Al Jazira' is one of Riyadh's leading newspapers. Al Mohtaraf was commissioned to design and develop a typeface family for the titles of the newspaper that would conform to the standards of readability and legibility without necessitating the hideous vertical distortion that newspaper titles are usually subjected to in order to fit the largest possible title within a confined space. This meant that the typeface in question should also be unique, creative, and visually distinct from other newspaper titles in the market.

The final product, a typeface family of two weights, Bold and Regular proved to be a success. Inspired by the Naskhi, it appealed to the Saudi eye, which was already familiar with the script in newspaper publications, its large counters allows a comfortable read in small sizes common to newspapers with Al Mohtaraf's signature embedded in it.



always

Another typeface designed by Al Mohtaraf was for the super brand of sanitary towels, Always from Procter and Gamble. The client approached us with a display Latin font that was designed exclusively for Always and asked us to design its Arabic version.

لاأبأآآب ببب ت تتث ث ججج ححح  
خخخ ددذ ررر ززز سسس ششش  
صصص ضضض ططط ظظظ ععع غغغ ففف ققق ككك  
للل ممم نnn ههه ؤؤؤ ئئئ ييي لاالاإالإالآء...؟! الله

*abcdefghijklmnopqrstuvwxyz*  
*safety soft fragile for everyday usages*

## حماية البشارة ناعم لسلامتك للاستعمال اليومي

الفارق كبير ما بين الخطّاط التقليدي والمُصوّر الذي نُسَمِّيه (الألف بائي) ضرورة الفنان تشكيلي أن يتمرن على يد أستاذ في جماليات الخط العربي مرحلة الإبداع في تكوينات خط التُّلُث أو غيره بعمارة

One of the major challenges we faced in the design of this typeface was finding a good match for the fluid curviness of the Latin counterpart. As a result, we worked with a specialised Arabic calligrapher to draw some of the letterforms and pinpoint the connecting strokes between each. After numerous trials, experimentation and evaluations, we found a way to link the Arabic glyphs seamlessly together. Another major decision we had to take is in the angle of the slant, which took an opposite direction to the Latin since Arabic by nature cannot be slanted to the right. The resulting font had a relatively high and variable tooth height, high, thick/thin stroke variation and fluidly pointed endings.

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# calendars



'In only few months after its publishing terhal has already infiltrated the veins of the travel and tourism sector. It has gained the necessary credentials to be a timely attractive and advertising vehicle for the tourism related establishment'.

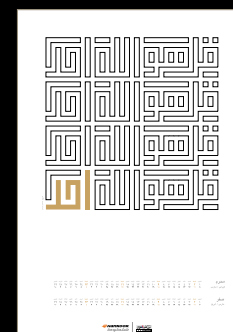
H.E. Ali Al-Naimi, Minister of Petroleum & Mineral Resources

# calligraphic art *in your office!*

It all started with Al Mohtaraf's passion for calligraphy and a drive to carry this great tradition into modern times. It was an enthusiasm that gave birth to calendar design as the most wide spread means of displaying mastery and innovativeness to the public eye. Countless wall calendars were designed through out the years. They display high quality reproductions of original art pieces and are, until this day, framed and hung on the walls of many offices, public halls, hospitals, schools and other institutions in the Kingdom of Saudi Arabia.

Since then, Al Mohtaraf's calendar design has expanded onto other artistic lines such as drawing, illustration and photography. The photographic themes have researched artistic originality in the various fields all the way from natural habitat to architecture and urban life. Moreover, these calendars have taken on several forms and formats; they can be put on your walls, your desk or even inside your pockets!

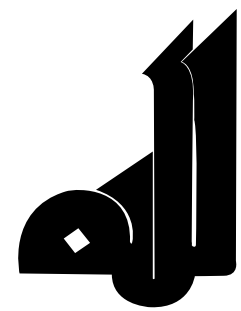
Al Mohtaraf calendar designs have become its trademark, its message of artistic authenticity and its open field of exploration and innovation.





