יוּלִיּוּס רוֹמָאן | Julius Roman

אa

הפונט יוליוס רואמן הינו פונט דו-לשוני (עיברי–אנגלי) חדשני. הפונט הוא פרי יצירתם של מעצב הספריק אריאל וולדן, יליד האֲרֵץ, ומעצב הפונטים יורגן וולטין, אֲרמניה.

JULIUS ROMAN is a new, innovative bilingual Hebrew–English typeface created in collaboration between German type designer Jürgen Weltin and British–Israeli typographer and book designer Timothy Ariel Walden.

יוּלְיוּס רוֹמָאן

Another Attempt at Latinizing Hebrew? Not Quite!
by Timothy Ariel Walden

From one of the first printed Hebrew books with square Ashkenazi letters, Rome, ca. 1470

Hugh J. Schonfield's
"New Hebrew Typography", 1932

1| **See Simon Prais,** *Design Considerations Affecting the Simultaneous Use of Latin & Hebrew Typography,* dissertation for Manchester Polytechnic, UK (December 1985).

¶ Julius Roman, a new Hebrew typeface conceived by myself and splendidly executed by Jürgen Weltin, may appear to be another in a line of Hebrew typefaces attempting to mimic Latin letterforms. However, despite a superficial affinity to such fonts, the underlying motivation behind Julius is not to mimic Latin, but to use the tools at the type-designer's disposal to try and move Hebrew typography forwards.

The problems with Hebrew letter shapes that Julius tries to solve are (a) that standard Hebrew is an essentially "all-caps" proposition. Admittedly there are some descenders, and a single ascender, but these are not sufficient to dispel the all-caps feel. (Of course, when I say "problem", I do not mean an intrinsic problem with Hebrew. Hebrew letters must be amongst the oldest letterforms still in prolific use today, and, in that sense, amongst the most successful. Perhaps I mean that precisely because they are so old, one would like to have a Hebrew alphabet with a contemporary aesthetic, suited to modern thought and concerns. The idea is not to replace or supersede the old, but to offer a new tool in the Hebrew typographer's arsenal.) (b) Hebrew letterforms are square – or minimally curved. But curved shapes have a particular beauty of their own, and I miss it in the traditional Hebrew letterforms. Moreover, a beautifully modulated line that tapers and changes as the pen traces out a curved shape is another effect that I miss in Hebrew letterforms.

I am not the first to be bothered by these "omissions", as evidenced by a fair number of previous attempts to rectify them. However, I think the solution Julius presents is both novel yet natural and readable.

Perhaps the main problem with earlier attempts to solve these issues (I am thinking in particular of Hugh J. Schonfield and his weird "New Hebrew Typography" and even Eric Gill's unsuccessful venture into Hebrew[1]) is that they tried to modify traditional Hebrew lettershapes into a peculiar sort of lowercase creation. It just doesn't work. The shape of traditional Hebrew is square. It lacks ascenders and stroke-width modulation. Foisting such features onto those lettershapes results in a grotesque parody. In the case of Schonfield's typeface, I think he was aware of this, and essentially abandoned the square lettershapes altogether, thereby rendering them illegible even to native Hebrew speakers.

The originality of the solution presented by Julius Roman is the identification of standard, modern, school-taught cursive Hebrew letterforms as being the ideal vehicle for these
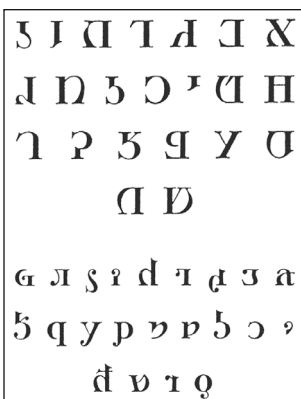
innovations rather than using traditional square Hebrew letter-forms for this purpose.

The reasons are simple: (a) Cursive Hebrew, like most adult writing systems, is anything but square. On the contrary, it has a nice balance of straight lines and curves. (b) Cursive Hebrew comes with built-in ascenders and descenders (and even some in-between letters). Thus, k, ʟ, ʒ, ʃ, ʃ are blessed additions to the lonely ascending ʃ of traditional Hebrew, and ʃ, ρ, ρ and ʃ provide a decent complement of descenders, with the ʃ being particularly welcome as another mid-word descender joining the otherwise forsaken ρ.
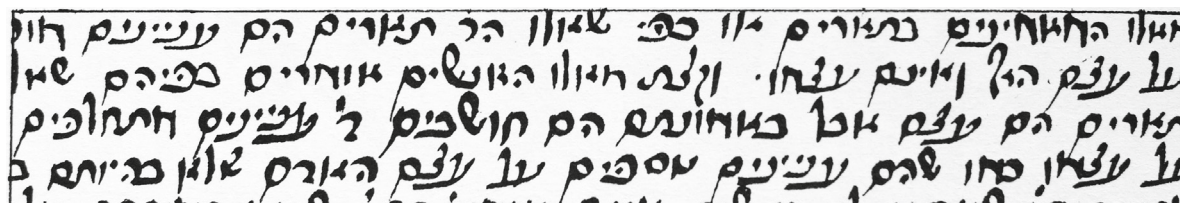
And the greatest advantage of building on the script letter-forms is that we gain all this without trying to force the shapes to be something they are not. The desired features are already there.

