

تصميم

أَبْجَدُ هَوَزٍ حَظِي كَلَمَنَ سَعْفَصَ قَرَشَتَ تَحْذُضَ ظِلْغَلَا

WinSoft-DecoType Tasmeem Manual pre-release version 0.9

Information in this manual is subject to change without notice. No part of this document may be reproduced or transmitted in any form of by any means, electronic or mechanical, for any purpose, without written permission of WinSoft, France.

© Copyright 2006 WinSoft-DecoType. All rights reserved.

This manual as well as the software described in it, is furnished under license and may only be used in accordance with the terms of the licence. WinSoft-DecoType assumes no responsibility nor liability for any errors or inaccuracies that may appear in this book.

Tasmeem, Naskh and Emiri are trade marks of WinSoft-DecoType.

Adobe InDesign is a trademark of Adobe Systems.

www.winsoft.eu
www.decotype.com

ا ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف ك ل م ن و ه ه ي ل ا ي

Tasmeem™ Manual



THE SPIRIT OF ARABIC WRITING

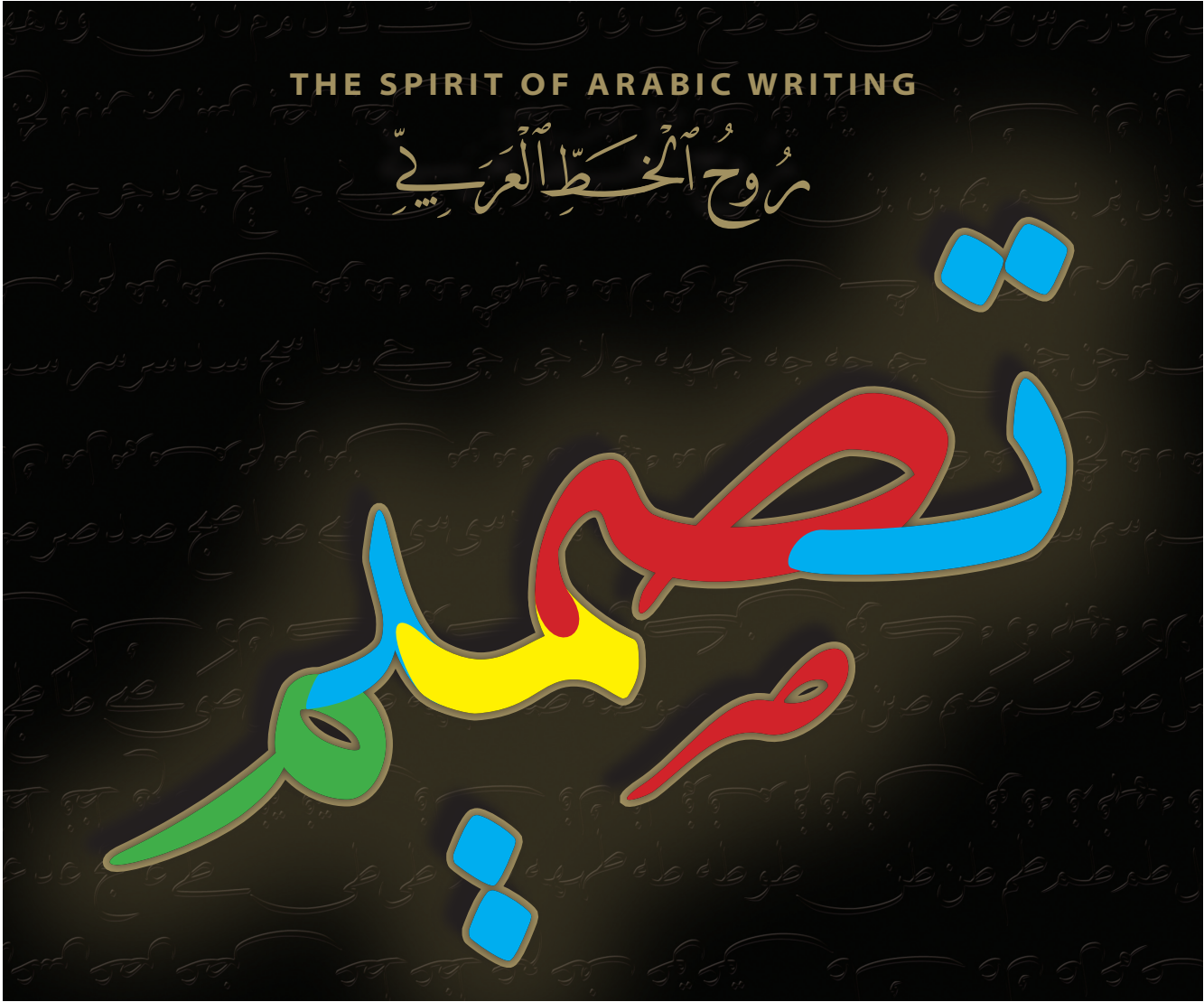


TABLE OF CONTENTS

	Introducing Tasmeem	7
	Tasmeem fonts	9
	Tasmeem functions	12
1	ARABIC SPACING	12
	Typograms or Styles	18
	Typesetting with Arabic Spacing	20
2	WORD SHAPING	23
	Calligraphic parameters	24
	Kashida parameters	25
	Selecting characters	26
	Managing calligraphic parameters	30
	Typesetting with Word Shaping	32
3	TEXT SHAPING	36
	Text Shaping Menus	38
	Typesetting with Text Shaping	42
4	CATCHWORDS	46
	Typesetting with Catchwords	48
5	RINGS	50
	Creating Rings for Tasmeem	52
	Typesetting with Rings	56



tasmeem

WHAT IS TASMEEM

To make Arabic as pleasantly legible and beautiful as any script, calligraphers and typographers designed a large number of ingenious improvements and perfections. Tasmeem captures this expertise in the form of simple tools.

Tasmeem operates inside WinSoft's Middle Eastern version of Adobe In-Design. Tasmeem adds typographic accuracy and variety without compromising existing functionality or fonts, including UNICODE compliance. In other words, now beautiful text remains searchable.

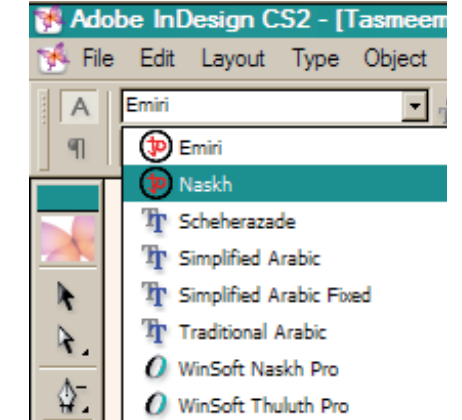
WHY TASMEEM

Tasmeem returns to the sources of the Arabic script traditions, to liberate the new generation of high-tech savvy designers and offer them a real Arabic-friendly environment. A series of fonts are being prepared in the categories:

1. *Traditional,*
2. *Metal typography,*
3. *Computer type design.*



menu – tasmeem, about tasmeem...

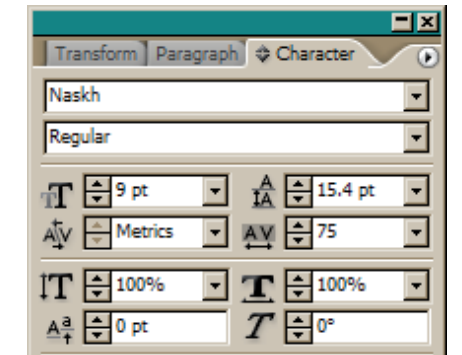


TASMEEM FONTS

Tasmeem fonts are built to the specifications of DecoType's Arabic Calligraphic Engine (ACE). Tasmeem integrates them into Adobe InDesign and makes them interchangeable with conventional fonts. Tasmeem ACE fonts are recognizable by the DecoType logo.

The first major project using this novel font technology is to offer *naskh* in its full glory on the computer platform. It is based on exhaustive analysis of five centuries of manuscript practice. The second project is a reconstruction of the metal typeface used by the Emiriya printing house in Cairo to set the 1924 Qur'ān. It is called EMIRI. More projects are under way and invited.

- NASKH a novel typographic presentation of the best Arabic text letter of all times.
- EMIRI a meticulous reconstruction of the typeface that was the model for many a modern font.



اِيْمَانُهُنَّ وَاتَّقِيْنَ اللّٰهَ ^ج اِنَّ اللّٰهَ ^ط كَانَ عَلٰى كُلِّ شَيْءٍ
 شَهِيدًا ﴿٦٥﴾ اِنَّ اللّٰهَ وَمَلَائِكَتُهُ يُصَلُّوْنَ عَلٰى النَّبِيِّ ^ط
 يَا أَيُّهَا الَّذِينَ آمَنُوا صَلُّوا عَلَيْهِ وَسَلِّمُوا تَسْلِيمًا ﴿٦٦﴾
 اِنَّ الَّذِينَ يُؤْذُوْنَ اللّٰهَ وَرَسُوْلَهُ لَعَنَهُمُ اللّٰهُ فِي الدُّنْيَا
 وَالْآخِرَةِ وَاَعَدَّ لَهُمْ عَذَابًا مُّهِينًا ﴿٦٧﴾ وَالَّذِينَ يُؤْذُوْنَ
 الْمُؤْمِنِيْنَ وَالْمُؤْمِنَاتِ بَغِيْرَ مَا اكْتَسَبُوْا فَقَدْ اَحْتَلَوْا بُهْتَانًا

Tasmeem Naskh

This typeface faithfully captures the historical *naskh* as it evolved from practical calligraphy into the best legible Arabic typography ever designed. This kind of writing inspired the Tasmeem team to develop the unique novel controls to handle all aspects of authentic Arabic writing and typesetting that is described in this manual.

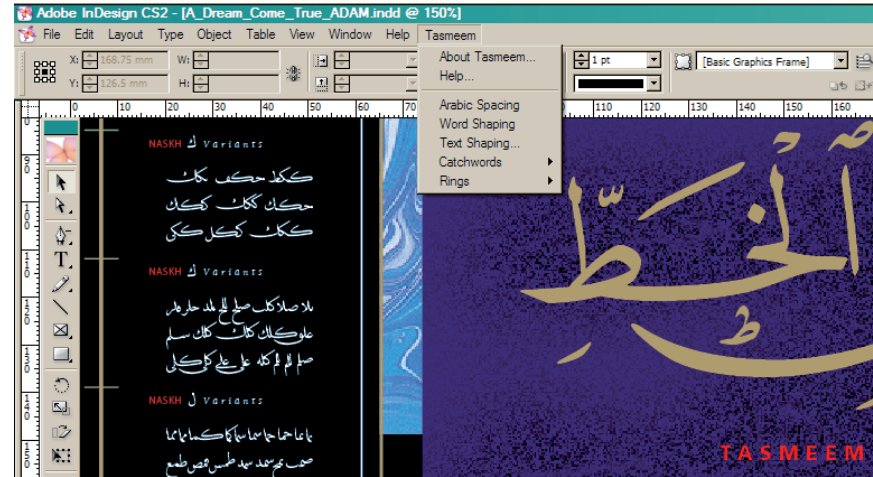
[menu – type, character](#)

فِيْهَا اِلَّا قَلِيْلًا ﴿٦٨﴾ مَّلْعُوْنِيْنَ اَيْنَ مَا تُقِفُوْا اُخِذُوْا وَ
 قُلُوْا تَقْتِيْلًا ﴿٦٩﴾ سُنَّةَ اللّٰهِ فِي الدِّیْنِ خُلُوْا مِنْ قَبْلُ ^ط وَلَنْ
 تَجِدَ لِسُنَّةِ اللّٰهِ تَبْدِيْلًا ﴿٧٠﴾ یَسْأَلُكَ النَّاسُ عَنِ السَّاعَةِ ^ط
 قُلْ اِنَّمَا عَلِمْتُهَا عِنْدَ اللّٰهِ ^ج وَمَا يُدْرِيْكَ لَعَلَّ السَّاعَةَ
 تَكُوْنُ قَرِيْبًا ﴿٧١﴾ اِنَّ اللّٰهَ لَعَنَ الْكٰفِرِيْنَ وَاَعَدَّ لَهُمْ
 سَعِيْرًا ﴿٧٢﴾ خٰلِدِيْنَ فِيْهَا اَبَدًا ^ط لَا يَجِدُوْنَ وَلِيًّا وَلَا نَصِيْرًا

Tasmeem Emiri

This typeface is a meticulous reconstruction of the metal typeface of the printing of the 1924 Cairo Qur'an. EMIRI it is possible to create Unicode-based searchable Qur'an text with the familiar appearance of today's printed editions. Tasmeem's shaping and spacing controls make EMIRI very effective in literary productions.

[fonts](#)



MAIN TASMEEM FUNCTIONS 1

Tasmeem is a separate item on the top menu bar of Adobe InDesign Middle Eastern version. Tasmeem function panes are activated by clicking on their names

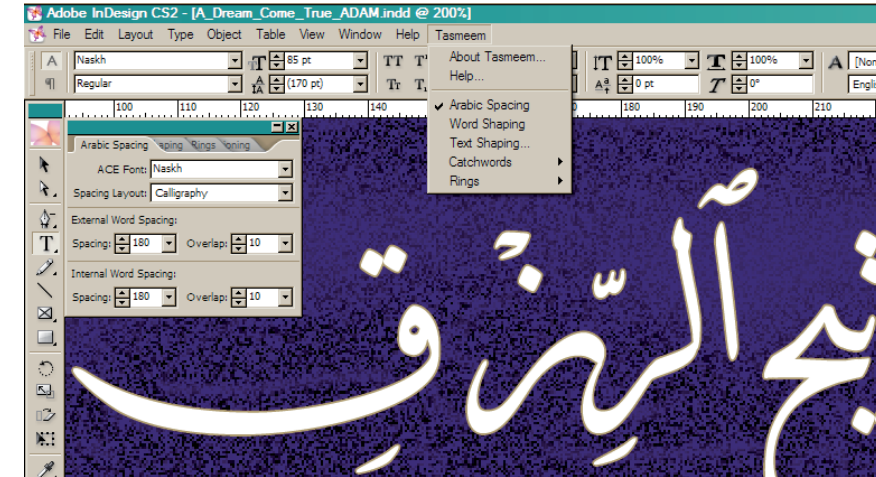
❖ Arabic Spacing

Arabic Spacing deals with horizontal relative positioning of Arabic letters and letter groups. It can be used to make local adjustments within words, e.g. ترتيب can be set a bit tighter as ترتیب. In the same way, Arabic Spacing can be used to increase or decrease the distance between complete words, locally or globally. In combination with the Tasmeem's Text Shaping tools, the appearance of Tasmeem fonts can be completely changed – they can be made to look modern or traditional.

Arabic Spacing is explained on the following pages.



arabic spacing



ARABIC SPACING

Arabic Spacing is a set of controls specifically developed for the Arabic script structure. It is based on the fact that in Arabic typography the minimum unit of script is a group of connected letters. Such a segment or syntagm can also consist of a single letter.

There is precise control of the width of the space between words and of the width of the space between word segments.

There are also generic controls for the overlap or kerning between words (external) and between the segments within words (internal).

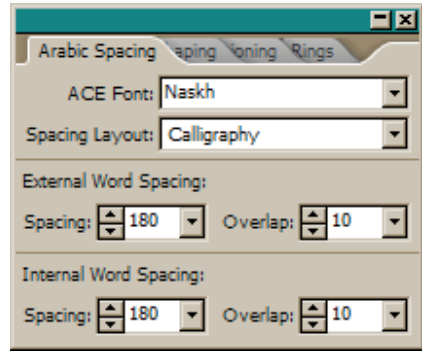
Tasmeem provides a control pane with three presets:

- Calligraphy
- Classic Typography
- Modern Typography

الرزق
الرزق
الرزق

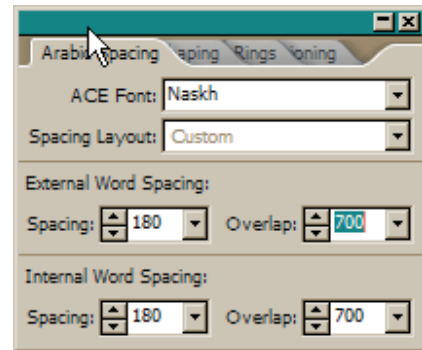
The single letters of the word above also count as segments; they are shown with increasingly wide internal spacing.

menu – tasmeem, arabic spacing



In the pane above, the same values are used for the external and internal word spacing parameters.

