

Visual and Symbolic Elements of the Sema Ceremony in Graphic Design, with a Focus on Rumi's Sema

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Abstract

In the contemporary era, where visual arts have expanded significantly, words have largely given way to visual art, and sometimes to a phrase or a word in an artistic or literary work that serves as a symbol or sign. Artists, especially poets, illustrators, and graphic designers, have a specific goal and correct path in using these elements. Therefore, to understand and analyze the artist's intention, it is necessary to recognize their visual logic and language. In art that deals with spiritual meanings, semiotics gains more importance, which can be found in the poetry of Rumi. The choice of Samaa in this research is significant because it is primarily performed with specific movements and costumes, each of which has its unique semiotic meaning. The rhythmic movements and coordinated actions ultimately unite the dancer with the creator and the entire cosmic system, symbolizing unity and oneness. The aim of this research on Samaa is to identify the symbols and the relationship between visual elements that create a connection between form, space, and letters in environmental graphics. In addition to analyzing Rumi's poems, this research also depicts the movements of Samaa in combination with calligraphy and environmental graphics. To achieve these goals, the study was conducted based on library resources, and visual works, including visual arts and architecture, were studied during the research. The nature of the research is descriptive-analytical and applied. The primary purpose of conducting such research was the author's interest in Rumi and Samaa, and secondly, to discover the connection between the visual elements that constitute it with environmental graphics. The resulting outcome is a collection of stages of the dervishes' Samaa, followed by a semiotic approach and environmental graphics, creating visual works and introducing them to contemporary society.

Keywords: Graphics, Environmental Graphics, Rumi, Sama, Calligraphy

INTRODUCTION

Problem Statement

This research investigates the role of art in Rumi's poetry and explores the application of environmental graphics in his poems, particularly in relation to the concept of *Samaa* (a form of Sufi whirling). The research aims to understand how the poet has utilized the dance of *Samaa* and its associated concepts, and to what extent he was aware of the artistic implications.

Symbolism has historically been intertwined with the creation of artistic spaces and has played a significant role in advancing human thought. In aesthetics, the more dimensions an object has, the closer it can be to its essential nature, and the more visually appealing it can be for the viewer. With the advent of new technologies and the mechanized world, these spaces are constantly evolving, transitioning from static to dynamic, and creating new and diverse spatial experiences. This is particularly evident in contemporary graphic design.

The question arises: How can we move beyond the monotonous and repetitive two-dimensional space, especially in graphic design, and create innovative and engaging spaces for audiences by utilizing the symbols and elements of *Samaa*? Given the inherently innovative and progressive nature of graphic design, and considering that contemporary art is constantly seeking new ways to connect with audiences, this research highlights the need to explore the creative symbols of *Samaa* and analyze their application in graphic works. In this context, elements derived from the diverse movements of the *Samaa* dance and the spiritual atmosphere of Rumi's poetry converge to create a new and innovative visual graphic space.

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The Importance and Necessity of Conducting Research

The exploration of artistic manifestations in Rumi's poetry is of paramount importance from various perspectives. Undoubtedly, art and artistic works have always been a source of inspiration, guiding both artists and audiences into realms beyond the ordinary. Rumi, as an artistic poet, is no exception to this rule. The necessity of employing innovative visual expression techniques to unveil symbolic concepts in environmental graphics, coupled with the recognition of the reciprocal relationship between visual elements and the audience in such graphics, underscores the importance of this approach. The perspective of environmental graphic art on the symbols of the spiritual rotation of the Sama dance is evident. The objective of environmental graphics is to uncover the symbols of the beautiful art of Sama, the soul, and the universe. Environmental graphics are a reflection of artistic elements through which one can comprehend and express the mysteries of arts and the imaginative power of Sama. Establishing a connection between the environment and the audience, and forging a harmony between social and urban environments with the culture and people of society, is undoubtedly the result of collaboration between designers, artists, engineers, sociologists, and psychologists within that society. In the design of exhibition spaces, the role of graphic designers and the establishment of a stronger and more profound connection with the audience, along with the coordination of the location of these spaces with the visual imagery present in other social environments, such as urban areas, is of paramount importance. This aspect facilitates a quicker connection between the audience and such artistic events, showcasing the acuity of environmental graphic designers. Environmental graphics is a science that explores how to effectively and systematically utilize forms, colors, patterns, and various images using different materials, technologies, and techniques to enhance and simplify relationships and communications graphically, as well as to contribute to the perfection of the beauty of public spaces. The aim of environmental graphics is to design based on the beautification of urban spaces through the application of the principles of form, beautiful designs, and their harmony with each other in the surrounding social environment and designated locations."