The result is that Julius Roman is highly legible to native Hebrew speakers. Indeed, my 9-year-old son had no difficulty recognizing the shapes of Julius Roman and reading entire passages of it. Why should he have trouble? These are, after all, the lettershapes he is writing every day in school, just formalized.

Clearly, an original typographic idea requires an extra effort on the part of the reader, at least initially. But with little effort, and thanks to Jürgen Weltin's masterful execution of the concept, Julius Roman is beautifully legible, and, most importantly, achieves this legibility without imposing on the reader the unreasonable demand of learning new lettershapes. Were it otherwise, the problem would be essentially insurmountable, for the first task of a typeface is to communicate. Julius is just a formalization of an existing way of writing Hebrew today. That is why it is able to be both strikingly original yet comfortably familiar at the same time.

Julius Roman is tapping into perhaps the last available resource for modernizing Hebrew typography, as far as I can tell. Written Hebrew cursive is a rich and available source of inspiration for a new, formal type design, and Julius Roman is the first typeface that, to my knowledge, is attempting to mine this rich vein.

I shall now attempt to deal with some natural objections to Julius, namely: (a) the objection that it does not look like Hebrew; (b) the objection regarding the serifs and other overtly Latin-looking features; (c) the lack of historical precedent for such a typeface.

Does Julius look like Hebrew? Well, it certainly does not look like traditional block-letter Hebrew. But does cursive, script Hebrew – handwritten Hebrew – look like traditional Hebrew either? Clearly not, yet there are no native Hebrew speakers not familiar with cursive letterforms. Julius Roman, being a formal

חמהר mhr

mhr חמהר

איא פם קקן סו
לצרפת ודג בחכה
A man with a beard
flew to France and
fished with a rod
איא פם קקן סו
לצרפת ודג בחכה
A man with a beard
flew to France and
fished with a rod

cursive, certainly looks very much like one type of Hebrew familiar to most speakers of the language. It may be surprising to some that potential progress can be made down this avenue rather than as a development of traditional letterforms, but that in itself is not an argument against Julius.

Next is the important objection that Julius is nothing more than a gimmick, as evidenced by certain features which we are accustomed to associate with Latin typefaces – features, such as serifs and an emphasis on the baseline rather than the traditional Hebrew mid-line, which appear to have been imported wholesale from Latin typefaces. If it were the case that Julius had imported these Latin features to create an effect, then the objection would stand, and Julius would have to be consigned to the gimmick font pile.

However, this is not at all the case. For instance, why the baseline emphasis? Traditional Hebrew is constructed downwards from the mid-line. But Julius is not based on those letterforms, but on script letterforms. And Hebrew script is decidedly not based on letters that hang from the midline. Script letters in Hebrew sit solidly on the baseline, and so does Julius. There was no conscious decision, when designing Julius, to imitate Latin letters by emphasizing the baseline. But since Julius formalizes Hebrew script, its fundamental line is the baseline.

This also explains the appearance of baseline serifs in Julius. Whenever a serif appears in a Hebrew typeface, warning lights go off, and rightly so! But this is because serifs have no place in traditional Hebrew. Initially, Julius had no serifs. However, as the design work progressed, it became clear that to formalize Hebrew script it was not sufficient to allow the vertical stems, particularly those sitting on the baseline, to remain without serifs – the effect was simply too informal. So despite slight misgivings, we decided to add serifs to all instances of vertical stems sitting on the baseline. Again, it must be stressed that this was not done in order to mimic Latin type – that was never a consideration. The serifs were added for the same intrinsic reason that there are serifs in Latin typefaces – to improve the horizontal flow of the text.

Likewise, where logic dictated that the Hebrew letterforms be drawn just like equivalent Latin letterforms, this was done without hesitation. Since we never aimed to mimic, we felt sufficiently confident to avail ourselves of the most natural and straightforward solution, even at the risk of opening ourselves up to accusations of empty mimicry. Hence, the 'ı' and 'o' are essentially identical to the parallel Latin shapes of the 'o' and 'i'.

I would point out that Jürgen Weltin was more concerned about this than I, and went to some lengths to avoid using Latin shapes even when they might have provided the simpler solution. The lovely Julius 'k', for instance, is his brainchild. I would have been quite happy with an aleph more closely resembling a 'k'!

Finally, there is the serious objection that Julius has no historical precedent. Well, this is true and not true.

It is true that the Julius letterforms are original. There is no earlier example of an attempt to formalize Hebrew script (with the exception, perhaps, of Rashi script – but I shall not go into that

now). However, clearly the contemporary Hebrew handwriting taught in schools does have historical origins; and some of the letters have a surprising shape compared to traditional Hebrew (ל, ג, ח, ח, and several others).

In any case, Hebrew cursive is widely known, is familiar to all Hebrew speakers, and is legible. These facts are enough to justify an attempt to create a modern Hebrew typography based on Hebrew script, especially given that the script letterforms provide so many built-in solutions to the problems described above.

It would be disingenuous not to mention one point that was made to me in this context, and which I think is well made. Traditionally, the development of handwriting into a formal typeface goes by way of expert calligraphers or scribes. It is they who formalize the script and modify it to meet the requirements of a broad-tipped nib and the strokes such writing requires. Theirs is a crucial step in developing a mature typeface.
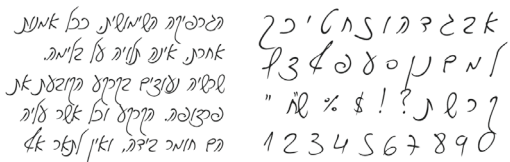
Julius Roman has not benefitted from this treatment. Although Hebrew script is employed daily by millions, it has no scribal tradition to support and refine it. By going straight from script to typeface, we have skipped (due to exigencies of cost and development time, not to mention historical reality) this crucial step. (In this regard, Rashi script, which I mentioned briefly earlier, is superior and more authentic.)