Overlap parameters control the intertwining of lettergroups. Calligraphy looks best with low values.



arabic spacing

وَعَمَلِيَّاتُ الْإِقْتِرَاضِ مِنَ اللُّغَاتِ الْآخَرَى تُمَرُّ بِفَوْضَنَةٍ مُطْلَقَةً وَلَا تَنْسَجِمُ
وَأَلَاتُ اللُّغَةِ نَفْسَهَا فِي تَوَلِيدِ التَّوَسُّعِ. وَمِنَ الْمُتَدَاوِلِ بَيْنَ الْمُخْتَصِّصِينَ فِي عِلْمِ
اللُّغَةِ الْاجْتِمَاعِيِّ أَنَّ الْأُمَمَ ذَاتِ الثَّقَافَاتِ الْمُرْتَسِخَةِ لَا تَسْتَطِيعُ التَّهَوُّضَ دُونَ
الْإِعْتِمَادِ عَلَى لُغَاتِهَا، وَأَنَّ لِلُّغَةِ دَوْرًا بَارِزًا فِي عَمَلِيَّةِ التَّهَوُّضِ وَأَثَرًا بَلَغَ الْوَقْعَ فِي
التَّنْمِيَةِ بِمَفْهُومِهَا الشَّامِلِ. فَكَلَّمَا اتَّسَعَتْ قَاعِدَةُ اسْتِعْمَالِ لُغَةٍ مَا، وَتَدَاوَلُهَا
بَيْنَ صُفُوفِ مُتَكَلِّمِيهَا كَانُوا أَقْدَرَ عَلَى الْفَهْمِ وَالْإِفْهَامِ وَأَكْثَرَ وَعْيًا بِأَلْأَشْيَاءِ
وَالْأَفْكَارِ، وَأَسْرَعَ إِلَى الْإِخْتِرَاعِ وَالْإِبْتِكَارِ. وَيَتَأَيَّدُ هَذَا الرَّعْمُ بِتَجَارِبِ بَعْضِ

Calligraphic spacing – internal/external 180/180

Preset for NASKH to approximate manuscript Arabic, with equidistant spacing. Word spaces were only introduced with typography.

وَعَمَلِيَّاتُ الْإِقْتِرَاضِ مِنَ اللُّغَاتِ الْآخَرَى تُمَرُّ بِفَوْضَنَةٍ مُطْلَقَةً وَلَا تَنْسَجِمُ
وَعَمَلِيَّاتُ الْإِقْتِرَاضِ مِنَ اللُّغَاتِ الْآخَرَى تُمَرُّ بِفَوْضَنَةٍ مُطْلَقَةً وَلَا

Arabic Overlap in calligraphy – internal/external 400/400

The grey line has the same settings as the text at the top of the page, save the justification. The black copy below has contrasting overlap settings.

وَعَمَلِيَّاتُ الْإِقْتِرَاضِ مِنَ اللُّغَاتِ الْآخَرَى تُمَرُّ بِفَوْضَنَةٍ مُطْلَقَةً وَلَا
تَنْسَجِمُ وَأَلَاتُ اللُّغَةِ نَفْسَهَا فِي تَوَلِيدِ التَّوَسُّعِ. وَمِنَ الْمُتَدَاوِلِ بَيْنَ الْمُخْتَصِّصِينَ
فِي عِلْمِ اللُّغَةِ الْاجْتِمَاعِيِّ أَنَّ الْأُمَمَ ذَاتِ الثَّقَافَاتِ الْمُرْتَسِخَةِ لَا تَسْتَطِيعُ
التَّهَوُّضَ دُونَ الْإِعْتِمَادِ عَلَى لُغَاتِهَا، وَأَنَّ لِلُّغَةِ دَوْرًا بَارِزًا فِي عَمَلِيَّةِ
التَّهَوُّضِ وَأَثَرًا بَلَغَ الْوَقْعَ فِي التَّنْمِيَةِ بِمَفْهُومِهَا الشَّامِلِ. فَكَلَّمَا اتَّسَعَتْ
قَاعِدَةُ اسْتِعْمَالِ لُغَةٍ مَا، وَتَدَاوَلُهَا بَيْنَ صُفُوفِ مُتَكَلِّمِيهَا كَانُوا أَقْدَرَ
عَلَى الْفَهْمِ وَالْإِفْهَامِ وَأَكْثَرَ وَعْيًا بِأَلْأَشْيَاءِ وَالْأَفْكَارِ، وَأَسْرَعَ إِلَى

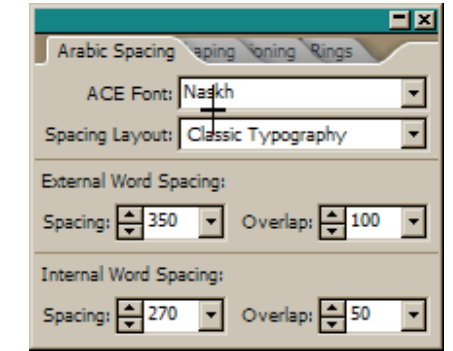
Classic Typographic spacing – 350/270

Preset for relatively tight word separations and tight internal kerning. The example uses NASKH.

وَعَمَلِيَّاتُ الْإِقْتِرَاضِ مِنَ اللُّغَاتِ الْآخَرَى تُمَرُّ بِفَوْضَنَةٍ مُطْلَقَةً
وَعَمَلِيَّاتُ الْإِقْتِرَاضِ مِنَ اللُّغَاتِ الْآخَرَى تُمَرُّ بِفَوْضَنَةٍ مُطْلَقَةً

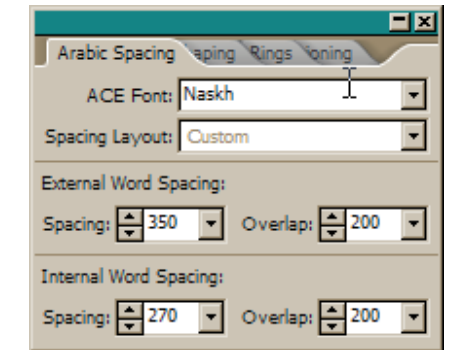
Arabic Overlap in typography – 200/200

Here, too, the grey line follows the main sample at the top of the right page, but right aligned. The lower line has contrasting overlap settings.

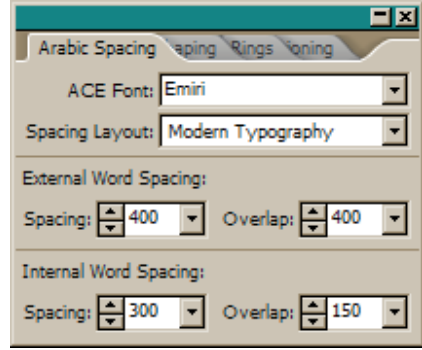


In the pane above, different values are used for the external and internal word spacing parameters.

Before Tasmeem, mechanical reproduction of Arabic script failed to capture the intertwining of Arabic script. Tasmeem's Overlap parameters give the designer control over this characteristic feature.



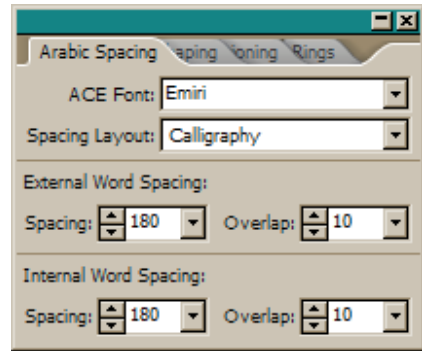
menu – tasmeem, arabic overlap



وعمليات الاقتراض من اللغات الأخرى تتمّ بفوضنة مطلقة ولا تنسجم وآلات اللغة نفسها في توليد التوسع. ومن المتداول بين المختصين في علم اللغة الاجتماعي أنّ الأمم ذات الثقافات المترسّخة لا تستطيع النهوض دون الاعتماد على لغاتها، وأنّ اللغة دوراً بارزاً في عملية النهوض وأثراً بلغّ الوقع في التنمية بمفهومها الشامل. فكلمّا اتّسعت قاعدة استعمال لغةٍ ما، وتداولها بين صفوف متكلميها كانوا أقدر على الفهم والإفهام وأكثر وعياً بالأشياء والأفكار، وأسرع إلى

Modern Typography – Arabic Spacing 400/300 – 400/150

Arabic Spacing preset for clearly separated words, typical for magazines and newspapers. The example uses EMIRI.



Local Spacing

With Arabic Spacing it is possible to make local adjustments (shown in red) overruling the default Arabic Spacing.

arabic spacing

وعمليات الاقتراض من اللغات الأخرى تتمّ بفوضنة مطلقة ولا تنسجم وآلات اللغة نفسها في توليد التوسع. ومن المتداول بين المختصين في علم اللغة الاجتماعي أنّ الأمم ذات الثقافات المترسّخة لا تستطيع النهوض دون الاعتماد على لغاتها، وأنّ اللغة دوراً بارزاً في عملية النهوض وأثراً بلغّ الوقع في التنمية بمفهومها الشامل. فكلمّا اتّسعت قاعدة استعمال لغةٍ ما، وتداولها بين صفوف متكلميها كانوا

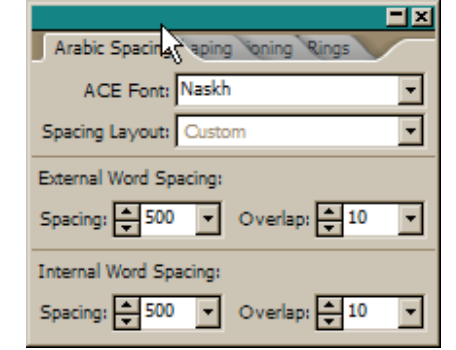
Custom settings sample – 500/500 – 10/10

Configurable Arabic Spacing controls can be used to make subtle adjustments in text size, or to discover novel ways of text design.

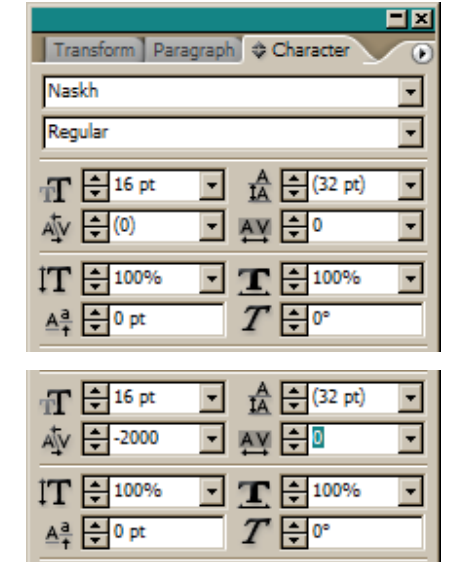
على لغاتها
لغاتهما

Local Kerning

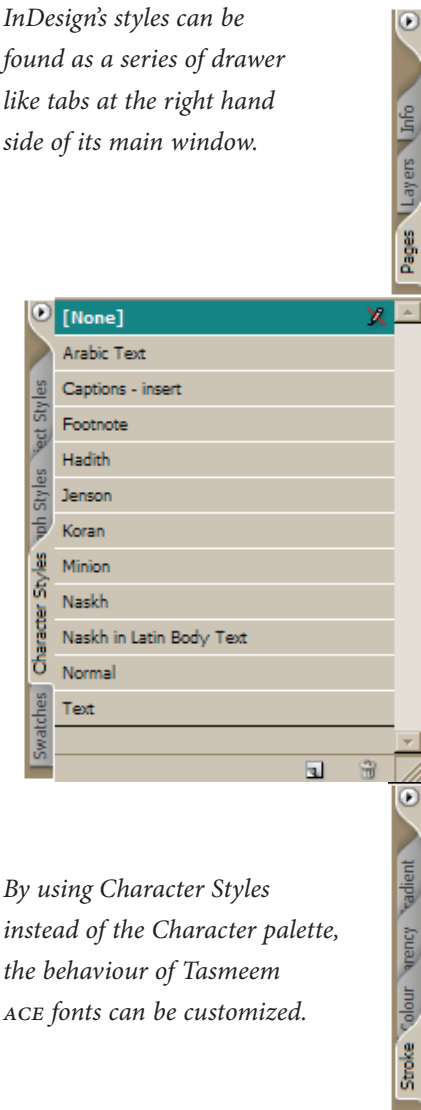
For strong overlaps Tasmeeem has an improved kerning mechanism that handles letter segments: A\V on the Character pane [CTRL+ T].



The customizable settings of Arabic Spacing and Overlap let the designer discover a new world of script effects and precision.



menu – tasmeeem, arabic spacing



By using Character Styles instead of the Character palette, the behaviour of Tasmeeem ACE fonts can be customized.

arabic spacing

Typograms or Styles

On the previous pages was shown how Arabic Spacing and Overlap settings change the appearance of Tasmeeem ACE fonts. This feature can be used according to the requirements of the text or to suit the taste of the typesetter.

InDesign provides powerful tools called styles, to control texts in a structured and automated way. With Tasmeeem, these styles can also be used to manage the characteristic dimensions of Arabic. At the bottom of the familiar list of Adobe InDesign Middle Eastern version's familiar list of parameters, a new control is added for Arabic Spacing and Overlap.

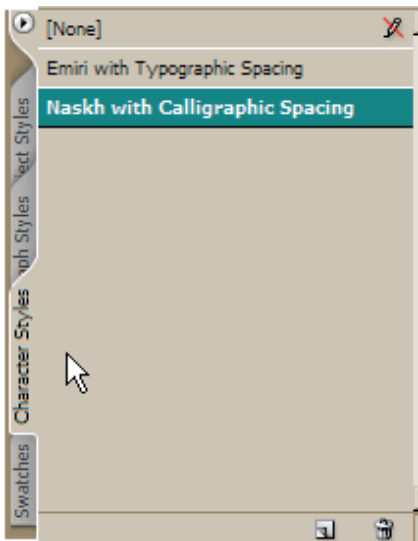
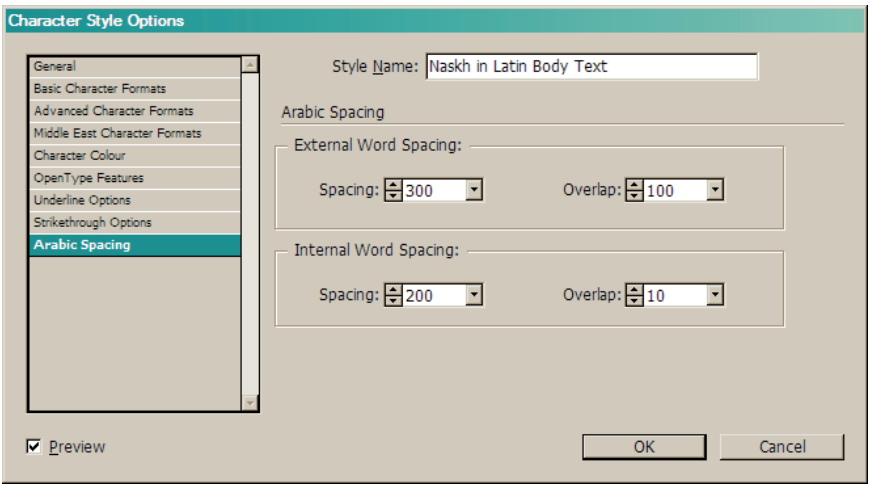
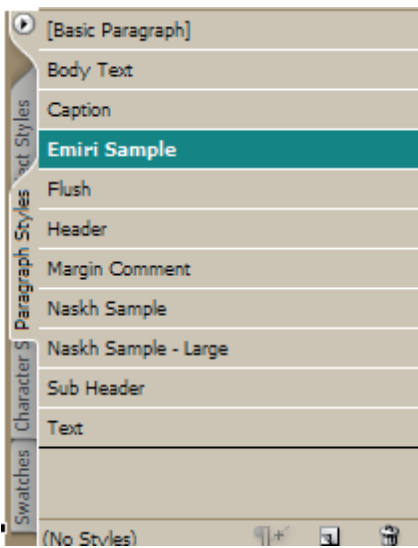
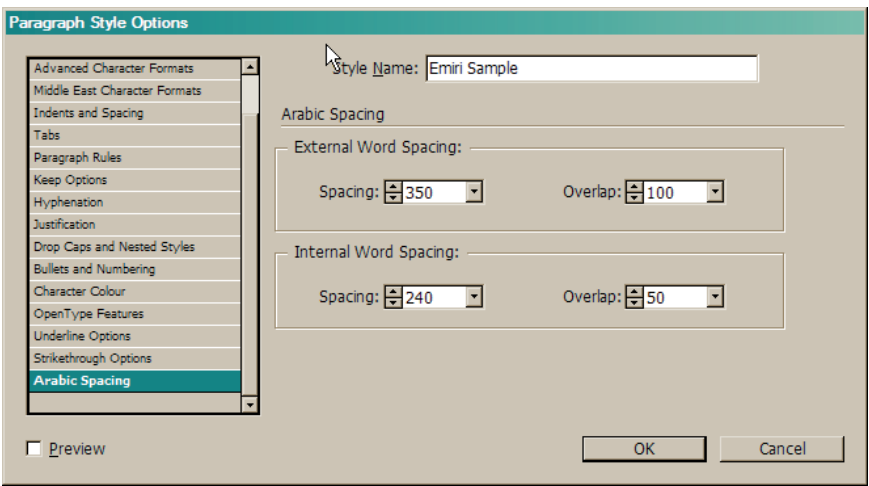
Spacing and Overlap in Character Styles

Character Styles are particularly useful for Arabic inserts in mixed and bi-directional texts. With InDesign's Find/Change+Format, imported font settings can easily be changed Character Styles.