Research Objectives

Elevating comprehension and intellectual growth through the visual power of symbolism in environmental graphics, utilizing the capabilities derived from the spiritual whirling movements of the Sama dance in space, to perceive the attainment of the Creator. Making elements more tangible in relation to revealing concepts in environmental graphics in a way that allows the audience to easily connect with the work and even through touch, understand and accept the semantic weight of the work."

"Discovering innovative ways of communicating with the audience through elements and the use of various materials and technologies to find new mediums within the framework of environmental graphics, aiming to achieve spiritual and psychological tranquility. Combining and interweaving designed elements with the daily functions of the environment in which the element is designed, such as defining the location and space of passageways or nodes of movement, and so on."

Research Questions

How are visual elements used in the graphic design of Sama?

Objective: To know how to use visual elements in graphic design related to Sama

Environmental Graphics

Environmental graphics shape a significant part of our surroundings and objects based on graphic aesthetic criteria and patterns. On the other hand, they communicate with the environment, objects, and other people through the language of graphics. Understanding and mastering the culture of a society is of paramount importance in environmental graphics. When a designer has a deep understanding of the culture and spirit of a society, they can easily establish the most familiar expression and connection with the viewer.

The issue of attracting attention is also very sensitive and important from a temporal perspective. Every design is created for a limited time, so if it cannot effectively present and convey its subject and message to the viewer within a limited time, the announcement or design is not properly designed and has a design or idea flaw. This is especially true for commercial advertisements and announcements because, in the definitions of commercial advertising, the announcement is not only responsible for increasing sales but often for selling the product sooner and outperforming competitors. Therefore, attracting attention is equivalent to timely informing and guiding the viewer.

Environmental graphics is a science that explores how to use various forms, colors, patterns, and images in a skillful, principled, and planned manner to improve and simplify relationships, inform, and create public space beauty. Given this issue, the scope of work of a graphic designer is very broad. One group of these designs includes signs, symbols, and patterns that are specific to public places such as airports and hospitals. Another group is made up of traffic signs. Another group consists of information boards about the arrival and departure times of trains and airplanes, directional signs for passengers to get on and off, etc. These signs usually consist of written texts that are sometimes accompanied by special symbols. Graphic designs and the writings on storefronts, building symbols, and signs and writings on trucks and other means of transporting goods are also another form of the function of graphic art in the urban environment.

Environmental graphics enable us to make the most of our surroundings and enjoy our environment. In environmental graphics, everything is simplified, so people can more easily interact with their surroundings. The goal of environmental graphics is to create a pleasant and harmonious living space and to harmonize them with the culture of society. Through it, one can create hope and enthusiasm and give a new spirit to society.

Environmental design seeks to create harmony between the designs it presents and everything that already exists in the environment. In essence, environmental graphics is an interdisciplinary specialty and requires familiarity with graphics, architecture, industrial design, sculpture, and more. In a good environmental graphic design, all the principles and foundations of design must be observed. Among the various branches of environmental graphics, this collection has focused on billboards and pictograms.

