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THE SPIRIT OF ARABIC WRITING
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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 InDesign. 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.
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’an. 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.
Emiri it is possible to create Unicode-based searchable Qurʾān text with the familiar appearance of today's printing. Emīrī it is possible to create Unicode-based searchable Qurʾān text with the familiar appearance of today’s printing. Emīrī it is possible to create Unicode-based searchable Qurʾān text with the familiar appearance of today’s printing. Emīrī it is possible to create Unicode-based searchable Qurʾān text with the familiar appearance of today’s printing.

Tasmeem Emīrī

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

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.

fonts

menu – type, character
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 deals with horizontal relative positioning of Arabic letters and letter groups. It can be used to make local adjustments within words, e.g. بـتـتـتـتـت can be set a bit tighter as بـتـتـتـتـت. 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.
Overlap parameters control the intertwining of letter groups. Calligraphy looks best with low values.

**Calligraphic spacing – internal/external 180/180**

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

**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.

**Classic Typographic spacing – 350/270**

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

**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.

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.
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.

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.

Local Kerning
For strong overlaps Tasmeem has an improved kerning mechanism that handles letter segments: AW 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.
Typograms or Styles

On the previous pages was shown how Arabic Spacing and Overlap settings change the appearance of Tasmeem Arabic 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 Tasmeem, 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 Tasmeem 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 Tasmeem parameters.

Tasmeem provides various methods for text sophistication that will be shown in this manual, using the same example text, shown on the following page spread.
Two fonts have been used: Emiri for the main text and Nasheh 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 Nasheh 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’an text and blue for Hadith.

Arabic Spacing practical example

On these pages three kinds of text need to be distinguished typographically:
1. Main text,
2. Holy Qur’an Quotations
3. Hadith quotations.

Two fonts have been used:

- Emiri for the main text and Nasheh for the quotations.

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

The quotations are set in Nasheh with tight space. The settings are controlled by two separate Character Styles.

On the right page, standard black is applied on all three text flavours. The Qur’an text still stands out with its many vowel marks.

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

In this first example, both Nasheh and Emiri appear in the pure basic design, which is characterized by the short final form of the letter مه instead of مه.

Moreover, the basic design of the Emiri font presents a minimum of ligatures: رد instead of رد

This manual will also explain how the many layers of sophistication of Tasmeem fonts can be used to fine-tune and stylize a text.
Main Tasmeem Functions 2

Word Shaping

Word Shaping can be used to highlight phrases, e.g. "لا هو فقط" can be set as "لا هو فقط". Word Shaping can also be used as an alternative to the alien phenomenon of Italics in Arabic. For instance, the default shape of a line of poetry can be altered to look like this:

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 (١٠٦۰ vs. ١٠٦۰) or vertical (١٠٦۰ vs. ١٠٦۰) adjustments of single words.

The Word Shaping tools are explained on the following pages.
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: 
2. Alternate 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  and yeh  are occasionally turned: teh  and yeh .
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:
   - 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.
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 رح in the word bi ʿinwārī.

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.

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 مemme of the word aṭmārī. The alternative مemme changes the form of the complete segment of which it is part: مأ or مأ.

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

The alternative مemme changes the form of the complete segment of which it is part: مأ or مأ.

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

The middle segment of the word al-marīrā triggers the WordShaper to generate four permutations.
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 \textit{fa\textsuperscript{a}tsa\textsuperscript{y}akf\textsuperscript{i}kahumu} “for He shall protect you against them” (Q 2:137). WordShaper results are font dependent: in Emiri the word \textit{ُمُسُنَّة} yields 1886 possible forms, in the far more complex Naskh, the same word \textit{مُتكَـهِب} 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.

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 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 \textit{i\textsuperscript{a}shr\textsuperscript{a}t\textsuperscript{a}l-ihm\textsuperscript{a}l} 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.
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 ﺱ۹۹.