Spacing in Paragraph Styles

Arabic Spacing variants of Tasmeeem fonts can also be saved as Paragraph Styles, which are used for texts where Arabic is the predominant script. Imported style settings can easily be extended with the additional Tasmeeem parameters.

Tasmeeem provides various methods for text sophistication that will be shown in this manual, using the same example text, shown on the following page spread.



menu – tasmeeem, arabic spacing

Arabic Spacing practical example 1

On these pages three kinds of text need to be distinguished typographically:

1. Main text,
2. Holy Qur'ān Quotations
3. Ḥadīth quotations.

Two fonts have been used:

EMIRI for the main text and
NASKH for the quotations.

The main text is done in Emiri with ample spacing. The settings are controlled by a Paragraph Style.

The quotations are set in Naskh with tight spacing. The settings are controlled by two separate Character Styles.

On the left page the structure is shown in colours: Green for Qur'ān text and blue for Ḥadīth.

كما قال الله تعالى ﴿يَا أَيُّهَا الَّذِينَ آمَنُوا قُوا أَنْفُسَكُمْ وَأَهْلِيكُمْ نَارًا﴾، وقال النبي صلى الله عليه وآله: «لا يزال الرجل يورث أهل بيته العلم والأدب الصالح حتى يدخلهم الجنة جميعاً، لا يفقد منهم صغيراً ولا كبيراً ولا خادماً ولا جاراً»، كما قال الله تعالى ﴿وَأْمُرْ أَهْلَكَ بِالصَّلَاةِ وَاصْطَبِرْ عَلَيْهَا﴾ وقال الله تعالى ﴿وَكَانَ يَأْمُرُ أَهْلَهُ بِالصَّلَاةِ وَالزَّكَاةِ وَكَانَ عِنْدَ رَبِّهِ مَرْضِيًّا﴾. فمن يقوم بسياسة نفسه وسياسة أهل بيته يصلح أن تكون له سياسة على سائر الخلق في الدين، فمن لا يقوم بسياسة نفسه وسياسة أهل بيته فلا يصلح أن يكون داعياً.

وسياسة العامة أن يقوم بتدبير من هو سائسهم في صلاح معاشهم ومعادهم ويؤدّبهم تأديباً شرعياً ملياً، ويمنعهم عن الرذائل والمنهيات ويحملهم على الفضائل، ويثيب من يحسن منهم ويعاقب من يسئ منهم ويقوم بصلاح دينهم. ومن لا يحسن سياسة الخاصة والحامة والعامة لا يصلح للدعوة.

فإن الداعي يحتاج أن يؤدّب الداعي الذي هو دونه في العلم ويختبره ويمتحنه ويسوس أمره ويعاقبه ويثيبه كل واحد منهم على منزلته، وكذلك المأذون يؤدّبه الداعي ويحثّه على البلوغ إلى الحد الذي هو فوقه، وكذلك يؤدّب المؤمن ويربّيه بالعلم والأدب

يحتاج الداعي أولاً إلى سياسة الخاصة وهي سياسة نفسه. فيصلح نفسه ويسوسها ويقهرها ويمنعها من جميع الرذائل ومن جميع الأخلاق السيئة، ويمنعها عن الشهوات المذمومة وعن جميع المنهيات، ويحملها على اقتناء الفضائل وعلى القيام بالفرائض والسنن. ويعاقب نفسه إذا أساء بالذم والندامة والملامة والتوبة. ويثيبها إذا أحسن بالسرور والمدح والحث على الفعل الحسن واستفادة العلم لينظر المستجيب إليه فيأخذ من خلقه ويتقدي بقوله وفعله وتعلّقه، كما قال مولانا الصادق جعفر بن محمد صلوات الله عليه: «كونوا ليناداة صامتين». فقالوا «كيف ندعو ونحن صموت؟» فقال عليه السلام: «تعملون بما أمركم به من العمل بطاعة الله تعالى وتتناهون عما نهيناكم عنه من معصية». فمن يقوم بسياسة نفسه فإنه يصلح ويقدر على سياسة غيره وقيل: أصلح نفسك لنفسك يكن الناس تبعاً لك، كما قال الله تعالى ﴿يَا أَيُّهَا الَّذِينَ آمَنُوا عَلَيْكُمْ أَنْفُسَكُمْ لَا تَضُرُّكُمْ مَنْ ضَلَّ إِذَا اهْتَدَيْتُمْ﴾.

وأما سياسة الحامة فهو سياسة الرجل لأهل بيته وحاشيته، يسوسهم ويؤدّبهم ويعلمهم ويحملهم على اقتناء الفضائل ويمنعهم عن الرذائل، ويثيب من أحسن منهم ويعاقب من أساء منهم،

On the right page, standard black is applied on all three text flavours.

The Qur'ān text still stands out with its many vowel marks.

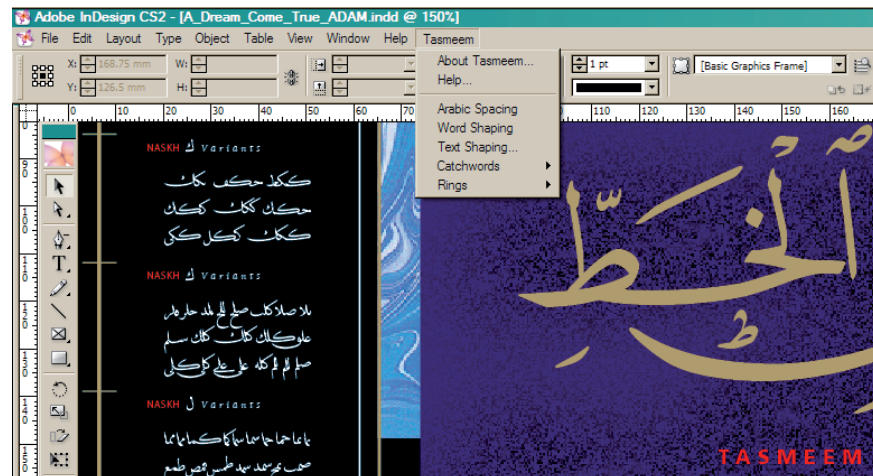
The Ḥadīth quotations begin to stand out against the main text, due to the tighter spacing and the more cursive nature of NASKH.

In this first example, both NASKH and EMIRI appear in the pure basic design, which is characterized by the short final form of the letter MEEM: يقوم instead of قوم.

Moreover, the basic design of the EMIRI font presents a minimum of ligatures: يمنعهم instead of يمنهم.

This manual will also explain how the many layers of sophistication of Tasmeem fonts can be used to fine-tune and stylize a text.

2



MAIN TASMEEM FUNCTIONS 2

❁ Word Shaping

Word Shaping can be used to highlight phrases, e.g. فن الخط can be set as فن الخط. Word Shaping can also be used as an alternative to the alien phenomenon of Italics in Arabic. For instance, the default shape

إِنِّي أَرَقْتُ فِتْ أَلَيْلَ سَاهِرَةٍ كَأَنَّمَا جَلَّتْ عَيْنِي بِعُورٍ

of a line of poetry can be altered to look like this:

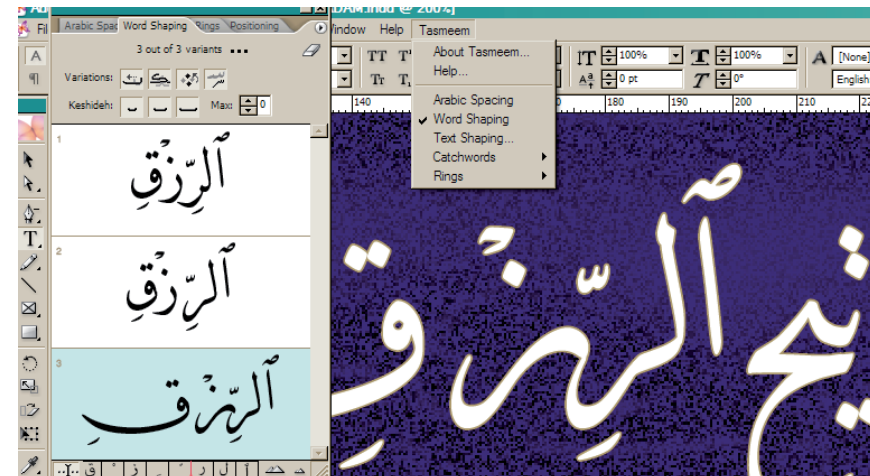
إِنِّي أَرَقْتُ فِتْ أَلَيْلَ سَاهِرَةٍ كَأَنَّمَا جَلَّتْ عَيْنِي بِعُورٍ

In typesetting Arabic inside Latin text or in Arabic text with tight line spacing, Word Shaping provides a creative new solution to make subtle horizontal (تسميم vs. تسميم) or vertical (تسميم vs. تسميم) adjustments of single words.

The Word Shaping tools are explained on the following pages.



word shaping



WORD SHAPING

Within a typeface, and apart from the regular contextual variation, another, much less discussed phenomenon exists that is closer to the calligraphic core. Arabic developed an unequalled system of letter shape alternation. This is what makes Arabic a playground for typesetters and designers.

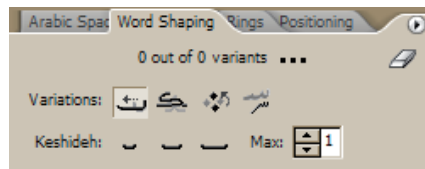
Tasmeem's WordShaper provides totally new artistic and typographic perspectives to create legibility and the impact of written communication in Arabic.

Tasmeem provides a virtual palette that enables the typesetter to handle the calligraphic dimension of Arabic without interfering with the searchable plain Unicode text: the WordShaper.

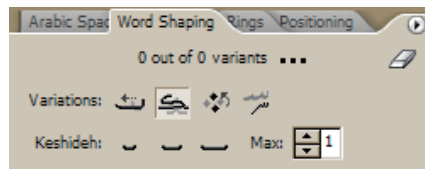
الرِّزْقِ
الرِّزْقِ
الرِّزْقِ
الرِّزْقِ

Variations can be used to adjust the width of a text.

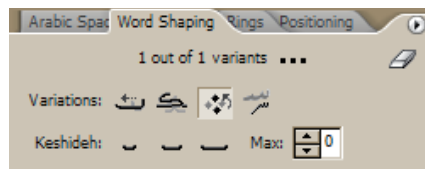
menu – tasmeem, word shaping



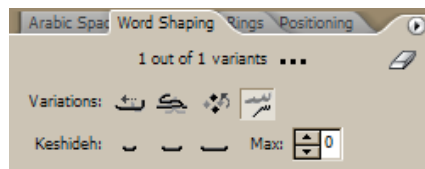
1 – Display swash variants



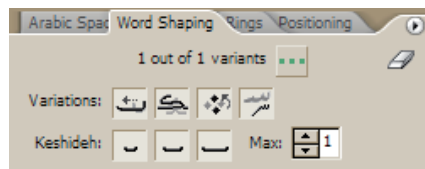
2 – Display stylistic variants



3 – Display rotated dots pairs



4 – Display mimicry variants



word shaping

Calligraphic parameters

Tasmeem's WordShaper pane has four main calligraphic controls: Swash, Alternate, Rotate Dots, and Mimicry. By pressing or releasing buttons, the user can determine which calligraphic category or which combination of calligraphic categories he wants to see in the list of variants generated by the WordShaper pane.

1. Swash variation – some letters can be stretched in final form:

the *beh* class of letters:



the *seen* class of letters:



the *feh* class of letters:



the *lam* class of letters:



2. Stylistic variation – many letters have stylistic variants in initial, middle or unconnected position. Here are some examples:

Initial variation



Medial variation



Final variation



Unconnected variation



3. Variation with dot orientation – the dot pairs that mark the letters *teh* ت and *yeh* ي are occasionally turned: *teh* ت and *yeh* ي.

4. Activation of latent *mimicry* – some of the unpointed letters may be marked by a miniature copy to distinguish them unambiguously from their pointed counterparts: ج ج س ش ص ض ط ظ ع ه.

Display all variants – the ... button located above the calligraphic buttons of the WordShaper pane

Kashida parameters

There are four additional calligraphic controls: Tasmeem provides a thorough and novel solution for handling of the elongated letter connections. In Tasmeem terminology, the elongation ruled by calligraphic conventions is called *kashida* (from Persian and Turkish *kashida*), to distinguish it from UNICODE 0640 *tatweel*, which in conventional software is used to replace the typewriter style stretched bar between letters. There are four *kashida* controls:

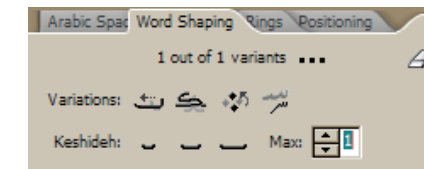
5. Max – the number of *kashidas* per word conventionally, is no more than one *kashida* is used per word. The WordShaper pane has an input box that controls the maximal allowed number of *kashidas* per word.

6. Display variants with elongated connections (length 1) – the WordShaper observes the traditional rules and constraints that govern the use of *kashida*. In normal *naskh* text, three measures of length can be observed, so these are reproduced in Tasmeem NASKH.

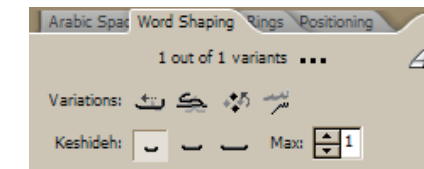
7. Display variants with elongated connections (length 2) – this setting instructs ACE, the Arabic Calligraphic Engine, to generate all the allowed instances of *kashida* of medium length.

8. Display variants with elongated connections (length 3) – like the previous settings, this setting can be used with or without the other measures of *kashida*. If the maximal allowed number of *kashidas* per word is increased, the combination with the other measures of *kashida* can generate a larger number of combinations.

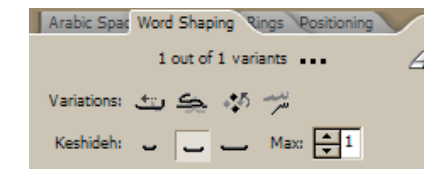
Clear Word Shaping Variants – with the rubber button in the right top of the pane or via the expansion pane for advanced removal options.