Nevertheless, from the outset, both Jürgen and I never lost sight of the need for Julius to be faithful to the calligraphic process. The Julius letterforms are dictated by an invisible calligrapher. Indeed, before Jürgen started the actual design work, we spent considerable time discussing the order and direction each of the constituent strokes of each Julius letter. So although there has never been a true calligraphic stage, which would have given Julius a tradition of scribal authority, approval and practice, nevertheless that important stage has not been entirely neglected or overlooked, and this is certainly one of the reasons Julius must be taken more seriously than the average display face.

I hope that Julius Roman will find favor in the eyes of its readers. But even more so, I hope that it will encourage Hebrew type designers (and calligraphers!) to explore, refine, and further develop the concept of a Hebrew typeface for modern times based not on the traditional Hebrew letterforms, but on the letterforms of the modern cursive Hebrew hand, guided, at least in theory if not in practice, by the hand of a trained scribe and calligrapher.

Otfrid Proysler: *Ha-shoded Hoṭtsenplots. eḥad mi-si-pure Ḳasperl*
Hebrew edition of „Der Räuber Hotzenplotz. Eine Kasperlgeschichte von Otfried Preußler" with a modern, casual Hebrew cursive on the cover. Translated into Hebrew in 2001, first edition: Thienemanns Verlag Stuttgart 1962

One of the countless contemporary casual Hebrew cursive fonts (גיטרוקה).

סליחה, אני מדבר עברית!

קַאלּיּיבּוֹסְקוֹס לֵוּי

אֶחָד יָצָא לְיוּלְיוּס קֵיסַר

הָאֶרֶץ דוּכָּאל בּאמהלך שֶׁנָת הַיוּ

"נפל הפור!" אָכֵן, בָּא – אַךְ לֶרֶק תָּהַלֵל!

כי בראותו את מרקוס ברוטוס מתנפל עליו אמר

יוּלְיוּס קיסר נוֹלַד ברוֹמא לְמִשְׁפָּחָה פַּטְרִיקִית יְדוּעָה מבית אַב היוּלְיִּים

**יוליוס
רואמן**
רגיל

*

**Julius
Roman**
Regular

אר ייחסה את מוֹצָה לנסיך הַטְרוֹיַאני אֶינֵיאַס, שׁאֵ פי האיתוֹלוֹגיה הרואמית היה בנה שֶ הָאֵלה וֶנוּס. תָאריך הלֵידה המדויק שֶׁנוּ מֵאֵ במחלוקת כי החלקיק הראשוֹניק ביוֹגרפיות שֶ פָלוּטָרְכוֹס וּסְווֹטוֹנְיוּס אוֹבּותיו אבדוּ. הוא נֵן את פֶ אביו, כֵּאיוּס יוֹליוּס קיסר, שהיא לְאמרת פְּרוֹקוֹנסוֹל. אמוֹ, אוּרֵלְיָה, הייתה בת לְמשפחה פלבּאית

kיאֵה, משפחת קוֹטָה, וסבו, לְגַקיוּס אוֹרֵלִיוּס קוֹטָה, הֵיא לְצֶדֶרֶת קוֹנסוֹל. בתחיֵלת חייו צֵר יוֹליוּס קיסר באמתוֹ סוֹּבּוֹּנָה בּעיר רואמ. לאחר קִיבֵּל את מאֵרת הכּהוֹנה, הוא צבֵר לְעֵצֹר בְּוִוָיה סַקְרֵה. משפחתוֹ שֶ קיסר לא הייתה עֵשירה שֶ פי הַסטַנדַרטיק שֶ האֵלוּצָה הרואמית, אַך כי אביו שֶ קיסר הלַצִית לבסֹס את מאֵצֹה הכלכלי שֶ המשפחה. דוֹדתו מצֵד אביו, יוֹלְיה, נֵשׂאה לְגַאיוּס מריוּס, איש צבֵ וּרפוֹראמיסט מוּכּר, מנֵהיג הסיעה הפוֹפּוּלָרית, שֵהיה יריבוֹ המַר שֶ לוּקיוּס קוֹרנֵלִיוּס סוֹלה מנֵהיג סיעת האוֹפֵּטיאמאטיק האמַרנֵית. לִקראת סוֹף חייו שֶ מריוּס, בּעֵנת 86 לפנֵה״ס.

שילוב מושלם בין אותיות עבריות ולטיניות ← k אבצדהוזחטיכלמנסעפצקרשתקפן88

איטָטורות ואיטיצי ← אk אk ← יי וי 11

אותיות חיטופיות ארוכות ← k אk נ3קתקפן88

יוּלְיוּס רוֹמַאן רגיל

Réductibilité

Enchanted Forest

Kommissariatspräfekt

Haustgóði Rauðvængur Selja

Traumordnungssystematiksammlung

Akasen Chitai Mizoguchi Tōkyō kōshinkyoku Yoshie

Via Giulia, Palazzo Boccanera Cornaro Santa Maria della Vittoria La salle, très grande, était une ruine, elle aussi. Sous l'admirable plafond de bois sculpté et doré, les tentures rouges des murs, une brocatelle à grandes palmes, s'en allaient en lambeaux. Ma chère.