The Role of Symbols and Signs in Environmental Graphics

"Symbols serve as a universal language, enabling people to convey messages, heritage, social norms, and worldviews. Consequently, volumetric graphic artworks and sculptures embody the emotions, thoughts, and ideologies that people live with.

Human life itself is shaped by symbols, demanding a collective societal significance. In such a context, people naturally gravitate towards symbols that resonate with their thoughts and emotions. This is why statues and sculptures find widespread use in European urban landscapes.

Environmental graphic designers, by employing captivating visual symbols and signs, can transform monotonous and dreary areas into dynamic spaces that seem to be engaged in a new endeavor.

Graphic symbols and signs can offer visual delights, historical insights, and information about local interests, specific urban zones, or even answer questions about a building. They can effectively introduce tourists and residents to a city's historical and natural attractions."

Definition of Hearing

hearing hearing singing Hymn of rapture and stomping and hand-showing of Sufis individually and collectively with special customs and ceremonies (Dehkhoda. 2010)

Sama, in mystic terms, is a state that is based on emotional excitement, inner turmoil, and inner enthusiasm for mystics on the path of knowledge and seekers on the path of truth. And aslan to the Kaaba. Unity and hands, and sometimes and sometimes he makes them rise up of his own will and without his own self. At any time and place, the ill-wishers of the homeland and the curses of the enemies, such as Maulana Jalaluddin Muhammad, shake their hands, turn their bodies, and stomp their feet on the ground. Sama is the state of shaking hands due to a pleasant song or a charming Sufi song. Heydarkhani. 21.1374) Meanwhile, some unconscious movements appear from him, which the viewer may think of as a kind of dance.

Rumi and Sama

As the state of Rumi and his companions demonstrated, the Sama'a was not born out of a desire for pleasure or worldly enjoyment. It was not motivated by a longing for leisure or a pursuit of comfort and negligence. Rather, this Sama'a was a rigorous spiritual struggle and discipline that refined the body, transforming it into a spirit and opening up an unknown path towards God, away from all that is impure and sinful. It was an agonizing struggle and a tumultuous effort that allowed individuals to merge their elemental part with the wings that the soul lent it in those moments of ecstasy, joining them to the supra-sensible realm. It was a leap that elevated the traveler of the divine path to the pinnacle of human existence, transforming them into an angel and a spirit, and from there, step by step, carrying them to the lofty heights of the heavens.

The Sama'a Ceremony

For Rumi, the Sama'a ceremony was a temple without a roof or pillars, devoid of adornment and wealth. In this space, filled with holiness and purity, everything earthly became heavenly. Everything was sacred, everything was spiritual, and everything was divine. What heresy, what sin, and what devil could find a place in such a pure and divine atmosphere? Only the self-righteous hypocrite could see this as a mirror to observe the darkness of his own conscience.

In this authentic Sama'a, the song that the singer chanted, accompanied by the tambourine, the flute, and the rebab, was a sacred hymn that the soul sang as it prepared to soar beyond the physical world. Apart from the singer and his companions, whose passionate music filled the gathering with spiritual waves, a reverent silence kept all mouths shut. In the fervor of the song and the ghazal, only the hands raised to the sky and the feet pounding the ground spoke. And when the mouth occasionally opened, what came out was an involuntary cry or a fiery shout that expressed the soul's desire to escape and its passion for liberation, without being able to confine them within the confines of words. When Rumi, in this spiritual dance and ecstasy of Sama'a, raised his hand to the sky, he symbolically cast away everything that he considered his worldly attachments and distanced himself from them. And when he pounded the ground with his feet, he crushed his "self," which was bound to the earth and kept him bound to it, in this stomping, and he traveled the path of renunciation to annihilation in a symbolic leap every day and night. In all these movements, he saw himself as subjugated to the various states of spiritual journey. In this way, during the Sama'a, his companions crushed and trampled upon the earth and everything earthly, and the sky, which the hands reached for beyond, throbbed and vibrated with the movements of these hands, paving the way for the soul to ascend beyond the body. And the more the body became weary during these movements, the more the soul felt lightness and weightlessness, and the more it prepared itself for ascension.



www.naghshinchpars.comImage(1)Sama Maulana,

Creativity Method in Environmental Graphics Sama

Creativity is a mental process that involves generating new ideas or concepts, or making new connections between existing ideas and concepts. From a scientific perspective, the products of creative thinking (also known as divergent thinking) are typically both original and appropriate. In everyday terms, creativity is simply the act of creating something new.