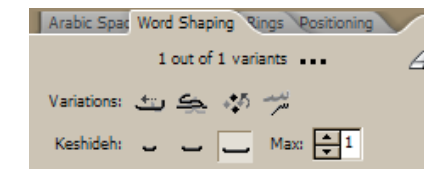
5 – Maximum allowed kashidas



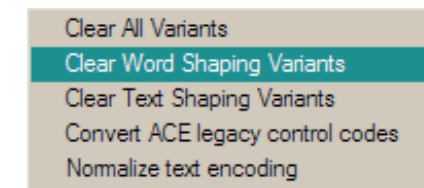
6 – Display kashidas 1st measure



7 – Display kashidas 2nd measure



8 – Display kashidas 3rd measure



menu – tasmeem, word shaping

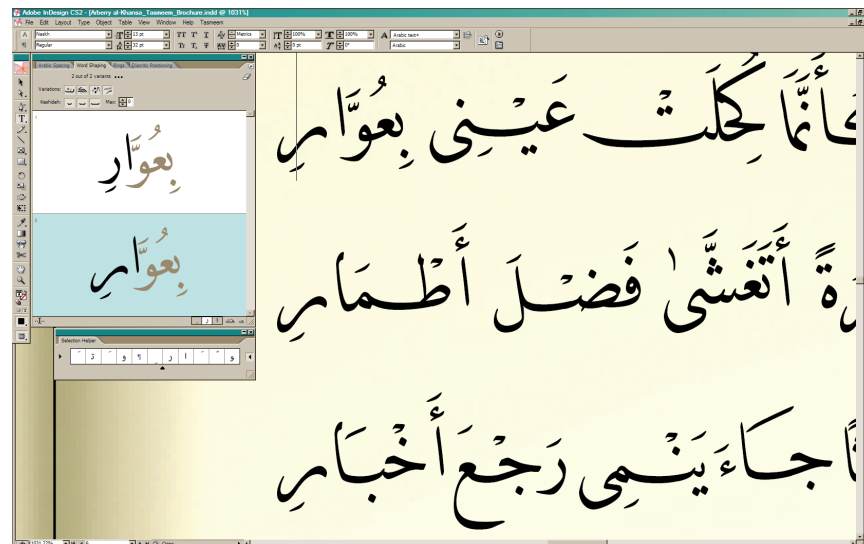
In these verses by the early Arab poetess al-Khansā', the WordShaper was used to create visual rhyme.

The WordShaper is designed to DecoType ACE specifications and works with ACE-compatible fonts. When the WordShaper is active, it tries to find all the possible alternatives for the selected letters.

The two Tasmeem ACE fonts are the first of a new class of Arabic designs that benefit from this aspect of the great calligraphic tradition.

This technology is dedicated to a new generation to inspire and challenge young type designers to build and expand the great tradition of Arabic writing.

word shaping

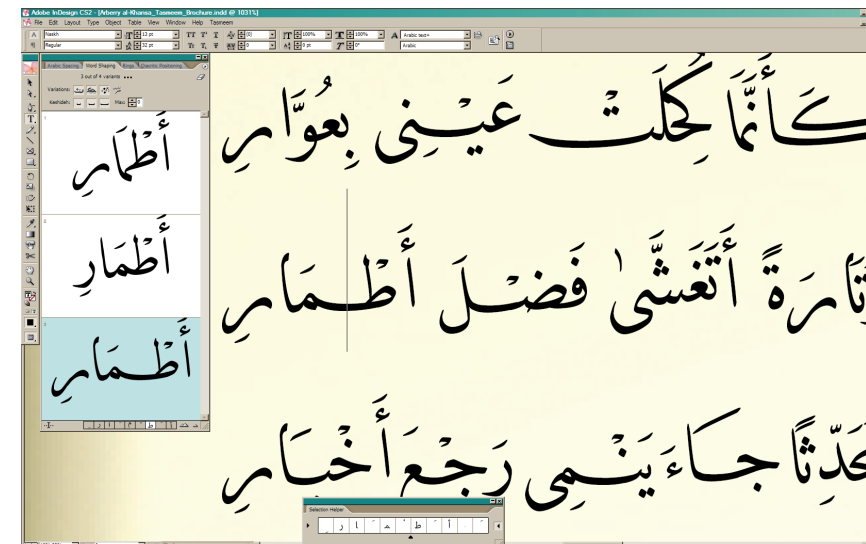


WordShaper – selecting single unconnected letters

If no letters are selected, the WordShaper works with the letters nearest to the text cursor, as in the example above.

The results are always presented in the WordShaper pane, in order of width. To change a word into one of the shown alternatives, click on the preferred form, or pass.

This example shows the effect on the single, unconnected letter REH in the word *bi'uwwārī* بُعُورٍ.



WordShaper – selecting single letters in context

Tasmeem uses the powerful ACE contextual analysis to shape Arabic letters and letter groups.

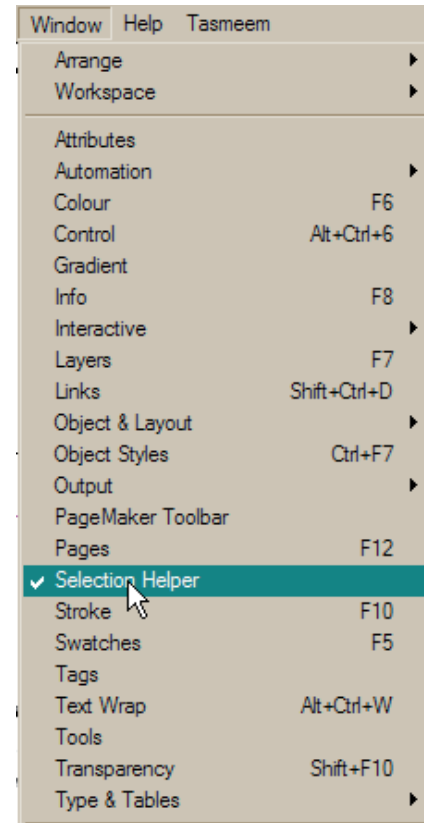
This example shows what happens when the caret touches the letter MEEM of the word *aṭmārī* أَطْمَارٍ. The alternative MEEM changes the form of the complete segment of which it is part: طما or طما.

WordShaper opens the treasure trove of ingenious shape variation characteristic of Arabic script.



menu – tasmeem, word shaping

The middle segment of the word المَرِيْرَة triggers the WordShaper to generate four permutations.

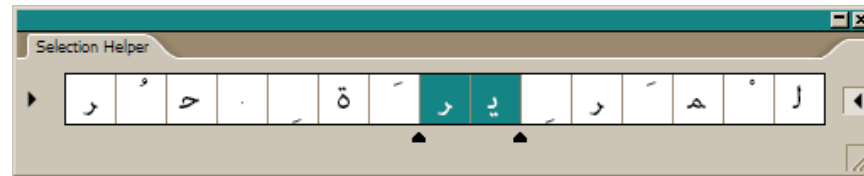


word shaping



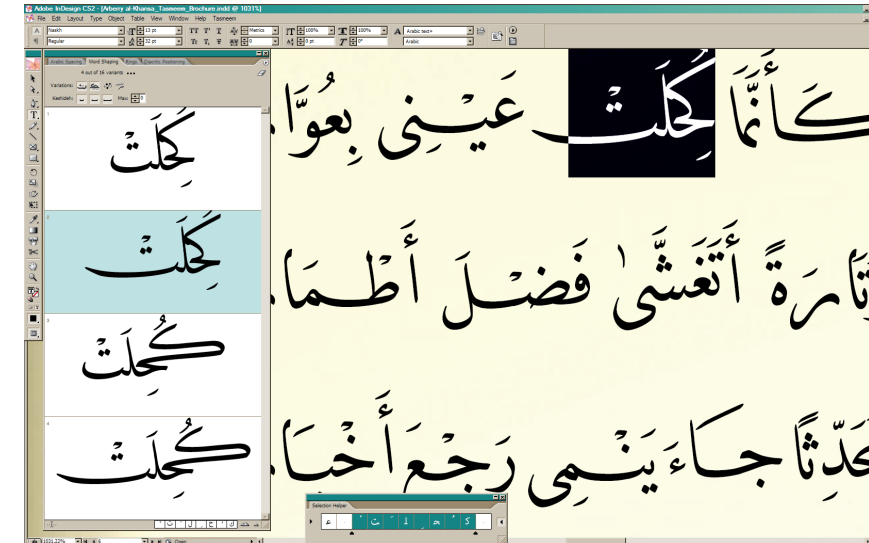
WordShaper – selecting word segments

If a word has more than one segment, it is possible to manipulate the segments independently by only selecting the relevant ones.



Window menu – Selection helper

Tasmeem provides a simple and effective tool to deal with complex text. It is especially useful for working inside ligatures with vowels.



WordShaper – maximum selection

The maximum selection is a word. If more than a single word is selected, the WordShaper ignores the input.

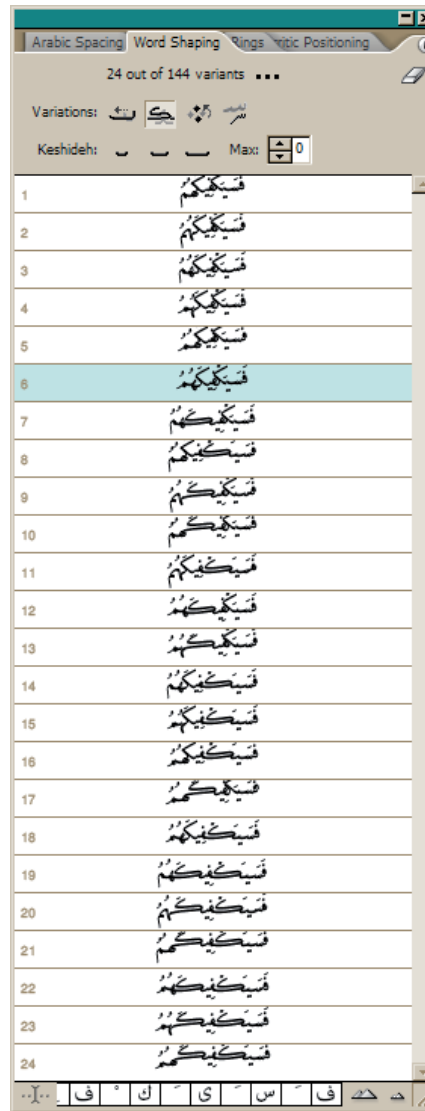
WordShaper – the Arabic typesetter's ultimate tool

Tasmeem's WordShaper provides unprecedented artistic and typographic perspectives to improve the legibility and the impact of written communication in Arabic.

The WordShaper tool is in its element when it is used for the meticulous shaping of relatively small amounts of text. The keen eye of the designer or typesetter determines which shape to use where.



menu – tasmeem, word shaping



word shaping



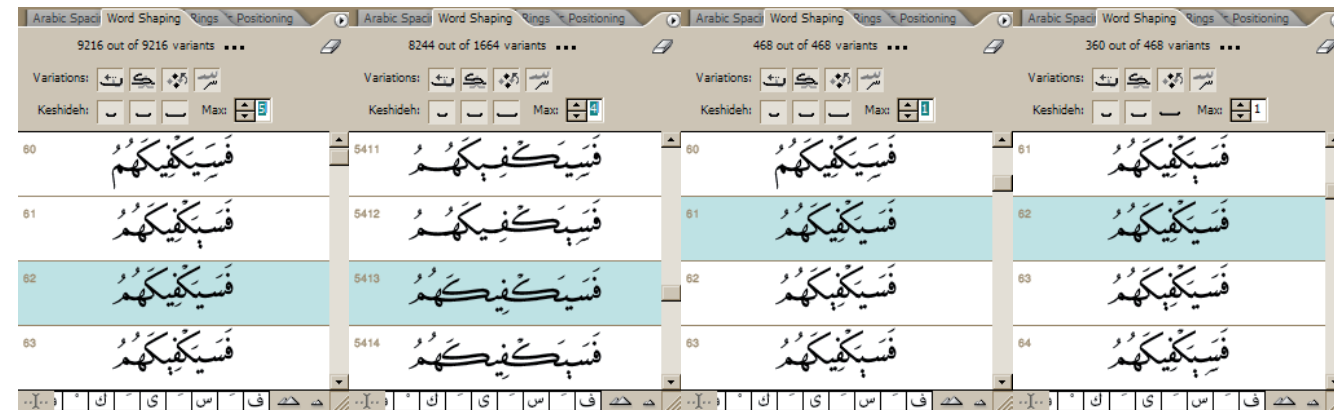
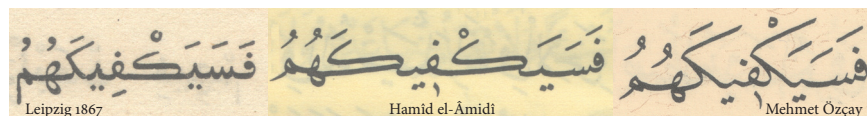
Managing calligraphic parameters

The easiest way to use the WordShaper variation palette is to select a complete word by double clicking. However, for a long word the number of possible forms can occasionally become very large.

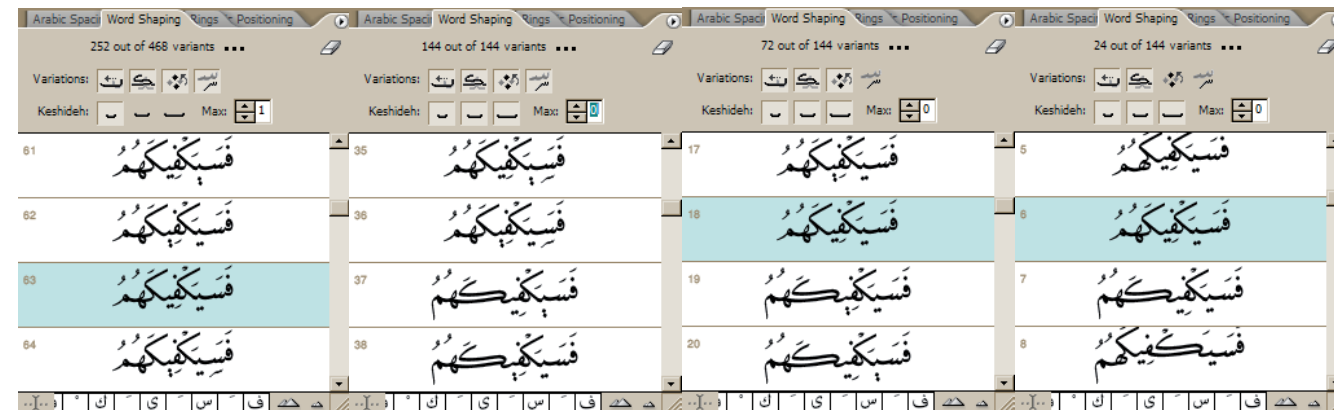
To keep the number of variations manageable, Tasmeem uses the novel concept of calligraphic parameters. Each parameter represents an aspect of calligraphy that can be switched on or off.

On these two pages the principle of variation management is illustrated using the rather long word *fa sa yakfīkahumu* “for He shall protect you against them” (Q 2:137). WordShaper results are font dependent: in EMIRI the word فَسَيَكْفِيكُمْ yields 1886 possible forms, in the far more complex NASKH, the same word فَسَيَكْفِيكُمْ yields no less then 9126 variations.

The next series of screens shows how the various parameters serve as filters to constrain shape generation.



1. All variants are counted and generated. The setting allows for up to five *kashidas* or elongations. The grand total is 9216 variations.
2. The maximum number of allowed *kashidas* determines the maximum of the WordShaper's calculation: 1664 with up to four *kashidas*.
3. Best practice is no more than one *kashida*. Result: only 468. Note: Tasmeem works with three calligraphic measures of *kashida*.
4. Generation of the longest measure of *kashida* is disabled, causing the total to drop again: 360.