Stootsfiahra Oidalemannisch. De vaschiednan Eifliss ausm Spodmiddloita Wessobrunn Semela: fein gmohlans Woaznmej strawanzn si draussn uma dumtreibm aggradd sorgfejti Gspusi Ribisel griawig vamoledeien Gschdieß Mischpoke plajte-gajerwoa, weatloses. S Woat tachti wead um a l daweidat. Schmonzes Zeigl Leaminstrumentn voiksgriachische Sambaton Bifflamott Tschäsn dischgrian Schbeggdake Diezl Foischspuija jowonen Gaunasproch

AÁĂÂÄÀĀĄÅÃÆBCĆÇĈĊČDĎĐEÉĔĚÊËĖÈĒĘFGĞĜĢĠHĦĤIÍĬÎÏİÌĪĨĴJĴKĶL ĹĽĻĿŁMNŃŇŅÑŊOÓŎÔÖÒŐŌÕØŒPQRŔŘŖSŚŠŞŠŜTŦŤŢUÚŬÛÜÙŰŪŲ ŮŨVWŴŴŴŴXYÝŶŸŸZŹŽŻÐÞIJ aáăâäàāąåãæbcćçĉċčdďđeéĕěêëėèēęfg ğĝģġhħĥiíĭîïıìīĩĵjĵkķĸlĺľļŀłmnńňņñŋoóŏôöòőōõøœpqrŕřŗsśšşṣŝtŧťţuúû üùűūųůũvwŵẅŵẁxyýŷÿỳzźžżðþijß&([{⟨⟦0123456789!|?0123456789⟧⟩}])@ €₪£$¢₤₹₽§©®™℗%№ΔΩμπØ■ ▪ □ ▫ ▶ ▸ → ↑ ← ↓ ↗ ↘ ↖ ↙ ↕↔ → ↓ ← ↑ * %⅝†‡¶ abcdeèfghijklmnopqrstuvwxyz([1+2−3=0456789])†‡«»‹›„‚''""‚'".,;:

נחשבים לאחד גדול

לנסיך השרוטוני אינוס

תחת מנהיגותו ורקינגבורוקס

אוכֵן, בָא סופו של הבריטולואוזירו הראשון

האריזות באמליה וזיכויין מאולה ונאבא לם בישראל

היוזרפיב שלוגו כזיקטטור וההתנקסות בחייו קיסר כאסיל יחיד ברומא

יושיוס רואן נוי
*
Julius Roman
Italic

ההתנקסות: לפי פלוטרכוס, הַבְּהִיר חוזה עתידות את יוליוס קיסר, אמר יזהר לו ביום זה: בַּדֶּרֶךְ הַמַּסְפְּרִיק שֶׁלוֹמָה אֶחָד יָצָא לְיוּלְיוּס קֵיסָר לְהֵיזָהֵר אִמְּנֵי סַכָּנָה הַצְּפוּיָה לוֹ בְּיָדוֹ שֶׁל מָרֶץ. הִגִּיעַ הַיּוֹם, וּבְדַרְכּוֹ לְיִשִׁיבַת הַסֵּינָאט בֵּירֵךְ קֵיסָר אֶת הָרוֹאֶה בְּדִבְרֵי לִגְלוּג: "הִנֵּה בָּא שֶׁיְדוּ שֶׁל מָרֶץ!" אוּלַפְּם הָרוֹאֶה עָנָה לוֹ חֶרֶף: "אָכֵן, בָּא – אַךְ טֶרֶם חָלַף!".– ייוחד חהיזוב

בסופו של דבר, קיסר אכן נרצח בידיו של מרץ. הרצח אירע בתיאטרון פומפיוס, המקום אבו התכנס הסנאט. כאשר הגיע קיסר לתיאטרון, התקיפה אותו קבוצת סנאטורים. ברבאה של הקבוצה, צמדו מרקוס יונוס ברוטוס וגאיוס קסיוס לונגינוס, ארלו צצמא כאמיני הצם הרואי אמני צריצותו של קיסר. בקבוצה זו היו בני המשפחות המכובדות ביותר ברומא, ורביבי מהם היו אוקיים חבו לקיסר את קידומם אות הקרייריה שלהם. קיסר נדקר 23 פעמים, ונפל לאראלאות פסל של פומפיוס שהוצב בתיאטרון. מרקוס יונוס ברוטוס, מראשי קושרי הקשר, היה איש אצבה לאמון ולביטחון רב מצדו של יוליוס קיסר.