## case study

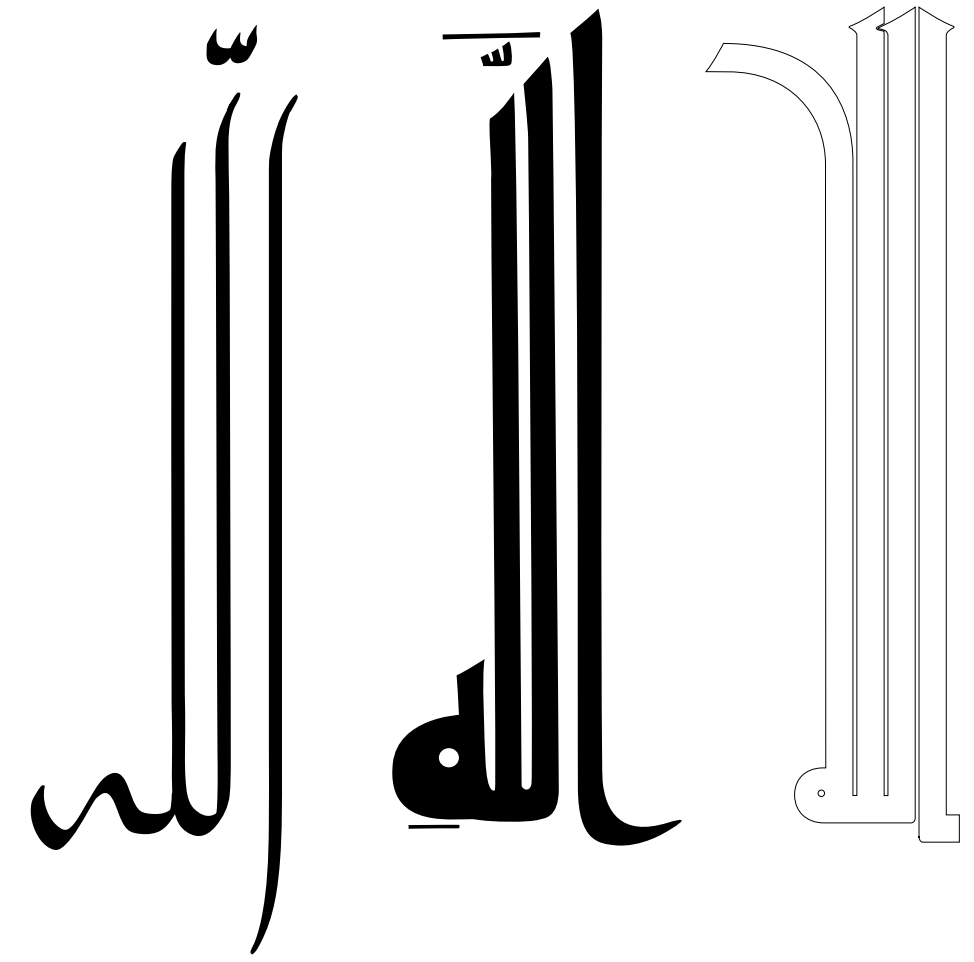
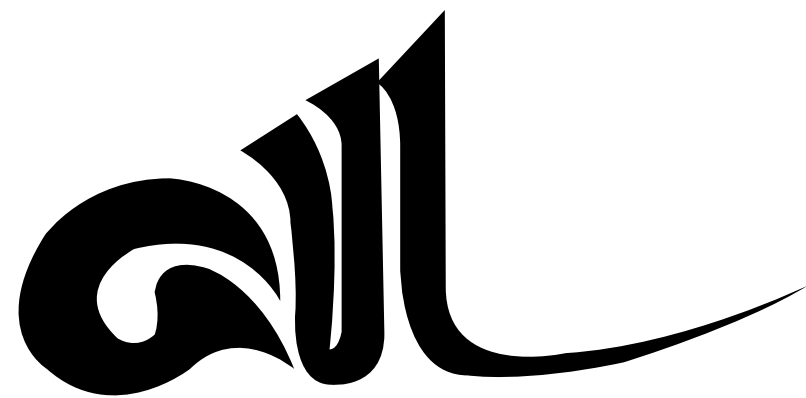
### Building on the tradition of writing the word Allah



Corporate calendars are one form of publication that Al Mohtaraf has been designing since it was established twenty years ago, and they are as such part of its design history. Al Mohtaraf followed a calligraphic approach in most of the corporate calendars, and this has endowed the calendars with the dimension of artwork, in a sense that their recipients are often found to hang their favorite pieces in their offices long after the respective years of those pieces.

A glance taken at Al Mohtaraf's archive is sufficient to reveal a strange proliferation of the word Allah, occupying two axes of differentiation. The first axis is that of context, where the word Allah constitutes some compositions as is, and at other instances is highlighted within a Qour'anic text. The other axis of differentiation is that of style, varying as it does from the classical to the unconventional, and is due to the fact that Al Mohtaraf – in creating a calendar – involves designers and plastic artists in addition to its in-house calligraphers.