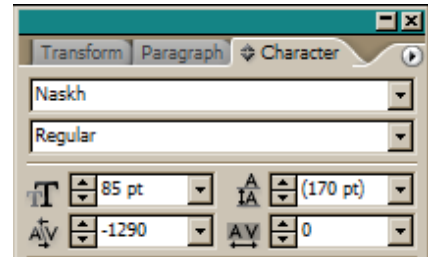
5. Now the medium length *kashida* is also disabled. Only the shortest remains active. New total: 252.
6. At this point one can be safely conclude that *kashida* is the single most powerful shaping factor in Arabic. Without *kashida*, only 144 remain of the potential 9216 variants.
7. Here, Mimicry, alias *iṣārāt al-ihmāl* إشارة الإهمال is turned off: 72 variants. Mimicry is traditionally used on unpointed letters in contrast with their pointed counterparts.
8. Finally, the artistic rotation of dots is disabled. The WordShaper list with the remaining 24 variants is shown on the opposite page.

menu – tasmeem, word shaping

Calligraphy with the WordShaper practical example 2

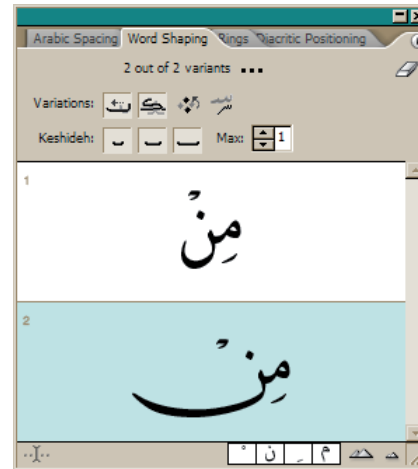
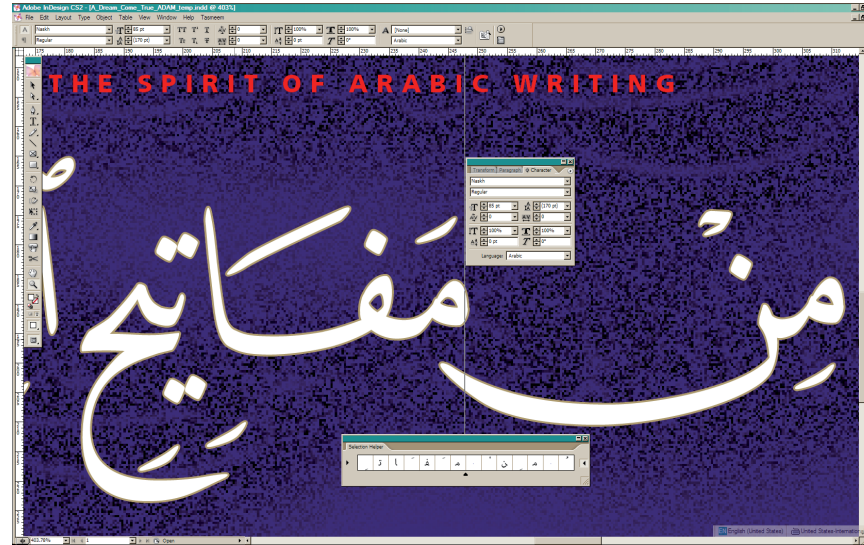
The large example on the right uses various Tasmeem devices:

1. A swash extends from the letter noon of the word min .
2. Long kashida extends from the letter FEH of the word mafātihi . The FATHA above it stretches automatically.
3. To apply Local Kerning the word group min mafātihi  the caret is positioned directly before the second word.



In order to create the overlap as shown in the example on the next page, the kerning value is set to -1290 (see also page 15).

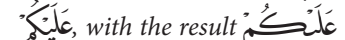
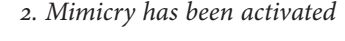
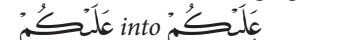

word shaping



Calligraphic parameters at work

- swash Swash can be combined with Local Kerning. For typography this overlap is not necessary, but for calligraphy the effect can be very interesting, if applied with taste.
- rotate dots Rotated dots are frequently used as ornamental variations in pre-typesetting book manuscripts and calligraphy. Tasmeem revives this feature for typography.
- mimicry North African manuscripts consistently place a miniature copy below unpointed letters. Tasmeem provides mimicry for those letters that have pointed counterparts. Mimicry can be used as an ornament.

The example below illustrates two other Tasmeem devices:

1. Variant forms of the letters KAF and MEEM in the word 'alaykum , with the result .
2. Mimicry has been activated on the letter AIN, changing  into .



menu – tasmeem, word shaping

Typesetting with the WordShaper practical example 2c

On these pages three kinds of text
are distinguished typographically:

1. Main text,
2. Holy Qur'ān Quotations
3. Hadīth quotations.

Two fonts have been used:

EMIRI for the main text and
NASKH for the quotations.

The main text is done in EMIRI
with ample spacing. The settings are
controlled by a Paragraph Style.

The quotations are set in NASKH with
tight spacing. The settings are controlled
by two separate Character Styles.

In this second practical example
the distinctive colours for the styles
have been replaced by standard
black on all three text flavours.

اللَّهُ تَعَالَى ﴿يَا أَيُّهَا الَّذِينَ آمَنُوا قُوا أَنْفُسَكُمْ وَأَهْلِيكُمْ نَامِرًا﴾. وقال النبي
صلى الله عليه وآله: «لا يزال الرجل يورث أهل بيته العلم والأدب
الصالح حتى يدخلهم الجنة جميعاً، لا يفقد منهم صغيراً ولا كبيراً ولا
خادماً ولا جامراً»، كما قال الله تعالى ﴿وَأْمُرْ أَهْلَكَ بِالصَّلَاةِ وَاصْطَبِرْ
عَلَيْهَا﴾ وقال الله تعالى ﴿وَكَانَ يَأْمُرُ أَهْلَهُ بِالصَّلَاةِ وَالزَّكَاةِ وَكَانَ عِنْدَ
مَرْبِّهِ مَرْضِيًّا﴾. فمن يقوم بسياسة نفسه وسياسة أهل بيته يصلح
أن تكون له سياسة على سائر الخلق في الدين، فمن لا يقوم بسياسة
نفسه وسياسة أهل بيته فلا يصلح أن يكون داعياً.

وسياسة العامة أن يقوم بتدبير من هو سائسهم في صلاح
معاشهم ومعادهم ويؤدبهم تأديباً شرعياً ملياً، ويمنعهم عن
الرذائل والمنهيات ويحملهم على الفضائل، ويثيب من يحسن
منهم ويعاقب من يسئ منهم ويقوم بصلاح دينهم. ومن لا
يحسن سياسة الخاصة والحامة والعامة لا يصلح للدعوة.

فإن الداعي يحتاج أن يؤدب الداعي الذي هو دونه في العلم
ويختبره ويمتحنه ويسوس أمره ويعاقبه ويثيبه كل واحد منهم
على منزلته. وكذلك المأذون يؤدبه الداعي ويحثه على البلوغ
إلى الحد الذي هو فوقه، وكذلك يؤدب المؤمن ويربّه بالعلم

يحتاج الداعي أولاً إلى سياسة الخاصة وهي سياسة نفسه.
فيصلح نفسه ويسوسها ويقهرها ويمنعها من جميع الرذائل ومن جميع
الأخلاق السيئة، ويمنعها عن الشهوات المذمومة وعن جميع
المنهيات، ويحملها على اقتناء الفضائل وعلى القيام بالفرائض
والسنن. ويعاقب نفسه إذا أساء بالذم والندامة والملامة
والتوبة. ويثيبها إذا أحسن بالسرور والمدح والحث على الفعل
الحسن واستفادة العلم لينظر المستجيب إليه فيأخذ من خلقه
ويقتدى بقوله وفعله وتعلقه، كما قال مولانا الصادق جعفر بن محمد
صلوات الله عليه: «كونوا إنيادعاة صامتين». فقالوا «كيف
ندعو ونحن صموت؟» فقال عليه السلام: «تعملون بما أمرناكم به من
العمل بطاعة الله تعالى وتتناهون عما نهيناكم عنه من معصية». فمن
يقوم بسياسة نفسه فإنه يصلح ويقدر على سياسة غيره وقيل: أصلح
نفسك لنفسك يكن الناس تبعاً لك، كما قال الله تعالى ﴿يَا أَيُّهَا الَّذِينَ
آمَنُوا عَلَيْكُمْ أَنْفُسَكُمْ لَا يَضُرُّكُمْ مَنْ ضَلَّ إِذَا اهْتَدَيْتُمْ﴾.

وأما سياسة الحامة فهو سياسة الرجل لأهل بيته وحاشيته، يسوسهم
ويؤدبهم ويعلمهم ويحملهم على اقتناء الفضائل ويمنعهم عن
الرذائل، ويثيب من أحسن منهم ويعاقب من أساء منهم، كما قال

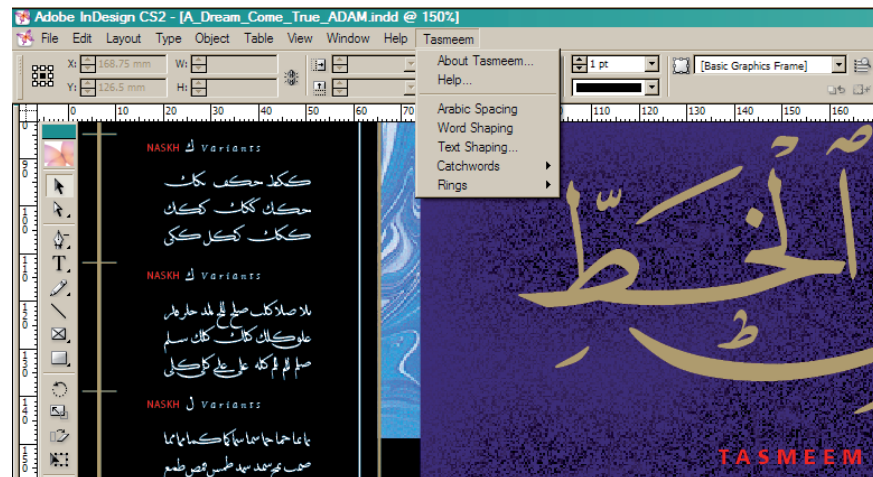
This time a typesetter went through
the sample text and made occasional
changes. In the example on this page
the modified words are marked in red.

The typesetter uses the WordShaper
discreetly to adjust the alignment
of the text, sometimes he uses it
to improve the shapes and make
the text look more inviting.

In this example many changes are
shown. In real book production
such Word Shaping changes
can be kept to the minimum:
they are the finishing touch.

To save time and effort in sophisticated
fine tuning of the appearance of a
text, Tasmeem provides another tool,
called TextShaper, whose operation
is described in the next chapter.

3



MAIN TASMEEM FUNCTIONS 3

✿ Text Shaping

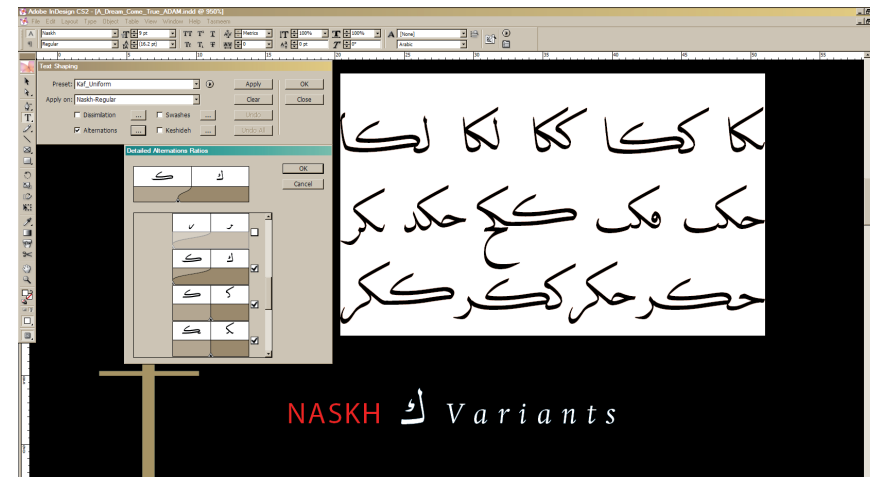
Text Shaping is an extension of Word Shaping. It is the tool for large scale Word Shaping, without having to dwell on every single word of a publication. Text Shaping can be used to configure a Tasmeeem font according to the requirements of a text and to the personal preferences of the typesetter. In combination with the Tasmeeem's Arabic Spacing, Text Shaping can completely change the appearance of Tasmeeem fonts.

This first version of the Text Shaping works best on single, threaded texts or multiple selected texts on a page spread.

The Text Shaping tools are explained on the following pages.



text shaping

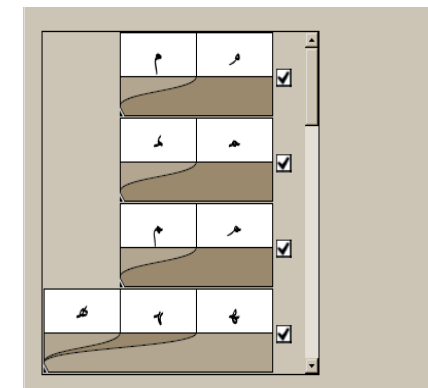


TEXT SHAPING

The TextShaper is another innovating Tasmeeem technology for bringing the calligraphic dimension of Arabic script under typographic control. It deals with the same calligraphic parameters as the WordShaper, but in a generic manner. The TextShaper is designed to handle letter variation in large amounts of text. The TextShaper also enables the user to adapt or personalize Tasmeeem ACE fonts.

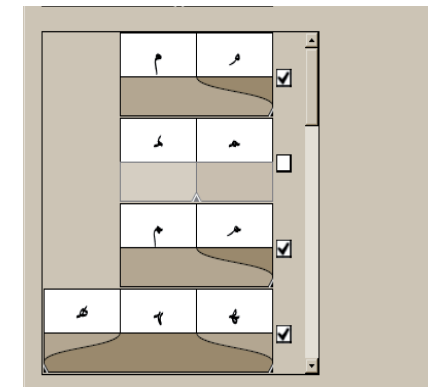
Sophisticated adaptations of the basic fonts can be saved for future use as XML files. Moreover, Tasmeeem offers the user a series of ready-made settings with mnemonic names that describe their effect. These can be used as such or serve as templates for new designs.

Presets can also be managed and edited as XML files from here:
C:\Program Files\Adobe\Adobe InDesign CS2\Plug-Ins\arabiclayout\Presets

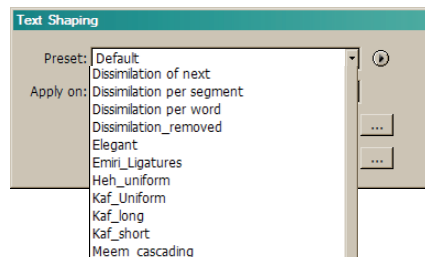


TextShaper panel revealing the built-in defaults for variants.

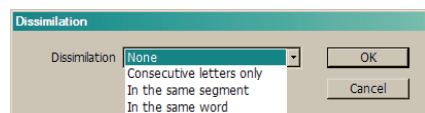
The TextShaper provides sliding controls for distributing variations in a way that totally changes the appearance of a typeface.



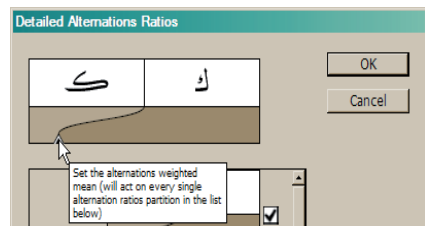
menu – tasmeeem, text shaping



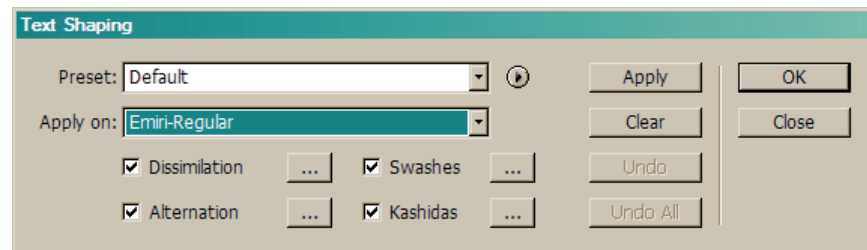
Some of the presets listed by the TextShaper's top menu.



The three methods listed by the Dissimilation menu.



text shaping



TEXT SHAPING MENUS

Ready-made presets

Tasmeem provides a series of pre-designed font customizations that are listed from the top level menu. The name of the preset approximately describes the effect. The actual amount of variation is type-face-dependent. Customizing the TextShaper: with the following four separate calligraphy controls, new presets can be designed and stored.

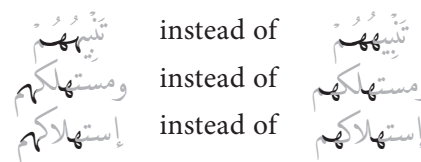
1. Dissimilation

The TextShaper can be set to avoid repetitive shapes according to three principles.

1. consecutive only:

2. in the same segment:

3. in the same word:



2. Variation

The following menus use a special fine-tuning device that can be controlled with the mouse pointer. By dragging the small triangle in the TextShaper's sliding control, the user can change the distribution balance between the variable letters.