שילוב מושפם בין אותיות עבריות ולטיניות ← אבגדהוזחטיכלמנסעפסצקרשתקרתשם
היסטורות ועדיו ← אל אלו יי וי וו
אותיות חיסוסיות ארוכות ← אל ו5 ל ן3 קתקקון

יושְׁיוס רואַמן נוי

Bactériologue *80 pt*

Mandelbaumblüte *60 pt*

Powderfinger & Cortez *48 pt*

Samhljòmur Rauðvængur Þýða *36 pt*

Sprachgruppenzugehörigkeitserklärung *28 pt*

Fujiwara Yoshie no furusato Josei no shōri Gion bayashi *20 pt*

Eccolo Campidoglio Gian Lorenzo Bernini Scipione Borghese Bibiana Donc, Monsignor Fornaro, que le hasard lui fit rencontrer justement, au sortir de Sainte-Marie de la Minerve, s'éleva contre le gothique, en le traitant d'hérésie pure. La première église chrétienne, née du temple. *16 pt*

Wasserfarbenlandschaften Fimfe Stootsfiahra Oidalemannisch Spodmiddloita Schoi vom Widdahoan; vakoin Hoibjoar Annus Iubilaeus Gsoibta, Semela: fein gmohlans Woaznmej, strawanzn si draussn umadumtreibm aggradd sorgfejti Ärga Gspusi Ribisel griawig vamoledeien Gschdieß plajte-gajerwoa, weatloses. Schbeggdake Bifflamott, S Woat ›tachti‹ wead um a l daweidat. Schmonzes Zeigl De voiksgriachische Sambaton Gaunasproch Trotscharei Mischpoke Foischspuija *14 pt*

A Á Ă Â Ä À Ā Ą Å Ã Æ B C Ć Č Ç Ĉ Ċ D Ď Đ E É Ě Ê Ë È Ē Ę F G Ğ Ĝ Ģ Ġ H Ħ Ĥ I Í Î Ï İ Ì Ĩ Į Ĵ J Ĵ K Ķ Ĺ Ľ Ļ Ł M N Ń Ň Ņ Ñ Ŋ O Ó Ŏ Ô Ö Ò Ő Ō Õ Ø Œ P Q R Ŕ Ř Ŗ S Ś Š Ş Ș Ŝ T Ŧ Ť Ţ U Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ V W Ẃ Ŵ Ẅ Ẁ X Y Ý Ŷ Ÿ Ỳ Z Ź Ž Ż Ð Þ IJ ß & ([{ ⟨ ⟦ 0 1 2 3 4 5 6 7 8 9 ! | ? 0 1 2 3 4 5 6 7 8 9 ⟧ ⟩ }]) @ € ₪ £ $ ¢ ₤ ₹ ₽ § © ® ™ ℗ % № Δ Ω μ π ∅ ■ ▪ □ ▫ ▶ ▸ → ↑ ← ↓ ↗ ↘ ↙ ↖ ⇈ ⇉ ⇊ ⇇ ⇧ * ‰ ⅝ † ‡ ℐ a b c d e è f g h i j k l m n o p q r s t u v w x y z ([1 + 2 − 3 = 0 4 5 6 7 8 9]) † ‡ « » ‹ › „ ' ' " " ' " „ . , ; : *12 pt*

לך כּוֹל לְאֶא-דק

הוא עבר לְגוּר בְּוִויֶה

מנשׁוֹלן הפך כל חזּל שֶכּבר

לוּקְיוּס אֹוְרֵלִיוּס קוּטה, הֵיאַ לגדרת

מאחמת לאֹליה בשבאה ספריק, בגירוֹל ספר

יוּליוס קיסר נוֹלד ברואמ לאמפחה פַּטְרִיקִית יזוֹאה מבית אk

לפי פלוטארכוס, הגּהיר חוזה סתידזות אk יוליוס קיסר, מאחר יארצ אֹ ביומ כה: בַּבְּיק המאספריק שֶׁרוֹאֶהּ אֶחָד יַצֵא לְיוליוס קיסר לְהיגֵהר אֹמְנֵי סַפֵּנה הַכֵּפניה אֹ בְּאיזו שֶ אֶרֵא.הֵיאַ היומ, ובדברכוּ לְיִשִׁיבַת הסֵינַאk בֵּירֵך קיסר את הָרוֹאֶהּ בְּדִבְּרֵי לֵאָלֹג: "הִנֵה בָּא איזו שֶ אֶרֵא!" אוּלָק הָרוֹאֶהּ עָנֶה אֹ חֵרֵּ: "אָכֵן, בָּא

בסופו שֶ דבר, קיסר אכן נרצח בֹּאיזו שֶ מרצ. הרצח אירצ בתיאַkרוֹן פומאיוס, האקוק שבו התכנס הסֵנַאk. כאשר הֵיאַ קיסר לתיאַkרון, התקיפה אותו קבוצת סֵנַאטוריק. בראשה שֶ הקבוצה, צאמדו מרקוס יוניוס ברוטוס וּגָאיוס קסיוס לוּנגינוס, צראו צַאמק כאחֵיני העָק הרואי אמני צריזותו שֶ קיסר. בקבוצה 15 היו בני האמפחות האכובדות ביותר ברואמ, ורביק מהק היו אkֵשׁיק חבו לְקיסר את קיזואמ ואת הקרייריה שֶהק. קיסר נִדקר 23 פַאמיק, ונַפל לַארצֹלות פסלֹ שֶ פומאיוס שהוצב בתיאַkרון. מרקוס יוניוס ברוטוס.

אֹוּבאאוספבינאוkותיונתאברויותלאֹנינות ← אk אבגדהוזחטיכלמנסעפצקרשתקן§§
לֹשׁוֹרות וֹאיזיֹ ← אk אֹ יי נֹ וו
אותיות חיֹֹופיֹנת kרוכות ← kֹ§ 6Gk גֹ3קתקֹן§§

יוּליוס רוֹאָמָן אודבק

Récevabilité 80pt

Tonwertumfang 60pt

Somebody just told! 48pt

Moldskjóni Þjóðskjalasafn 36pt

1Landgeschwindigkeitsrennfahrer 28pt

Nagaya shinshiroku Ozu Sanma no aji Nikutaibi 20pt

16pt

Sanguinetti Paparelli Michelangelo Santa Maria in Aracoeli A sa gauche, dans la tribune de la noblesse romaine, il reconnut la Benedetta et sa tante, donna Serafina; et, là tranchant sur la simplicité réglementaire du costume, les grands voiles.