This feature is one way by which Al Mohtaraf pays ode to its cultural context, where the word Allah is key to many compositions in the classical calligraphic heritage.

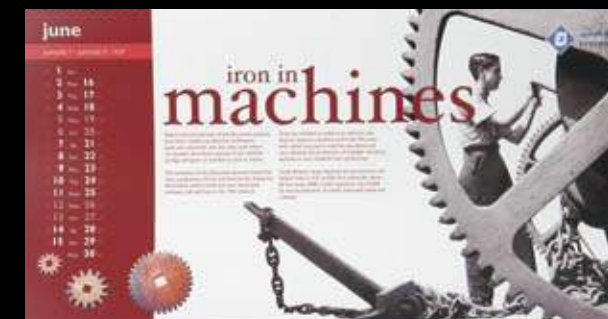




## THE SUPREME COMMISSION FOR TOURISM

# discovering KSA

The relatively new Supreme Commission for Tourism of Saudi Arabia has commissioned Al Mohtaraf for a third consecutive year to design its set of calendars. In a country where the idea of tourism has only been so far linked with the religious type, Al Mohtaraf identified the problem and set about introducing Saudi Arabia from a different perspective, by designing a purely photographic calendar of 52 pages rather than a short 12-month one. The photos are rich and diverse. They reveal a side of Saudi Arabia not seen before, of its people, its landscapes and some surprising moments. The design was then applied to a large set of formats from pocket calendars to high quality leather bound agendas.



## ATTIEH STEEL

# the history of iron

The theme chosen for the 2008 Attieh Steel calendar is "The History of Iron." The calendar traces the uses of iron throughout history. It begins with the discovery of iron and highlights important historical landmarks such as the invention of steel and the Industrial Revolution. The calendar is intended to recall to memory the importance of iron as a force that advanced civilizations in terms of technological and social structure. The design concept of the calendar is based on a large picture in the background that creates a setting for the usage of iron being highlighted, and silhouetted items that range from their historical forms to their recent ones in the foreground.

## SABIC

# great muslim inventors

One of the world's leading manufacturer of chemicals, fertilizers, plastics and metals, Sabic, commissioned Al Mohtaraf to design its set of calendars for the year 2007. Al Mohtaraf developed a concept based on the influence of groundbreaking ancient Arab scientists in our lives. From early studies of optics to today's laser technology, astrolabe to orbiting satellites. Extensive research, copywriting and editing went into the process to reach a rich content both visually and textually. Each page paid tribute to an ancient Arab scientist by showcasing their achievements, from Ibn Sina to Al Khawarizmi. The design had an international appeal and quality of production both in terms of copy and visuals, while following Sabic's corporate design guidelines to the letter which was then applied to a set of wall, desk and pocket calendars etc.





# advertising design

'In only few months after its publishing terhal has already infiltrated the veins of the travel and tourism sector. It has gained the necessary credentials to be a timely attractive and advertising vehicle for the tourism related establishment'.

H.E. Ali Al-Naimi, Minister of Petroleum & Mineral Resources

# NOT JUST A *matter of taste!*

As a graphic design house, Al Mohtaraf's areas of expertise do not include a good share for press advertisement. But maybe it's here that Al Mohtaraf had its greatest impact on widespread design practices or rather where its impact is most evident and measurable.

In the Saudi Kingdom, and the gulf region in general, the most recurring form of press advertising appears on occasions of special national or social bearing. Those ads in relative

abundance as felicitation on national days, on the feast of Ramadan and Hajj, on royal appointments in state positions, on royal visits and inaugurations of major projects or ventures, alternatively those ads appear as expressions of condolences on the passing away of a royalty or prominent businessman. Though appearing in the hundreds in various newspapers over the span of a year, those ads were never considered a subject of design. The widespread common practice was to have a row of





heavy type spread over the newspaper page, with nearly total absence of design intervention or concept of any kind. Additionally and nearly without exception they strictly abided by official and traditional forms of expression that made them all the more dull and unattractive. In nearly all cases they looked like a mere formality, void of any emotional expression. The first instance dates back 15 years ago, when Al Mohtaraf was asked to develop such an ad for a national day occasion,

and decided to take a totally different approach. In all honesty, Al Mohtaraf took this approach not only as a design house, but it was a kind of protest, and even resentment, of the existing widespread practice. Strangely enough leading companies and prominent businessmen who had at their service renowned advertising agencies, never commissioned the agency to design such advertisements, but would usually send their requests directly to newspapers who would just repeat sort of a ready

«template» page advertisement and replace logos or names at the end or in the beginning. It might be worth pointing out here, that in terms of classification those ads could be placed in the same category as general announcements for events, or even recruitment ads that could be considered predominantly typographic. Al Mohtaraf did such ads, using modern graphic design techniques, which gave them a more refined look, which itself is a major step.