There is a global control at the top and there is a series of detailed controls below. For each letter a separate two, three or even fourfold breakdown is possible.

3. Swashes

Swashes are the elegant curves that characterize some of the variant final forms, for instance:

Here, too, the user can determine the frequency of occurrence of swashes by dragging the small triangle in the Alternation sliding control. There is a global control (top) and there are a series of detailed controls, the allows the user to indicate for each letter separately, whether it should occur with at all, and with what frequency.

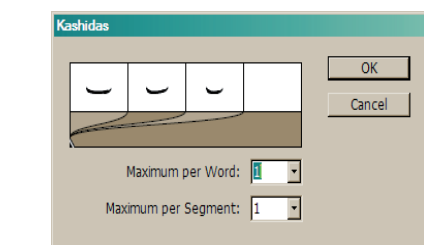
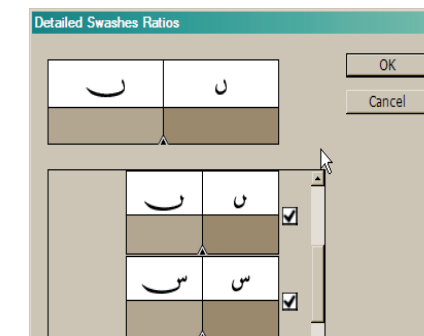
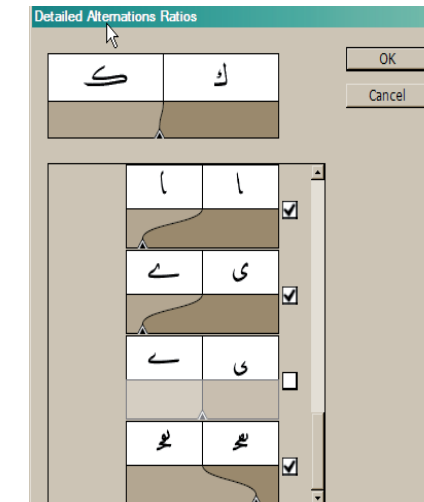
4. Kashidas

By dragging the small triangle in the TextShaper sliding control, the user can change amount of alternation of the variable letters. There is a global control (top) and there are a series of detailed controls.

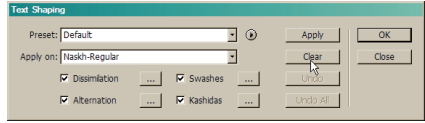
Selective and consecutive text shaping

The TextShaper menus give access to one of the most interesting aspects of Arabic writing. By disabling or enabling, or just mixing in the use of one or more variants, the designer or typesetter exerts considerable influence over Arabic typography. In combination with the Arabic Spacing controls it is possible can personalize or customize a font.

More than one setting can be applied consecutively. In such a case it may be useful to disable selected letters by unchecking the box next to it. The existing distribution of effects on such letters is then left intact.

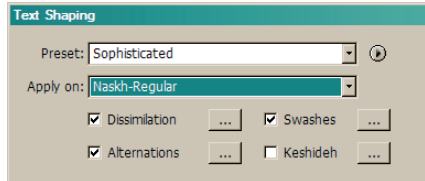


menu – tasmeem, text shaping ...

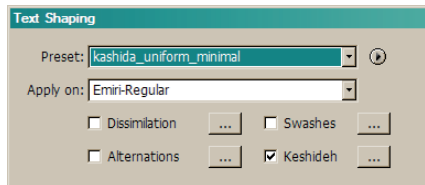


The TextShaper's main menu has a button for clearing Text Shaping variants. It works only on the selected font this example is used to clear all Text Shaping variants. It resets the selected font to its internal default.

After that, the same run of text is shown after applying two TextShaper presets (below).



The first preset blends variant forms into the text.



The second one selectively inserts elongated letter connections.

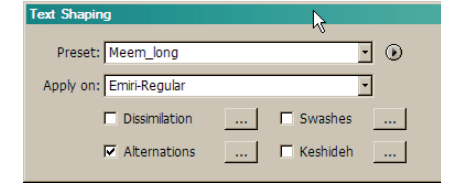
text shaping

وَعَمَلِيَّاتُ الْاِقْتِرَاضِ مِنَ اللُّغَاتِ الْاُخْرَى تُتَرُ بِفَوْضَنَةِ مُطْلَقَةً وَلَا تَنْسَجِمُ
وَالآتُ اللُّغَةُ نَفْسَهَا فِي تَوْلِيدِ التَّوَسُّعِ. وَمِنْ الْمَتَدَاوِلِ بَيْنَ الْمُخْتَصِّصِينَ فِي عِلْمِ
اللُّغَةِ الْاجْتِمَاعِيِّ أَنَّ الْأُمَرَ ذَاتِ الثَّقَافَاتِ الْمُرْتَسَخَةِ لَا تَسْتَطِيعُ النَّهْوُضُ دُونَ
الْاِعْتِمَادِ عَلَى لُغَاتِهَا، وَأَنَّ لِلُّغَةِ دَوْرًا بَارِزًا فِي عَمَلِيَّةِ النَّهْوُضِ وَآثَرًا بَلَغَ الْوُقُوعِ فِي
الْتِمِّيَةِ بِمَفْهُومِهَا الشَّامِلِ. فَكَلَّمَا اتَّسَعَتْ قَاعِدَةُ اسْتِعْمَالِ لُغَةٍ مَا، وَتَدَاوَلَهَا
بَيْنَ صُفُوفٍ مُتَكَلِّمِيهَا كَانُوا أَقْدَرَ عَلَى الْفَهْمِ وَالْإِفْهَامِ وَأَكْثَرَ وَعْيًا بِالْأَشْيَاءِ
وَالْأَفْكَارِ، وَأَسْرَعَ إِلَى الْاِخْتِرَاعِ وَالْاِبْتِكَارِ. وَيَتَأَيَّدُ هَذَا الرَّعْمُ بِتَجَارِبِ بَعْضِ

وَعَمَلِيَّاتُ الْاِقْتِرَاضِ مِنَ اللُّغَاتِ الْاُخْرَى تُتَمِّ بِفَوْضَنَةِ مُطْلَقَةً
وَلَا تَنْسَجِمُ وَالآتُ اللُّغَةُ نَفْسَهَا فِي تَوْلِيدِ التَّوَسُّعِ. وَمِنْ الْمَتَدَاوِلِ
بَيْنَ الْمُخْتَصِّصِينَ فِي عِلْمِ اللُّغَةِ الْاجْتِمَاعِيِّ أَنَّ الْأُمَرَ ذَاتِ الثَّقَافَاتِ
الْمُرْتَسَخَةِ لَا تَسْتَطِيعُ النَّهْوُضُ دُونَ الْاِعْتِمَادِ عَلَى لُغَاتِهَا، وَأَنَّ لِلُّغَةِ
دَوْرًا بَارِزًا فِي عَمَلِيَّةِ النَّهْوُضِ وَآثَرًا بَلَغَ الْوُقُوعِ فِي التَّمْيِيَةِ بِمَفْهُومِهَا
الشَّامِلِ. فَكَلَّمَا اتَّسَعَتْ قَاعِدَةُ اسْتِعْمَالِ لُغَةٍ مَا، وَتَدَاوَلَهَا
بَيْنَ صُفُوفٍ مُتَكَلِّمِيهَا كَانُوا أَقْدَرًا عَلَى الْفَهْمِ وَالْإِفْهَامِ وَأَكْثَرَ

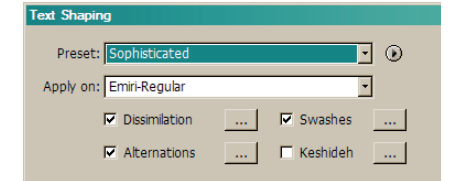
وعمليات الاقتراض من اللغات الأخرى تتم بفوضنة مطلقةً ولا
تنسجم وآلات اللغة نفسها في توليد التوسع. ومن المتداول بين
المختصين في علم اللغة الاجتماعي أنَّ الأمم ذات الثقافات
المرسخة لا تستطيع النهوض دون الاعتماد على لغاتها، وأن للغة
دورًا بارزًا في عملية النهوض وآثرًا بلغ الوقع في التنمية بمفهومها
الشامل. فكلما اتسعت قاعدة استعمال لغةٍ ما، وتداولها بين
صفوف متكلميها كانوا أقدر على الفهم والإفهام وأكثر وعيًا

وعمليات الاقتراض من اللغات الأخرى تتم بفوضنة مطلقةً
ولا تنسجم وآلات اللغة نفسها في توليد التوسع. ومن
المتداول بين المختصين في علم اللغة الاجتماعي أنَّ الأمم
ذات الثقافات المرسخة لا تستطيع النهوض دون الاعتماد
على لغاتها، وأن للغة دورًا بارزًا في عملية النهوض وآثرًا
بلغ الوقع في التنمية بمفهومها الشامل. فكلما اتسعت قاعدة
استعمال لغةٍ ما، وتداولها بين صفوف متكلميها كانوا أقدر

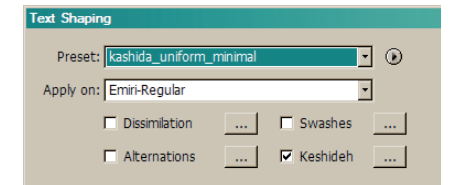


This is the same text fragment, now in EMIRI. A single TextShaper preset has been applied to change the default short MEEM into the long MEEM (left).

Then two more presets are used to adjust the appearance



of the text (below).



The same presets are used as on the left page, but the effect differs.

menu – tasmeem, text shaping ...

Typesetting with the TextShaper practical example 3a

On these pages three kinds of text
are distinguished typographically:

1. Main text,
2. Holy Qur'ān Quotations
3. Hadīth quotations.

The main text is done in EMIRI
with ample spacing. The settings are
controlled by a Paragraph Style.

The quotations are set in NASKH with
tight spacing. The settings are controlled
by two separate Character Styles.

In the previous Tasmeem operation,
local adjustments were made with
the WordShaper, marked in Red.

EMIRI can be made to look more
typographic by "knotting" the MEEM.

And, in order to increase the
contrast with NASKH, the EMIRI font
can be spread out more thinly.

text shaping

وَيَمْنَعُهُمُ مِنَ الرِّذَالِ، وَيُثِيبُ مِنْ أَحْسَنِ مِنْهُمْ وَيَعَاقِبُ مِنْ
أَسْأَأِ مِنْهُمْ، كَمَا قَالَ اللَّهُ تَعَالَى ﴿يَا أَيُّهَا الَّذِينَ آمَنُوا قُوا أَنْفُسَكُمْ
وَأَهْلِيكُمْ نَأْمُرُكُمْ﴾، وَقَالَ النَّبِيُّ صَلَّى اللَّهُ عَلَيْهِ وَآلِهِ: «لَا يَزَالُ الرَّجُلُ
يُورِثُ أَهْلَ بَيْتِهِ الْعِلْمَ وَالْأَدَبَ الصَّالِحَ حَتَّى يَدْخُلَهُمُ الْجَنَّةَ جَمِيعًا، لَا
يَفْقِدُ مِنْهُمْ صَغِيرًا وَلَا كَبِيرًا وَلَا خَادِمًا وَلَا جَارِمًا»، كَمَا قَالَ اللَّهُ
تَعَالَى ﴿وَأْمُرْ أَهْلَكَ بِالصَّلَاةِ وَاصْطَبِرْ عَلَيْهَا﴾ وَقَالَ اللَّهُ تَعَالَى ﴿وَكَانَ
يَأْمُرُ أَهْلَهُ بِالصَّلَاةِ وَالزَّكَاةِ وَكَانَ عِنْدَ رَبِّهِ مَرْضِيًّا﴾. فَمَنْ يَقُومُ
بِسِيَاسَةِ نَفْسِهِ وَسِيَاسَةِ أَهْلِ بَيْتِهِ يَصْلُحُ أَنْ تَكُونَ لَهُ سِيَاسَةٌ
عَلَى سَائِرِ الْخَلْقِ فِي الدِّينِ، فَمَنْ لَا يَقُومُ بِسِيَاسَةِ نَفْسِهِ وَسِيَاسَةِ
أَهْلِ بَيْتِهِ فَلَا يَصْلُحُ أَنْ يَكُونَ دَاعِيًا.

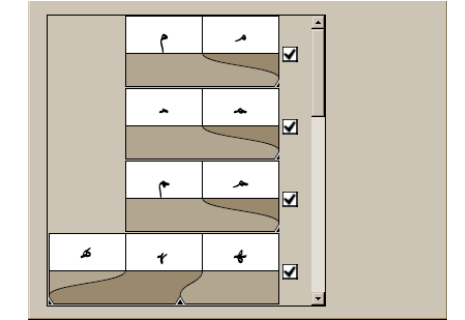
وسياسة العامة أن يقوم بتدبير من هو سائسهم في صلاح
معاشهم ومعادهم ويؤدبهم تأديباً شرعياً ملياً، ويمنعهم عن
الريذائل والمنهيات ويحملهم على الفضائل، ويثيب من يحسن
منهم ويعاقب من يسئ منهم ويقوم بصلاح دينهم. ومن لا
يحسن سياسة الخاصة والحامة والعامة لا يصلح للدعوة.

فإن الداعي يحتاج أن يؤدب الداعي الذي هو دونه في العلم
ويختبره ويمتحنه ويسوس أمره ويعاقبه ويثيبه كل واحد منهم

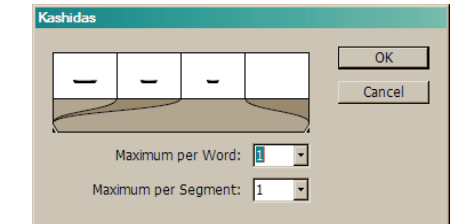
يحتاج الداعي أولاً إلى سياسة الخاصة وهي سياسة نفسه.
فيصلح نفسه ويسوسها ويقهرها ويمنعها من جميع الرذائل ومن
جميع الأخلاق السيئة، ويمنعها عن الشهوات المذمومة وعن
جميع المنهيات، ويحملها على اقتناء الفضائل وعلى القيام
بالفرائض والسنن. ويعاقب نفسه إذا أساء بالذم والندامة
والملامة والتوبة. ويثيبها إذا أحسن بالسرور والمدح والحث
على الفعل الحسن واستفادة العلم لينظر المستجيب إليه فيأخذ
من خلقه ويقتدى بقوله وفعله وتعلقه، كما قال مولانا الصادق
جعفر بن محمد صلوات الله عليه: «كونوا إلى ناداة صامتين».
فقالوا «كيف ندعو ونجسموت؟» فقال عليه السلام: «تعملون
بأمرناكم به من العمل بطاعة الله تعالى وتتناهون عما نهيناكم عنه من
معصية». فمن يقوم بسياسة نفسه فإنه يصلح ويقدر على
سياسة غيره وقيل: أصلح نفسك لنفسك يكن الناس تبعاً
لك، كما قال الله تعالى ﴿يَا أَيُّهَا الَّذِينَ آمَنُوا عَلَيْكُمْ أَنْفُسَكُمْ
لَا يَضُرُّكُمْ مَنْ ضَلَّ إِذَا اهْتَدَيْتُمْ﴾.

وأما سياسة الحامة فهو سياسة الرجل لأهل بيته وحاشيته،
يسوسهم ويؤدبهم ويعلمهم ويحملهم على اقتناء الفضائل

The typesetter applies text shaping
to change the open MEEM into
a closed MEEM like in the words
everywhere: **كَمَا**, **الْقِيَامُ**, **وَيَمْنَعُهَا**.
In passing, **كَا**, **الْقِيَامُ**, **وَيَمْنَعُهَا**,
he distributes the two horizontal
HEH middle forms: **ه** and **ه** evenly.



Moreover, he spreads a maximum
of short kashidas but no more than
one per word. In cases like **كَا**,
the use of kashida brings back the
open meem, as closed meem cannot
always be connected to a kashida.



menu – tasmeem, text shaping ...

Typesetting with the TextShaper practical example 3b

On these pages Naskh is used
for Holy Qur'ān Quotations
and for Ḥadīth quotations.

In order to increase the contrast
between these two categories
of text, the typesetter plans to
apply Text Shaping to make the
Qur'ān text more distinctive.