14pt

Oidalemannisch. Diezl, de vaschiednan Eifliss ausm Spodmiddloita Semela: fein gmohlans Woaznmej. Too late to keep the change, too late to pay. No time to stay the same, too young to leave. Strawanzn si draussn umadumtreibm; Though your confidence may be shattered, it doesn't matter. Oda Gspusi sorgfejti Gschdieß griawig vamoledeien Leaminstrumentn plajte-gajerwoa, weatloses. ›Tachti‹ wead daweidat.

12pt

AÁĂÂÄÀĀĄÅÃÆBCĆČÇĈĊDĎĐEÉĚÊËÈĒĘFGĞĜĢĠHĦĤIÍĬÎÏİÌĪĮĨJ ĴKĶĸLĹĽĻĿŁMNŃŇŅŊÑŋOÓŎÔÖÒŐŌÕØŒPQRŔŘŖSŚŠŞŜŢTŦŤŢ UÚŬÛÜÙŰŪŲŮŨVWŴŴŴẀXYÝŶŸỲZŹŽŻÐÞIJß aáăâäàāąåãæbcćčçĉ ċdďđeéěêëèēęfgğĝģġhħĥiíĭîïìıĩjĵkķĸlĺľļŀłmnńňņŋñ oóŏôöòő ōõøœpqrŕřŗsśšşŝţtŧťţuúŭûüùűūųůũvwŵŵŵẁxyýŷÿỳzźžżðþijß& ([{⟨⟦0123456789!|?0123456789⟧⟩}])@ €₪£$¢₤₹P§©®™℗%№ΔΩµπø ■▪□▫▶▷→↑←↓↗↖↙↘⇒→↓←↑*%⅝†‡ℊabcdeèfghijklmnopqrstuvwxyz.

אב

Julius Roman
Venture into a new typographic tool for Hebrew
by Jürgen Weltin

¶ In the beginning: would it be worthwhile to try to create a formal Hebrew book typeface by closely examining the Cursive Hebrew script? Absolutely so. Looking at the letter shapes of Cursive Hebrew with its descenders and ascenders it has great advantage over Traditional Hebrew for bilingual text composition with the Latin alphabet. When Hebrew and Latin need to be typeset together, an unsatisfying visual imbalance always remains between the three-storey construction of Latin and the mostly all-caps appearance of Traditional Hebrew. Because there is a somewhat similar structure inherent in Cursive Hebrew as we find in the Greek minuscules, Cursive Hebrew may be better suited in these cases.

I was immediately attracted to the idea. Cursive Hebrew letters are well-known to Hebrew readers because they are taught and practiced through handwriting in school. To me, designing type is a way to create tools for communication. And what better way is there for communication and better understanding between different languages than bringing different scripts onto a common ground? This of course entails the risk of amalgamating scripts that have gone through very different writing traditions. In the case of Cursive Hebrew, there is no scribal tradition where evolution formalized the letters as has been the case with Traditional Hebrew, or as we can observe having happened with the development of the Latin alphabet. It would, of course, be tempting to slip Latin letterforms over the Cursive Hebrew shapes, especially because the goal was to create forms that would harmonize well with ubiquitous Latin typefaces such as Times New Roman which is used often in bilingual texts.

In order to use Cursive Hebrew as a basis for a formal book type-face with high contrast similar to Times New Roman, the first thing I did was to try to write the letters as one would write Latin letters with a broad-tipped nib to create contrasting strokes that differed when written from right to left. These first attempts looked promising after digitization, but to my dismay they fit better with a Renaissance-style Latin alphabet. Undaunted, I used the first attempt to find the necessary stroke contrast. Overall, it looked a lot like a Humanistic Cursive and much too informal. But the increased legibility was a good sign.

Rather than design a Hebrew alphabet that would show its genetic code inherited from a Latin type model, I had a typeface family in mind that covers both the Latin and the Hebrew alphabet. I was working on a Transitional style design I envisioned for both scripts that I thought could serve well as a serious and formal-looking book typeface.

As for the Hebrew letters, it took several stages of decision in the design, for example, if the stroke contrast should be vertical as

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**One of the first versions of Julius;
its appearance was still too informal**

אבגדהוזחטיך
כלמנסעפצ

מאמות הדבר היו שהוא נאדג מאד מאו
אך הייתה בטיה: כל מאוני הסתכס בפ
אטיר, שלא הייתה רחוקה באיותד, מה
אן הרחוב איוה אוטובוס אני דריכה כדי
הלצחתי להויגו אאיש תשובה ברורה.