The process didn't end here but went far beyond by utilizing various visual tools of calligraphy, illustration, graphics and photography. Al Mohtaraf nearly singlehandedly turned this type of ad, usually overlooked by newspaper readers into an interesting design item that can capture the readers' attention and convey a strong and moving messages. The originality of our ads, which occasionally enjoyed a little more attention than before, not only improved the aesthetics of



إن العين لتدمع وإن القلب ليخشع

the newspaper full-page ad. It was so far removed from routine traditional practices and norms, which it actually set itself far from those practices in a way revolutionizing and shaking set rules touching on sensitive aspects that are usually handled with extreme carefulness. It required this unique Mohtaraf «originality mix» to be able to disregard official and traditional forms of expression, and come out safe with not one case of criticism or rebuke.

Till this day, people continue to single out such ads designed by Al Mohtaraf. In time imitations of Al Mohtaraf's ads suddenly started appearing every now and then and the trend is growing. Those imitations range from trying to use the same general design style, up to actual copying of a design that could allow for a case of copyright infringement! Readers that can detect and differentiate between original work and imitations can tell which is which. Yet even the mediocre

attempts at imitating our work add up to a general significant change in a widespread art form that was totally neglected as undeserving of any design effort, though it could constitute not less than 25% of all press ads! If one picks a newspaper today and looks for an ad on any such occasion, and compares it to one published a few years back the difference is clear. It gives us great pleasure to see that we have been able to set a trend and that our impact on the subject is evident.



Special single-page press ads for Saudi Aramco raising awareness to social, environmental and safety issues as part of Saudi Aramco's community outreach campaign.



Informative nation-wide campaign for Sipchem Petrochemicals.



Hankook greets visitors at the entrance of each main city in KSA.