A creative designer must visualize and present their imaginative ideas in a way that others can connect with. It is at this stage that the designer's creativity becomes apparent. Strengthening certain beliefs and internalizing them leads to the creation of superior works. We must accept that it is possible to create the maximum from the minimum. Therefore, anything can be a unique subject or object



Image (2) Line in the hearing, www.kocatepegazetesi.com

RESEARCH BACKGROUND

Maryam Bahrami Shahriari (1394)

In my research titled "A Study of the Content, Visual Structure, and Symbolic Features of the Whirling Dervishes' Sama in Konya," the studies conducted revealed that: painters, in creating their visual works, have typically sought to establish a spiritual connection with God, and have portrayed these spiritualities explicitly or implicitly in their works. However, to understand the specific concept of the Whirling Dervishes' Sama in Konya, further research is needed on the form, shape, and inner feelings, as well as all the necessary preparations for organizing and holding these ceremonies.

Khalil Ko Niki (1383)

In my research titled "Boldness in Human Motifs in the Rock Reliefs of Taq Bostan," the practical aspect of Sama is discussed. The human figure is one of the most eloquent tools of Sama. The movements of the human body show, in the most beautiful way, the movement of fire and the Sama. One of the most captivating Iranian forms, which has a special origin among these people, is the form and shape of Iranian calligraphy.

Shahrazad Davamiri (2016)

"In this research, titled 'An Investigation into the Architectural Design Principles of Iranian Dance Centers Based on the Principles and Concepts Embedded in the Sama Dance,' we aim to explore the similarities between these arts within the framework of fundamental concepts such as space, time, movement, and rhythm. One of the most prominent features of the Sama dance is its level of movement and sense of fluidity. Architecture also expects movement from the viewer. Movement in architecture means walking among walls, columns, ceilings, and other visual elements and creating imagination in the mind. The goal of movement is to create imagination in the viewer's mind. The apparent form of the principle of movement and the extent of the dance's impact are manifested in factors such as continuity, rhythm in time, repetition, geometry, hierarchy, and more."

The author of Mahbubeh Farzam 1392

In the research titled "Artistic Manifestations in Rumi's Poetry," the intertwining of art and literature in the works of many Persian poets has always held a special place, and the manifestations of various art forms have appeared in their works according to their interests and level of familiarity. Rumi's poetry, in particular, has a high degree of coherence with almost all types of art, to the extent that numerous and diverse artistic manifestations can be found in his major works, such as the *Divan-e Shams* and the *Masnavi*. Art is so intertwined with Rumi's poetry that it is impossible to separate them. The poet's deep understanding of various art forms has led to their skillful use in his poetry.

Faeze Bakui

In the research titled "A Comparative Study of the Dervish Sama Painting by Kamal al-Din Behzad and Matisse's Artistic Dance Painting," the comparative study of the Dervish Sama painting by Kamal al-Din Behzad and the artistic dance painting by Matisse shows that, although the European artist has not utilized all the visual aspects of the Eastern work in his painting, he has depicted his painting using the main elements of Eastern art and its paintings. By using and being inspired by this painting, he has been able to achieve a simple yet powerful composition in which no flaw can be found in this mural where everything is depicted with the utmost simplicity.