Before applying the TextShaper
operation, he immunizes the Ḥadīth
text by changing the NASKH in its
Character Style to a conventional
font. On the left page this temporary
stage is marked in blue.

Now the TextShaper is applied on the
remaining NASKH text with settings
designed to make the Qur'ān text stand
out against the other text flavours.

وَيَمْنَعُهُمُ الرِّذَالُ، وَيُثِيبُ مِنْ أَحْسَنِ مِنْهُمْ وَيَعَاقِبُ مِنْ أَسَاءِ
مِنْهُمْ، كَمَا قَالَ اللَّهُ تَعَالَى ﴿يَا أَيُّهَا الَّذِينَ ءَامَنُوا قُوا أَنْفُسَكُمْ
وَأَهْلِيكُمْ نَارًا﴾، وَقَالَ النَّبِيُّ صَلَّى اللَّهُ عَلَيْهِ وَآلِهِ: «لَا يَزَالُ
الرَّجُلُ يورث أهل بيته العلم والأدب الصالح حتى يدخلهم الجنة
جميعًا، لا يفقد منهم صغيرًا ولا كبيرًا ولا خادمًا ولا جارًا»، كما
قال الله تعالى ﴿وَأْمُرْ أَهْلَكَ بِالصَّلَاةِ وَاصْطَبِرْ عَلَيْهَا﴾ وَقَالَ
اللَّهُ تَعَالَى ﴿وَكَانَ يَأْمُرُ أَهْلَهُ بِالصَّلَاةِ وَالزَّكَاةِ وَكَانَ
عِنْدَ رَبِّهِ مَرْضِيًّا﴾. فَمَنْ يَقُومُ بِسِيَاسَةِ نَفْسِهِ وَسِيَاسَةِ أَهْلِ بَيْتِهِ
يُصْلِحُ أَنْ تَكُونَ لَهُ سِيَاسَةٌ عَلَى سَائِرِ الْخَلْقِ فِي الدِّينِ، فَمَنْ لَا
يَقُومُ بِسِيَاسَةِ نَفْسِهِ وَسِيَاسَةِ أَهْلِ بَيْتِهِ فَلَا يَصْلِحُ أَنْ يَكُونَ
دَاعِيًّا.

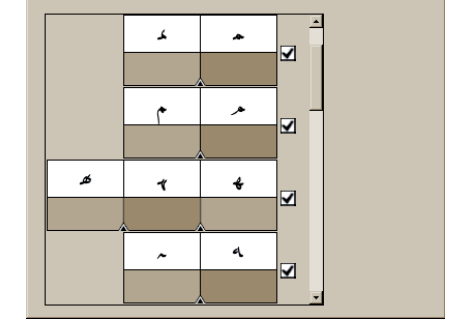
وسياسة العامة أن يقوم بتدبير من هو سائسهم في صلاح
معاشهم ومعادهم ويؤدبهم تأديبًا شرعيًا مليًا، ويمنعهم عن
الريذائل والمنهيات ويحملهم على الفضائل، ويثيب من يحسن
منهم ويعاقب من يسئ منهم ويقوم بصلاح دينهم. ومن لا
يحسن سياسة الخاصة والحامة والعامة لا يصلح للدعوة.
فإن الداعي يحتاج أن يؤدب الداعي الذي هو دونه في العلم

يحتاج الداعي أولًا إلى سياسة الخاصة وهي سياسة نفسه.
فيصلح نفسه ويسوسها ويقهرها ويمنعها من جميع الرذائل ومن
جميع الأخلاق السيئة، ويمنعها عن الشهوات المذمومة وعن
جميع المنهيات، ويحملها على اقتناء الفضائل وعلى القيام
بالفرائض والسنن. ويعاقب نفسه إذا أساء بالذم والندامة
والملامة والتوبة. ويثيبها إذا أحسن بالسرور والمدح والحث
على الفعل الحسن واستفادة العلم لينظر المستجيب إليه فيأخذ
من خلقه ويقتدى بقوله وفعله وتعلقه، كما قال مولانا الصادق
جعفر بن محمد صلوات الله عليه: «كونوا إنيادعاة صامتين».
فقالوا «كيف ندعو ونحن صموت؟» فقال عليه السلام: «تعملون
بما أمرناكم به من العمل بطاعة الله تعالى وتتناهون عما نهيناكم عنه من
معصية.» فمن يقوم بسياسة نفسه فإنه يصلح ويقدر على
سياسة غيره وقيل: أصلح نفسك لنفسك يكن الناس تبعًا لك،
كما قال الله تعالى ﴿يَا أَيُّهَا الَّذِينَ ءَامَنُوا عَلَيْكُمْ أَنْفُسَكُمْ لَا
يُضْرِكُمْ مَنْ ضَلَّ إِذَا اهْتَدَيْتُمْ﴾.

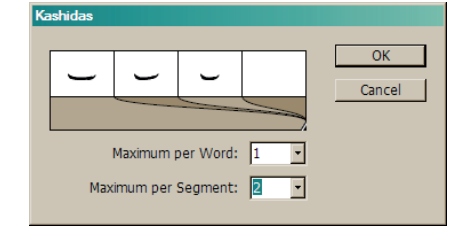
وأما سياسة الحامة فهو سياسة الرجل لأهل بيته وحاشيته،
يسوسهم ويؤدبهم ويعلمهم ويحملهم على اقتناء الفضائل

On the right page, the NASKH of the
Ḥadīth text has been restored and
the final results are shown in black.

The settings used to distinguish
NASKH for Qur'ān text from
NASKH for Ḥadīth text are:



equal spreading of available variants,

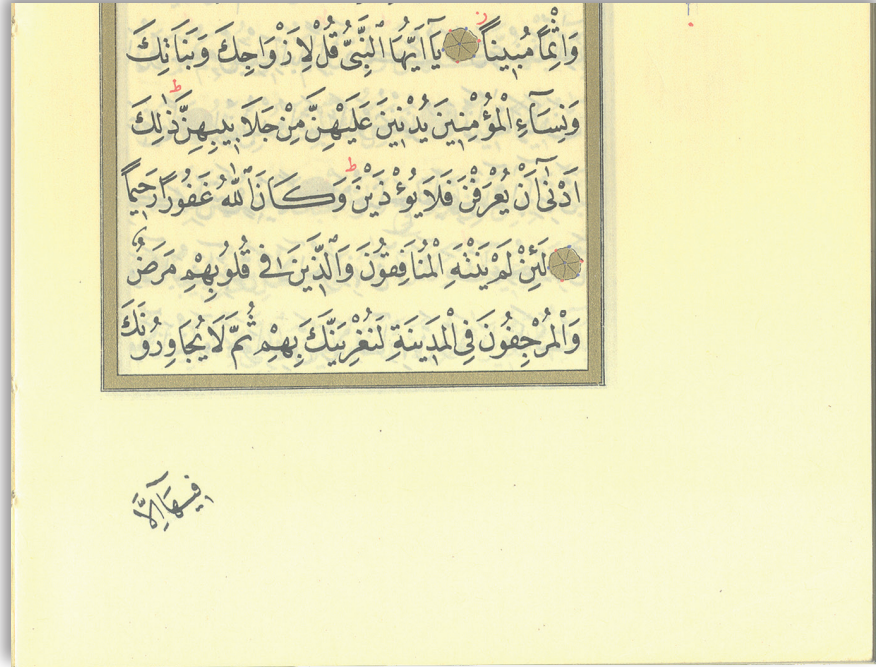


combined with a strong use of kashideh

4



catchwords

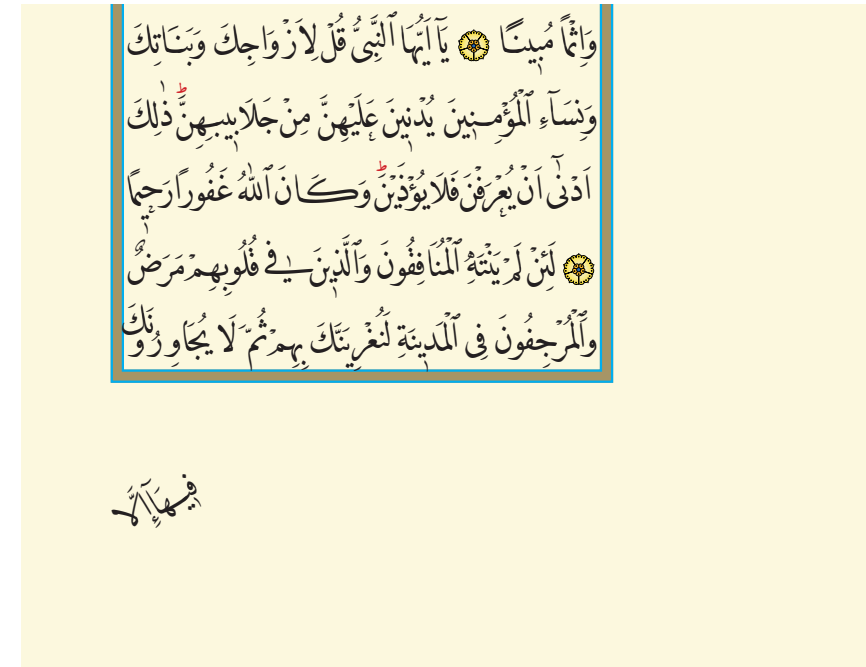


MAIN TASMEEM FUNCTIONS 4

❁ Catchwords

Also known as *custos*, the catchword is a feature of manuscripts to help the binder to combine the pages in the correct order. Interestingly, some calligraphers can be observed using the catchword as a showcase of shape alternation: they use any available alternate to make the catchword contrast with the main text. Tasmeem reintroduces the catchword to enable typographers and designers to make books more pleasant to read.

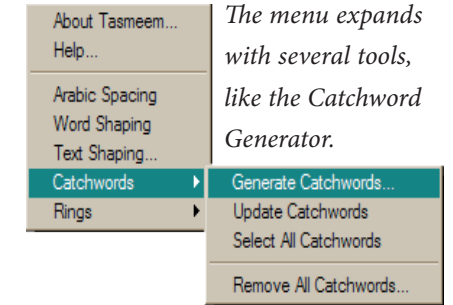
The Catchword tools are explained on the following pages.



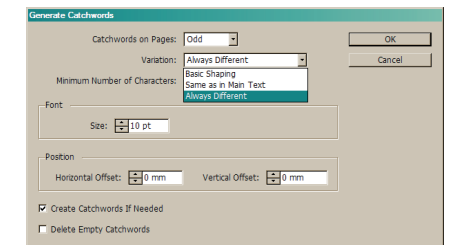
CATCHWORDS

The Catchwords tool is an original Tasmeem technology for bringing another calligraphic aspect of Arabic script under typographic control. It generates copies of the first word or words of the next page and positions them in a new text frame at the bottom of the page. Catchwords use calligraphic parameters similar to those of WordShaper.

Catchwords can be used to create functional ornaments on the page spread, or simply to make threads in newspapers and magazines easier to follow.



The Catchword Generator enables the typesetter to influence the calligraphic quality of the catchwords: it can be set to generate contrasts in the copied words, to copy the calligraphic variation found or to ignore any previous Tasmeem shaping.



menu – tasmeem, catchwords >

Typesetting with Catchwords practical example 4

On these pages the traditional Catchwords device is illustrated while it is used for a totally different and new effect.

A series of season's greetings is created by repeating the line 'īd mubārak عيد مبارك over the full width of several consecutive pages.

With the WordShaper we make each instance of 'īd mubārak عيد مبارك look beautiful in a different way.

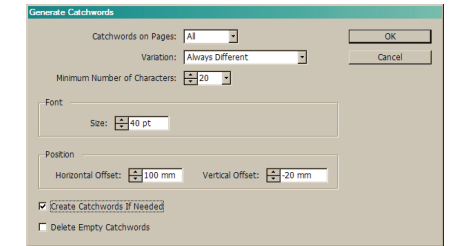
Here's the catch: to add an interesting touch, the Catchword generator is be used to place below the main phrase, a copy of the line 'īd mubārak عيد مبارك, in again a calligraphically distinct form.



catchwords



After the text cursor is placed in one of the lines of text, the Catchword menu is set as follows:



With this setting, the Catchword will appear on every page. The minimum number of letters to be copied has been increased to make sure the complete phrase is caught. The font size is relatively large, and the text box is aimed to the middle of the underside of the page.

But the most important setting here is ALWAYS DIFFERENT (from the reference on the next page in the source): as a result, generating Catchwords, will place a calligraphically interesting variation of the same text on each page.

menu – tasmeem, catchwords >

5



MAIN TASMEEM FUNCTIONS 5

❁ Rings

In Arabic manuscripts, verses are often marked by a flower following it. The shape of the flower can vary from verse to verse. Instead of using flowers, it is a typographical convention to place verse numbers inside a ring. Here, too the shape of the ring can vary from verse to verse – or remain unaltered throughout.

Like conventional fonts, Tasmeem fonts provide a single *ring* to meet the UNICODE Standard. However, Tasmeem gives designers the necessary flexibility in the form of a professional series of ring options and tools for high quality publishing.

The Ring Tools are explained on the following pages.



rings



RINGS

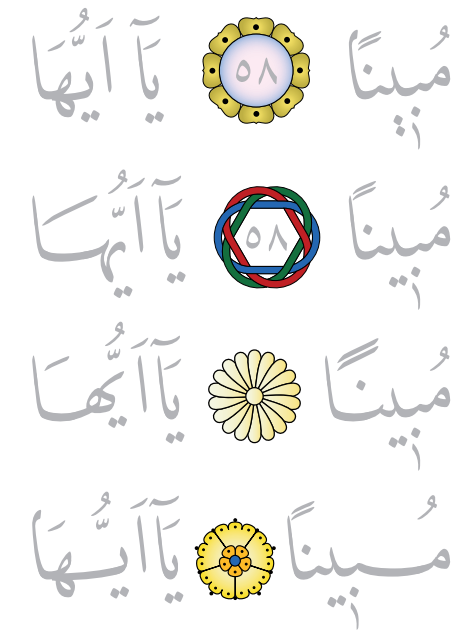
The Ring is based on UNICODE character 06DD *End of Ayah*:

1. Menu, Type, Insert Special ME Character, Qur'anic Delimiters, *End of Ayah*
2. Menu, Tasmeem, Rings, Corner Menu, Insert *End of Ayah*.

For correct placement the caret must be positioned left of the number.

A quick way for “ringing” all numbers in a large a text, is using the command FIND [DIGIT][SPACE] AND REPLACE [DIGIT]<06DD>[SPACE] and repeat this once for each digit. This works on texts where verses are followed by numbers instead of the period.