2. Long kasida extends from the letter yin of the word maafithi ۚۚۚۚ. The yarrimp of the word stretches automatically.

3. To apply Local Kerning the word group min maafithi ﺱ۹۹ 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 13).

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 revive 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 mushaf in the word ۚۚۚۚ, with the result ۚۚۚۚ.

2. Mimicry has been activated on the letter ۚۚۚۚ, changing ۚۚۚۚ into ۚۚۚۚ.

word shaping

menu – tasmeem, word shaping
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, Tasmeen provides another tool, called TextShaper, whose operation is described in the next chapter.

Typesetting with the WordShaper practical example 2c

On these pages three kinds of text are distinguished typographically:

1. Main text,
2. Holy Qur’an quotations
3. Hadith quotations.

Two fonts have been used:

Embri for the main text and Naskar for the quotations.

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

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

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

word shaping

menu – tasmeen, word shaping
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 Tasmeem font according to the requirements of a text and to the personal preferences of the typesetter. In combination with the Tasmeem’s Arabic Spacing, Text Shaping can completely change the appearance of Tasmeem 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.
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 typeface-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: 

\[
\text{مَبَمَبَ} \quad \text{instead of} \quad \text{مَبَمَبَ}
\]

2. in the same segment:

\[
\text{مَبَمَبَ} \quad \text{instead of} \quad \text{مَبَمَبَ}
\]

3. in the same word:

\[
\text{مَبَمَبَ} \quad \text{instead of} \quad \text{مَبَمَبَ}
\]

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.

3. Swashes

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

\[
\text{مَبَمَبَ} \quad \text{instead of} \quad \text{مَبَمَبَ}
\]

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.

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.
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

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

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

Then two more presets are used to adjust the appearance of the text (below).

of the text – tasmim, text shaping

Wilayat al- characteristic of the other text is not uniform in a single text. After that, the same run of text forms into the text.
Typesetting with the TextShaper

On these pages three kinds of text are distinguished typographically:

1. Main text
2. Holy Qurʾān Quotations
3. Hadith 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 Tasmeeem operation, local adjustments were made with the WordShaper, marked in Red.

Emiri can be made to look more typographic by "knotting" the mem.

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

The typesetter applies text shaping to change the open meem into a closed meem like in the words "بُصِرَتْ،" and "بِيِّنَهُ،" and "بِبَيْنِيَانَ." In passing, he distributes the two horizontal right middle forms: ٤ and ٥ evenly.

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

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Moreover, he spreads a maximum of short kashidas but no more than one per word. In cases like كُتُبُ，the use of kashida brings back the open meem, as closed meem cannot always be connected to a kashida.
In order to increase the contrast for Holy Qurʾān Quotations text by changing the Naskh in its output against the other text flavours.

On these pages Naskh is used for Holy Qurʾān Quotations and for Hudth quotations.

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

Before applying the TextShaper operation, he immunizes the Hudth 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 Quʾān text stand out against the other text flavours.
Also known as *cușot*, 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 uses 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 menu expands with several tools, like the Catchword Generator.
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 ‘id mubarak’ over the full width of several consecutive pages.

With the WordShaper we make each instance of ‘id mubarak’ 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 ‘id mubarak’ in again a calligraphically distinct form.

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 Difference (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.
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.
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 Tool.

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).

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.

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.

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.

We are going to deal with the petal overlapping problem by removing the hidden parts.
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.

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.
تعينُنَّ عِنْنُ تَبَّ سَأَّلَتُ فِي مَقَانِفٍ وَلَ مَعْنُ أَنَّهُ كَذِلَّكَ نُقُصُّهَا أَنَّهُ لَن يَظْلِمَنَا عَلَى أَمْرِهِتِنَّ إِنَّ اللَّهَ رَحْمَةً وَتَعَلِيمٌ
This manual was written, designed and typeset by Thomas Milo using the WinSoft-DecoType Tasmeem 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 Tasmeem 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 Qur’an.

Tasmeem 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 Tasmeem 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.