Mohammad Ali Sheikh Al-Hakmai, Shervin Mirshahzadeh

In the research titled "Recognizing the Role of Visual Arts in Urban Spaces with an Emphasis on Aesthetic Components Used in Building Bodies and Urban Furnishings," with a brief look at daily life in urban spaces, it seems that the nature of space can affect the quality of people's lives in cities, and visual arts, due to their aesthetic aspects, can double this impact. This conclusion ultimately showed that the position of the work, its scale in space and for pedestrians, the form of the work, the weight of the work, the interaction of the work with the environment, the meaningfulness and visibility of the work are factors that can double the aesthetic impact of the environment with the help of visual arts.

RESEARCH METHOD

The research method is library, inductive, and the tools for collecting information and taking notes. Going to the environment - annual festivals related to the research topic - using film and photos - and talking to professors and theater directors related to the topic of the project.

Descriptive and inferential findings of the data

Examples of using forms and compositions of Sama Dance

"Image 3 presents a crimson expanse, signifying a turbulent state of being. Yet, within this chaos, a portal emerges, inviting entry into a transcendent realm. This resonates with the verse, 'Our door is not a door of despair; return as often as you may fall.' The arched gateway beckons, leading into a verdant interior that evokes nature's tranquility. The figure of the spiritual guide, rendered in golden hues, illuminates the path of the seeker. As one follows this path, they approach the ethereal realm signified by the fading image at the entrance. The central golden point, inscribed with 'Sufism,' shines brightly in white, symbolizing the ultimate journey of the soul."

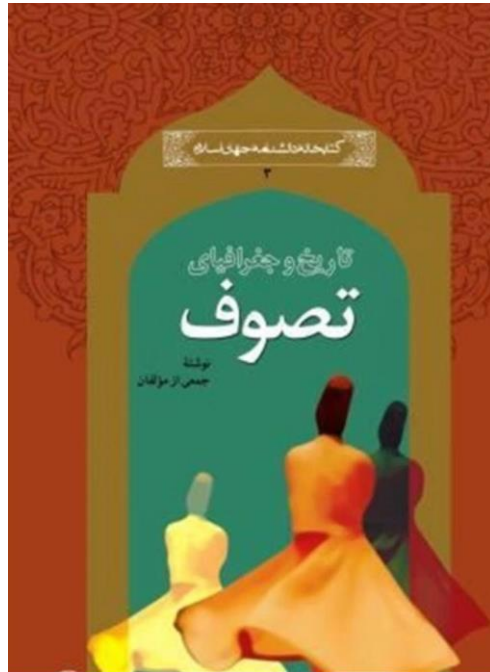


Image (3) Sufism article.tebyan.net

In Image (4), the artwork presents a juxtaposition of the temporal and the eternal. The upper space is a spiritual and celestial realm; as the viewer's gaze ascends from the earthly plane towards the heavens, the colors and forms become more open and expansive. Conversely, as the eye descends towards the ground, the rough, dark texture imparts a sense of solidity and groundedness to the piece.

In this depiction of a whirling dervish, the skirt and its folds seem to float in space. The artist has reinforced the solidity of these folds at the bottom of the composition by employing thick black lines. These lines mimic the creases and wrinkles of the skirt, much like the Persian letter 'Noon' which appears to be a fold ascending from the skirt. The broken lines of the Nasta'liq script are used as decorative elements, and the black color further emphasizes the dervish's groundedness. If these lines were light, the dervish would appear to be floating in space. To balance the visual weight and create a sense of movement, the artist has added a black, sun-like form to the hands, symbolizing a seeker of light in a dark world, dancing to discover the truth.

The lower part of the composition is dominated by lines, while the upper part is characterized by an abstract blot, creating a balance between colors and lines."



Image (4) Mixed media painting by Sama Molavi, www.mystalk.net

In this image (5), the whirling dervish, positioned at the center of a white circle, is depicted as a sun. From a bird's-eye view, the dervish appears to be merging with the sun, his hands clasped in a gesture of submission. His robe and skirt are adorned with the word 'nothing,' which is inscribed in a swirling, radiant pattern. This suggests that in a universe enveloped in darkness, the dervish, through his radiance, illuminates the darkness. The rays emanating from his garments, akin to the sun's rays, illuminate the surrounding space. The phrase 'from nothing we have come, and to nothing we shall return' underscores the cyclical nature of existence and the ultimate unity of all things."