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Kameel Hawwa

**Design Director**  
Yara Khoury

**Branch Management**  
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**Production**  
Butch Mendez  
Frank Resma

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Abdullah Fouad ❀ Abdullah Karim ❀ Al Bilad Newspaper ❀ Al Abniah ❀ Adabi Al Riyadh Literary Club ❀ Adyaf Hospitality ❀ Alesayi Group ❀ Anaam Group ❀ Aqarat Real Estate Development ❀ Arab Culture Club lebanon ❀ Arab Thought Foundation ❀ Aseel Real Estate ❀ Arabian Society for Human Resource Management ❀ Attieh Group ❀ Baeshen Group ❀ Bahamdan Group ❀ Banaja Saudi Import Company ❀ Bank AlJazira ❀ Bawardy Group ❀ Bellucci ❀ Binshihon Group ❀ Corniche Rosewood Hotel ❀ Dar Noun ❀ Disabled Children Association ❀ Dareen Magazine ❀ Douaihy Sweets lebanon ❀ Emirate of Aseer ❀ Harasani Architecture ❀ Hewar Gallery ❀ Holiday Inn Express ❀ Imam University ❀ Jeddah Bioscan ❀ Jeddah Chamber of Commerce ❀ AlJazeera Newspaper ksa ❀ Khobar Poultry Company ❀ King Abdul Aziz Foundation for Research & Archives ❀ King Fahed University for Petroleum and Minerals ❀ Kiyaki Restaurant ❀ La Vida Tea Lounge ❀ Leo Burnett ❀ Ma'amoun Real Estate ❀ Al Mansouriah Foundation ❀ Maskan Real Estate ❀ Ministry of Higher Education ❀ Ministry of Petroleum & Mineral Resources ksa ❀ Mohammed Monasser Alesayi ❀ Al Mulhim ❀ Munch ❀ National Center for E-learning ❀ Noun Shop ❀ Pearl of the Read Sea ❀ Prince Salman Center for Disability Research ❀ Publicis Graphics ❀ Al Qafila Magazine ❀ Qantara Training Center ❀ Rabih Tea ❀ Rikaz Real Estate Development ❀ Riad Al Rayyes Books and Book Publishing ❀ Royal Commission for Jubail and Yanbu ❀ Sabic ❀ Sadad ❀ Al Saj El Reefi ❀ Saudi Aramco ❀ Saudi Binladin Group ❀ Saudi Electricity Company ❀ Saudi Hollandi Bank ❀ Saudi Faransi Bank ❀ Saudi Industrial Development Fund ❀ Shaerco ❀ Shami Food Industries ❀ Shams Newspaper ❀ Sharqawi Group ❀ Shihana Thobes ❀ Shobokshi Development ❀ Sipchem ❀ Skab ❀ Al Sorayai Group ❀ Supreme Commission for Tourism ❀ Taef Literary Club ❀ Aal Taher Group ❀ Tamlik ❀ Tatweer Real Estate ❀ Teayana ❀ Terhal Magazine ❀ TMI-JWT ❀ UCA ❀ Al Wael Fine Paper ❀ Woudeihy Magazine ❀ Al Yawm Newspaper ❀ Al Zayat Tourism and Hospitality Consultancy ❀ Al Yawm Newspaper ❀ Abdullah Fouad ❀ Abdullah Karim ❀ Al Bilad Newspaper ❀ Al Abniah ❀ Adabi Al Riyadh Literary Club ❀ Adyaf Hospitality ❀ Alesayi Group ❀ Anaam Group ❀ Aqarat Real Estate Development ❀ Arab Culture Club lebanon ❀ Arab Thought Foundation ❀ Aseel Real Estate ❀ Arabian Society for Human Resource Management ❀ Attieh Group ❀ Baeshen Group ❀ Bahamdan Group ❀ Banaja Saudi Import Company ❀ Bank AlJazira ❀ Bawardy Group ❀ Bellucci ❀ Binshihon Group ❀ Corniche Rosewood Hotel ❀ Dar Noun ❀ Disabled Children Association ❀ Dareen Magazine ❀ Douaihy Sweets lebanon ❀ Emirate of Aseer ❀ Harasani Architecture ❀ Hewar Gallery ❀ Holiday Inn Express ❀ Imam University ❀ Jeddah Bioscan ❀ Jeddah Chamber of Commerce ❀ AlJazeera Newspaper ksa ❀ Khobar Poultry Company ❀ King Abdul Aziz Foundation for Research & Archives ❀ King Fahed University for Petroleum and Minerals ❀ Kiyaki Restaurant ❀ La Vida Tea Lounge ❀ Leo Burnett ❀ Ma'amoun Real Estate ❀ Al Mansouriah Foundation ❀ Maskan Real Estate ❀ Ministry of Higher Education ❀ Ministry of Petroleum & Mineral Resources ksa ❀ Mohammed Monasser Alesayi ❀ Al Mulhim ❀ Munch ❀ National Center for E-learning ❀ Noun Shop ❀ Pearl of the Read Sea ❀ Prince Salman Center for Disability Research ❀ Publicis Graphics ❀ Al Qafila Magazine ❀ Qantara Training Center ❀ Rabih Tea ❀ Rikaz Real Estate Development ❀ Riad Al Rayyes Books and Book Publishing ❀ Royal Commission for Jubail and Yanbu ❀ Sabic ❀ Sadad ❀ Al Saj El Reefi ❀ Saudi Aramco ❀ Saudi Binladin Group ❀ Saudi Electricity Company ❀ Saudi Hollandi Bank ❀ Saudi Faransi Bank ❀ Saudi Industrial Development Fund ❀ Shaerco ❀ Shami Food Industries ❀ Shams Newspaper ❀ Sharqawi Group ❀ Shihana Thobes ❀ Shobokshi Development ❀ Sipchem ❀ Skab ❀ Al Sorayai Group ❀ Supreme Commission for Tourism ❀ Taef Literary Club ❀ Aal Taher Group ❀ Tamlik ❀ Tatweer Real Estate ❀ Teayana ❀ Terhal Magazine ❀ TMI-JWT ❀ UCA ❀ Al Wael Fine Paper ❀ Woudeihy Magazine ❀ Al Yawm Newspaper ❀ Al Zayat Tourism and Hospitality Consultancy ❀ Al Yawm Newspaper ❀ Abdullah Fouad ❀ Abdullah Karim ❀ Al Bilad Newspaper ❀