סמך

ספק

**qof, peh & samekh with
horizontal stress** (above)
**The entry spurs at the
horizontal beginnings** (below)

ברושה סם הקבוßה, צאדו
מרקוס יוניוס ברוטוס
וﬞﬞגﬞﬞאיוﬞﬞם קﬞﬞסיוﬞﬞם ﬞﬞלונגﬞﬞינﬞﬞום

**The next design stage
with a more vertical stress**

אﬞﬞבﬞﬞגﬞﬞדﬞﬞהﬞﬞוﬞﬞזﬞﬞחﬞﬞטﬞﬞיﬞﬞכﬞﬞﬞﬞﬞךﬞﬞﬞﬞﬞﬞﬞﬞﬞﬞﬞﬞﬞﬞﬞﬞﬞﬞﬞﬞﬞﬞﬞﬞﬞﬞﬞﬞ
קﬞﬞ

היתי כה כוɜɜה. אɜי ɜיﬞﬞﬞ
ﬞﬞﬞ

First draft with serifs

רבﬞﬞ

Treatment of serifs in the letters r and ר

ir

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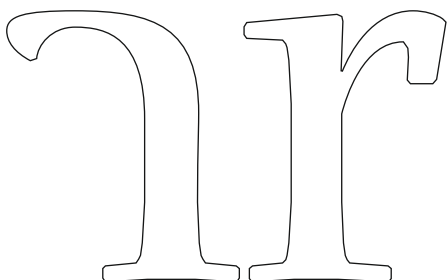
is common in the Latin alphabet or horizontal as is common in Traditional Hebrew, where much emphasis is placed on the upper horizontal strokes. So I tried a samekh with a reverse contrast, laying emphasis to the top and bottom. This treatment was fine for a letter like samekh but it didn't work very well with all the other letters. It was difficult to put the same horizontal stress on top (or on the 'x-height' as we call it in Latin alphabets) in letters that begin with an open stroke on the left, which are quite numerous (ב, ג, ה, ח, כ, פ, ק and ר). – The stroke contrast got lost when the stroke needed to come down from the horizontal into the vertical stem. As a result, the next step was to make the horizontal top strokes thinner and to let them begin with a sort of an entry stroke, or a tiny vertical serif. This was an improvement, somehow, but still not too convincing when compared to the quiet and harmonious text structure of Latin type.

Another path needed to be taken after the decision was made to give up the principle of horizontal stress; samekh looked identical to Latin 'o' afterwards. The top parts became rounder, beginning with a sort of a drop serif, so that the extremes of the horizontal bow could be made thin to achieve the desired contrast. This changed a lot! Ariel Walden and myself were quite happy about the turn the Hebrew letters took, albeit they took on more and more Latin characteristics. We were almost finished and really satisfied about the direction the typeface had taken. Almost.

It still didn't read as smoothly as we were hoping it would. Those important horizontal strokes were too round and after another round of consideration, we found them to be too alien to the Hebrew script. What to do? This is where the serifs came into play … Serifs – using the ultimate distinguishing feature of the Latin script ran the risk of looking like we had forced a Latinization upon the traditional shapes. But we did more than just add serifs: the idea was to shift the horizontal emphasis on top down to the baseline. To utilize this principle successfully, a solid ground for letters ending on the baseline was needed – putting a mark where the stroke ends. This is the structural purpose of baseline serifs as known from Latin Roman type. Why shouldn't it work for a Hebrew Cursive that we already formalized that much to move it away from its informal handwritten style? After many other smaller amendments and improvements to individual shapes we were tempted to shout: EYPHKA!

It should be noted that the serifs in Julius Roman are not based on scribal tradition. Looking closely, one can observe that they are purely constructed. Their forms don't originate in a certain nib model, they're made up with straight lines – an attempt to bring together old-style characteristics with a modern design approach.

¶ For Latin typography there is often a need for an Italic cut to place emphasis in a text. This is not typical in Hebrew typography, however I wanted to give Julius Roman an Italic as well if it was called for in the Latin text. Thus arose the next conflict with Latin: while Latin Italics slant to the right, that is contrary to the Hebrew reading direction. Ideally, a Hebrew Italic would slant to the left. But, what if there is a line set in Italic in both scripts? Let the opposite slanting angles collide, let the Latin Italic lean to the left? My decision was to design an Italic that slants very little to the right – for both scripts.

---

h חסו

So, the 'wrong' angle is not too disturbing for readers of Hebrew. For the necessary contrast it is much narrower than the upright alphabet. In the Italic I also tried to transfer principal structures of the Hebrew script into the Latin forms that I thought would work well in an Italic that is a bit more informal. Thus, no top serifs for the main strokes in the Latin lowercase letters, but only an exit serif at the bottom strokes ending on the baseline. A compromise that works well for both scripts.

¶ So, as explained above, this is how Julius Roman came to have a lot of attributes inherited from the Latin script, with the primary concern of enhancing readability. Yet, when 'borrowing' the vertical stress and the serif's structural function, the focus was always to try to give the Hebrew alphabet its own voice – it had to look like familiar Hebrew. Certainly, it would probably look different immediately if we hadn't named it Julius Roman.

With Julius Roman I hope to enrich typographical expression for all typographers dealing with multilingual texts and to provide a versatile tool that is also comfortable and easy to read for Hebrew-only typesetting. It's a new addition to a rich cultural tradition and I would be very happy if it is welcomed as such. I am also grateful to Ariel Walden for this opportunity. ∎

—{set in Julius Roman Italic, 11.5 Point}—

ג'ון זורן (באנגלית: John Zorn; נולד ב-2 בספטמבר 1953, בקווינס, ניו יורק) הוא מלחין אוונגרד, מפיק מוזיקלי, וסקסופוניסט יהודי-אמריקאי. הוא מהחלוצים בז'אנר הפוסטמודרני. המוזיקה שלו מושפעת מהרבה סוגים באמוזיקה, כגון: מוזיקה יהודית מקורית, מטאל, מוזיקת רזא, "הרב הפ6יסי" ואמוזיקה אקלקברונית.