Image (5) on the hearing circuit, www.pinterest.com

"In image (6), the dervish is positioned at the golden ratio, symbolizing harmony and balance. His outstretched arms resemble wings, signifying the ascent of the soul. The seamless integration of the skirt with the background represents the unity of the individual with the cosmos. While the artwork is visually appealing, the choice of font and its placement within the poster seem incongruous with the overall theme. In the context of Mevlevi sema and Rumi's poetry, the emphasis should be on the illumination of the mind. The use of gold, the traditional color of whirling dervishes, highlights the radiance of thought."



Image (6) Where the letters are heard, by Mohsen Daei Nabi, www.onlineartgallery.ir

"In image (7), the subject appears to be entering the frame from the right, suggesting a journey from the material world to the spiritual realm. Alternatively, they might be positioned at the golden ratio, symbolizing balance and harmony. In some interpretations, the subject is depicted as leaving behind all impurities and emerging from the bottom left corner of the frame, their back turned to the viewer, signifying a detachment from the material world. The flowing lines, resembling water waves, symbolize the journey of life and transformation. The word 'love' suggests a passionate and intense devotion, often associated with divine love. The subject's outstretched arms convey a sense of flight and liberation as they move towards their beloved."



Image (7) Sama Eshgah, negarkhaneh.ir

CONCLUSION

One of the aesthetic issues in the arts is the question of aesthetics, which cannot be achieved without paying attention to visual elements. Environmental graphics harmonize all its inner feelings with the needs and conditions of its surroundings and creates a design. The rhythmic movements in the Sema ceremony are derived from the meaning of Rumi's poems and the inner feelings of the creator of that work, and each feeling has a specific movement for its expression and tool. Understanding the visual features in urban environments requires a correct perception of how to design the visual elements that make up the work and the use of a logical connection between works, in interaction with the three main elements of the audience, the environment, and the prevailing space. If a common perception is reached from the designer to the receiver (audience), a work is created that can create and perpetuate visible (external) and invisible (internal) messages in the minds of its audience with a visual language. In this research, to find questions in the thesis, various topics have been addressed in chapters 2, 3, and 4. Chapter two of this thesis, for a better understanding of the subject, has examined environmental graphics and its impact on society, as well as the recognition of Rumi and the Sema ceremony, calligraphy, and handwriting from different perspectives. Chapter three includes visual elements such as point, line, surface, volume, balance, symmetry, rhythm, color, perspective, light, texture, movement, and more, and in terms of line and aesthetics, it has explained the effect and recognition of space and form in the environment and its impact on society. In chapter four, the answer to the main question of the thesis, how are the visual elements of the Sema graphic design used? We have paid. Therefore, by using films and photographs with a combination of the visual elements of the Sema dance in designs inspired by the shape of the dancers' skirts and the movement of their hands and rotation, beautiful works have been created that in these designs, by using the display of the Sema in the letters and poems of Rumi and the rotational movement by creating fluid paths around the center, reminiscent of the Sema dance. And from multiplicity to unity, and from unity to multiplicity, and by using the letters and poems of Rumi and lighting in environmental graphics with the pattern of visual elements in the designs and forms of the dancer's skirt, which are from rotational movements, the connection between the Sema dance and the forms of visual elements in environmental graphics can be proved. The result of collecting all this information is the recognition of visual elements in the design of the Sema graphics and the aesthetic features of Rumi's works, and it must be admitted that this element of beauty, as one of the most well-known Sufi rituals of Rumi, has been neglected or ignored in contemporary societies. And how much we can keep the art of Sama alive with environmental graphics."

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