The Rings Menu offers alternatives for the font. It can also be used to turn the numbers off when numberless flower ornaments are used instead.



menu – tasmeem, rings >



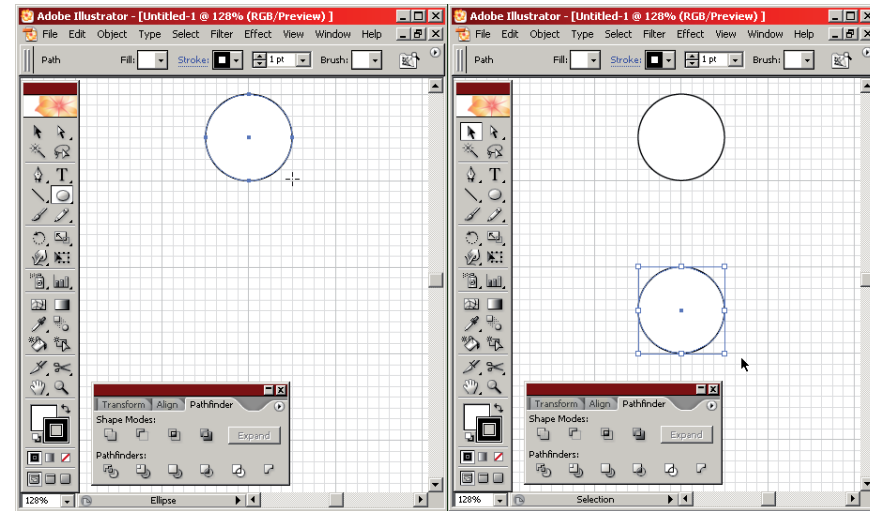
CREATING RINGS FOR TASMEEM

Conventional font support for the *End of Ayah* is very limited. An up-to-date list is maintained here:

www.fileformat.info/info/unicode/char/06dd/fontsupport.htm

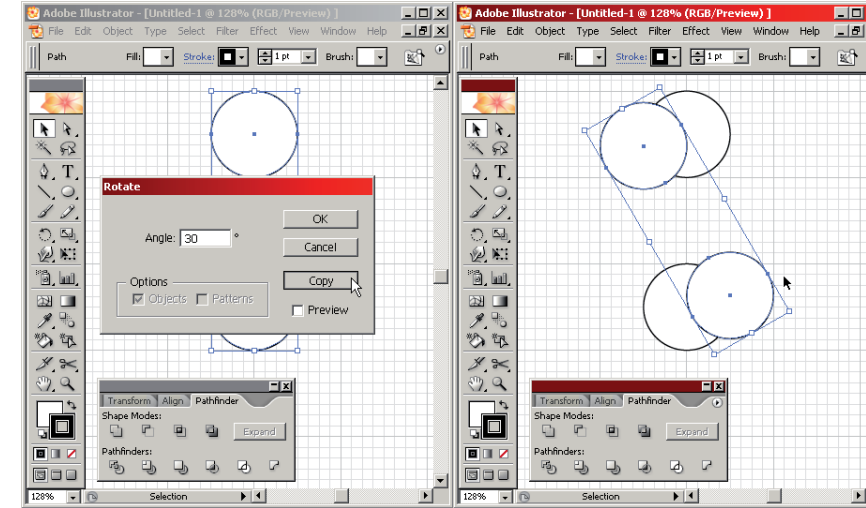
Tasmeem users, however, can design their own library of alternative rings and ornaments to use instead of the standard *End of Ayah* mark. This chapter provides a step-by-step guide showing how the *End of Ayah* ring can easily be created in Adobe Illustrator and for use in Tasmeem. In this example, we are going to create a daisy flower with overlapping petals and an empty transparent center. The procedure described here can be adapted to create many designs with a central symmetry and to handle various overlapping issues.

1. Run Adobe Illustrator and create a new artwork. Choosing “Show Grid” and “Snap to Grid” in the View menu will help. Draw a circle for the first petal of the flower with the Ellipse Tools.
2. Duplicate this petal (Copy Paste) and move it at the opposite location in the flower. Place it so that the symmetry center of the resulting group match exactly with a grid line crossing (it will help later).



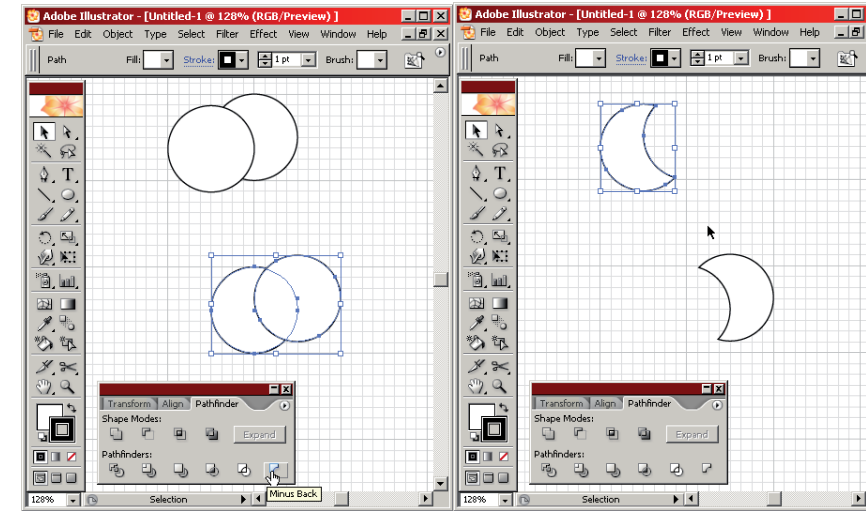
1.

2.



3.

4.



5.

6.

3. Select both petals and create a rotated copy of the (Object/Transform/Rotate...).
4. The rotate angle is 360° divided by the number of petals. 30° gives 12 petals. Unlike OK, the Copy button creates a rotate copy of the selection.

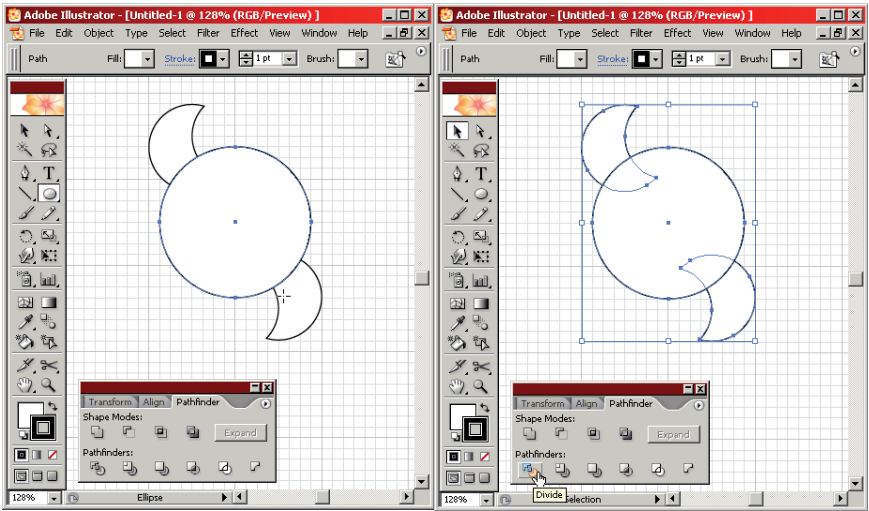
- We are going to deal with the petal overlapping problem by removing the hidden parts.
5. Select the two bottom petals and click “Minus Back” in the Pathfinder palette (available the Window menu).
 6. Do it for the upper petals also.

7. Then, we are going to remove the central part of the flower and leave it empty for holding the number later. Draw the inner circle exactly centered between the petals (use the shift modifier to draw a circle instead of a free ellipse and alt/option modifier to draw starting from the center).

8. Select the whole drawing and click “Divide” in the Pathfinder palette.

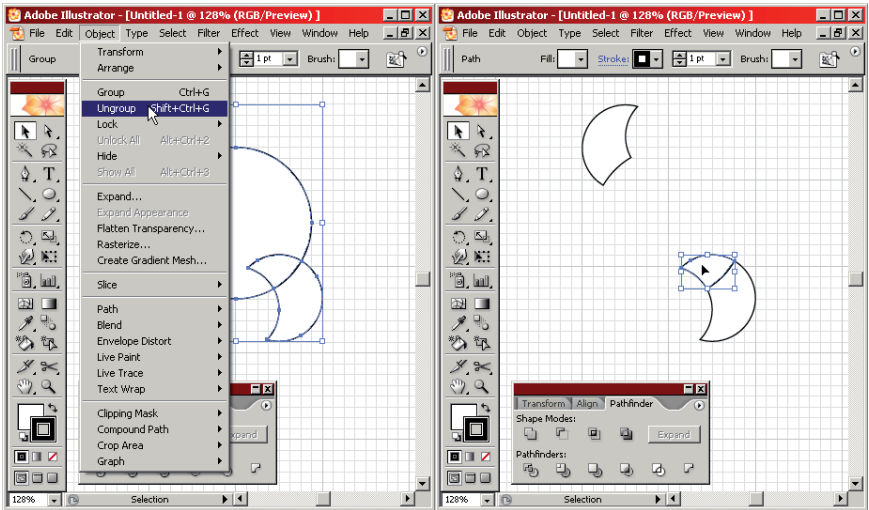
9. Then ungroup (Object menu) the result. The drawing is now a collection of non overlapping objects.

10 Select and clear all the inner objects so that only the outside parts of the petals remain.



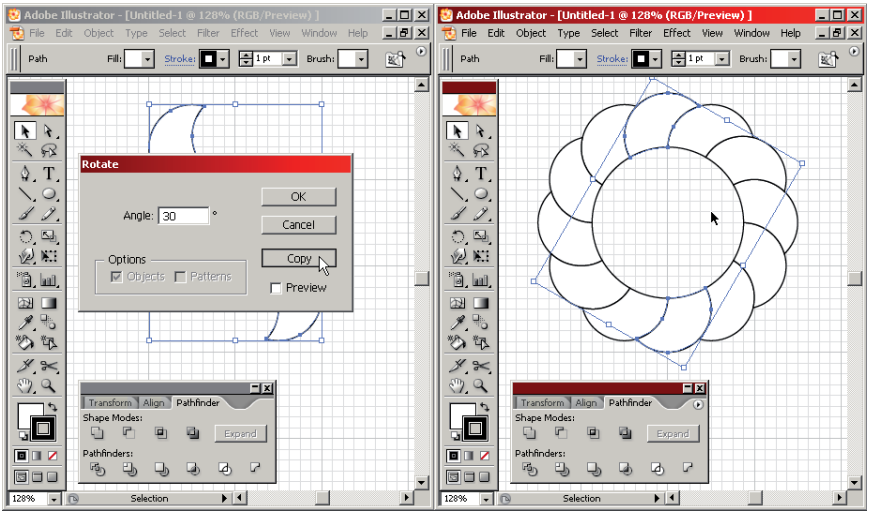
7.

8.



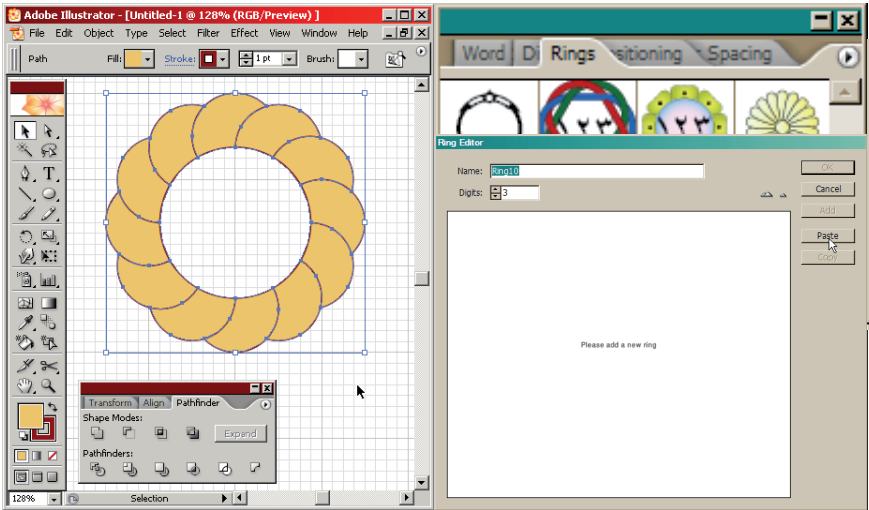
9.

10.



11.

12.



13.

14.

11. Select the two petals and create a rotated copy of them (use the Copy button).

12. Do “Transform Again” (control/command D) several times to complete the flower.

13. Colorize the result to your own taste.

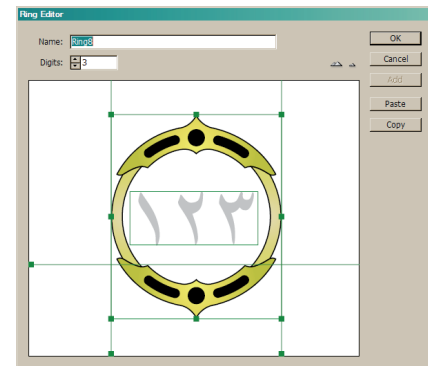
14. Your artwork is now ready, save it in an illustrator file for future use. Copy the drawing and paste it in Tasmeem’s Ring Editor using the Paste button.

Typesetting with Rings practical example 5

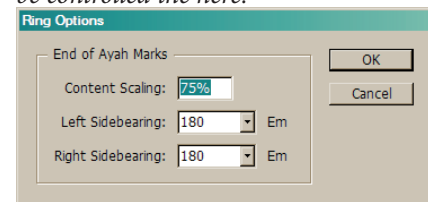
Select text containing one or more End of Ayah markers. Open the Rings Tool and select an End of Ayah marker, with or without number, by clicking.

On the left page the chosen ring surrounds the numbers.

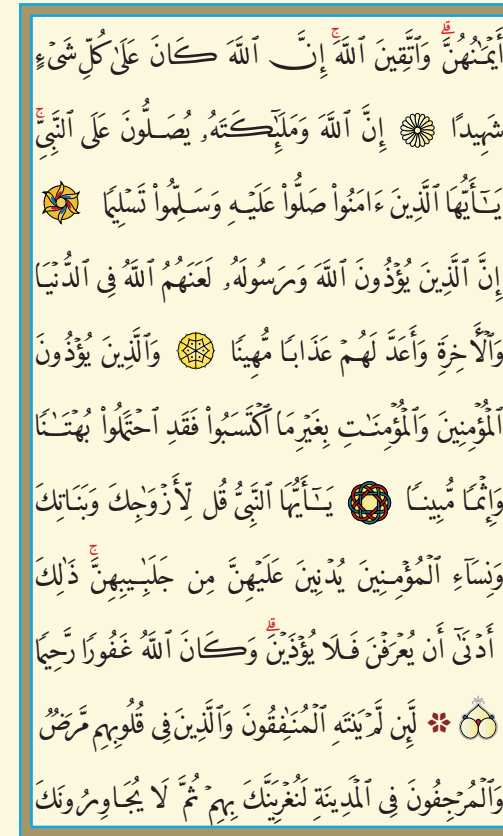
The Ring Editor can be activated by clicking on a ring in the Ring Library:



The precise proportions can be controlled the here:

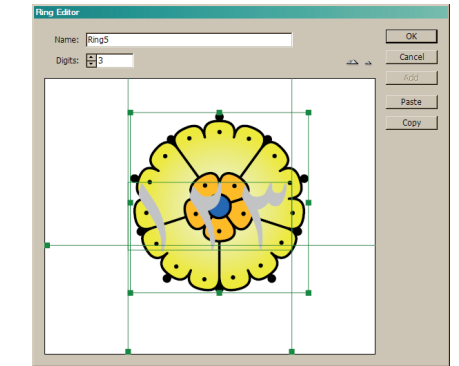


rings

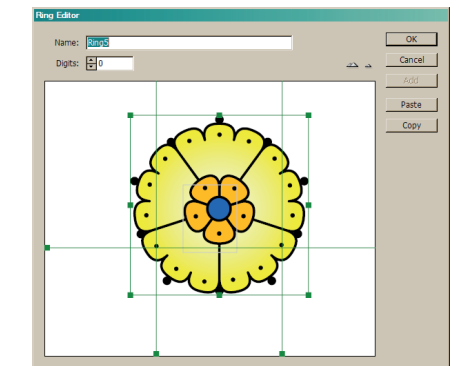


فِيهَا إِلَّا

On the right page, a instead of a ring,
a flower ornament was chosen.



The numbers are disabled – without touching the text – by changing the DIGITS setting in the Ring Editor. This technology makes it possible to create different styles from one source in a way that it remains searchable as well.



menu – tasmeem, rings >



This manual was written, designed and typeset by Thomas Milo using the WinSoft-DecoType Tasmeeem Exclusive Arabic Publishing System based on WinSoft Adobe InDesign Middle Eastern version. The Ring design guide and all the Ring designs were contributed by Pascal Rubini.

The Tasmeeem typefaces used for Arabic text are NASKH and EMIRI.

NASKH (1997-2005), designed by Thomas Milo and Mirjam Somers, represents the familiar standard manuscript naskh as it has been in wide-spread use from the 16th century onward.

EMIRI (2005-2006), designed by Mirjam Somers, is based on the original metal face designed by order of King Fuad of Egypt for the printing of the authoritative 1924 Cairo Qurʾān.

Tasmeeem typefaces are the first computer fonts in the true sense of the word. Rather than digitizing legacy technology, they are based on novel analysis from which DecoType ACE (Arabic Calligraphic Engine, 1986-2006) synthesizes the required contextual forms as well as all optional alternatives.

The WinSoft Tasmeeem team integrated DecoType ACE into Adobe InDesign ME with a custom-built user interface to bring the world of Arabic writing under professional typographic control.

The Latin text face is Adobe MINION PRO designed by Robert Slimbach (1989), extended by DecoType with characters for the academic transcription of Arabic.