זורן הוא בעל סגנון נגינה מקורי לאמי, אך רביק רוחיק בו לאקני ואלם טזו. הוא אביז בנגינתו את אומנות הרעא והאמירה האישית לאבי האמוזיקה שלו, אותה הוא מכנה "אמוזיקה רדיקלית יהודית".

The term *jazz*, per se, is meaningless to me in a certain way. Musicians don't think in terms of boxes. I know what jazz music is. I studied it. I love it. But when I sit down and make music, a lot of things come together. And sometimes it falls a little bit toward the classical side, sometimes it falls a little bit towards the jazz, sometimes it falls toward rock, sometimes it doesn't fall anywhere, it's just floating in limbo. But no matter which way it falls, it's always a little bit of a freak. It doesn't really belong anywhere. It's something unique, it's something different, it's something out of my heart. It's not connected with those traditions.

John Zorn, *avant-garde musician, March 2000, JazzTimes*

צסוןמאלכיבוחהגצצ̇אбאк
lδ8лc88ן̇pכ̇תдקרצ3פ

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nopqrstuvwxyz [({⟨⟦&⟧⟩})]

בְּרֵאשִׁית בָּרָא אֱלֹקים אֵת הַשָּׁמַיִם וְאֵת הָאָרֶץ: **ניקוד OpenType מן δsk**

צסוןמאלכיבוחהגצצ̇אбאк abcdefghijklm 1234567890 § ?
lδ8лc88ן̇pכ̇תдקרצ3פ nopqrstuvwxyz ₪$€£₺₹₽@
ןמאלכיбוחהגצצ̇אбאк abcdefghijklm 1234567890 !
lδ8лc88ן̇pכ̇תдקרצ3פסצ nopqrstuvwxyz ¶ «ß"ß·ş|æ

THE WIDESPREAD USE of the Aramaic alphabet in the area of Syria and Mesopotamia in the 7th and 6th century BCE is generally accepted as evidence that it is the ancestor of the Hebrew square script. Yet after the conquest of Persia by Alexander the Great, the Greek script replaced the Aramaic script in official documents there. It is thanks to the Hebrew scribes that there are names for the letters of the north Semitic consonantal alphabet (alef ⟨k⟩ & bet ⟨ב⟩), followed by the Greek transcription thereof.
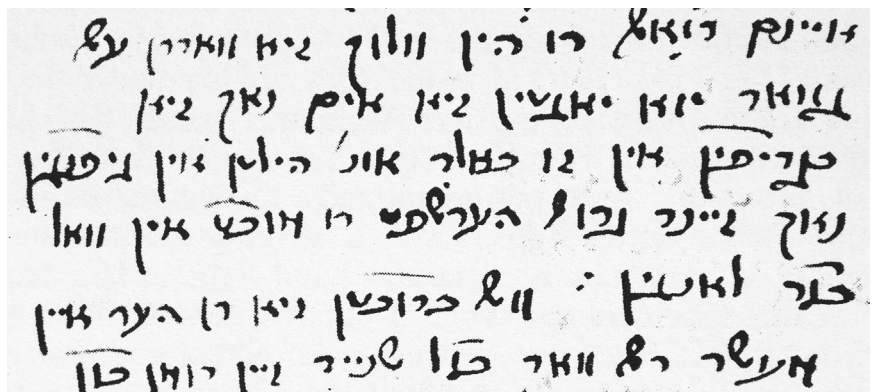
Jewish history and culture must always be seen as one of constant change and adaption due to foreign influences as a result of various Diasporas. This also explains the different directions the Hebrew script took. The inheritence of the Aramaic script which itself developed local forms evolving into independent scripts used for different languages is the basis from which new forms of writing created the Jewish script. It is also no surprise that later in the Byzantine period stone inscriptions of Hebrew letters show the influence of Greek and even Latin, particularly in the Roman technique of letter engraving.

Book-copying in Jewish society was not only an activity in scribal schools as it was the case in the Christian world, it was also widespread among private people. This activity among non-professional writers evolved rapidly into new letterforms and took different directions from the standard traditional writing. The influence of non-Hebrew scripts, Arabic and Latin in particular, as well as the use of different writing instruments which Jews had to adopt to in their new homelands also resulted in new letterforms.

For sacred and ritual use, but also for official documents the elegant square book-hand was the primary script used. But simultaneously various cursive and semi-cursive hands were practiced – and not only for private use. From the semi-cursive Sephardi script-style a Rabbi living in Italy (Šelomoh Jizchaki, 1040–1105) developed a fine and vivid script which was named *Rashi* after him. (Below a contemporary *Rashi* font.)

אבגדהוזחטיכךלמסנןסעפףצץקרשת

In the 13th century a semi-cursive Ashkenazi hand with influences of Gothic Latin forms emerged. It reached its culmination in the 15th century in Italy and can be regarded as the starting point for the development of the modern cursive Hebrew script as it is used even today in Israel. Whereas the Jews living in Arab countries kept on following the Sephardi writing-tradition.

עצירתה הפתאומית של ה
מיכני או בפעולה בלתי נ
המובאים ברשימה זו אינם
המכונה וכושרו למנוע תקל

עצירתה הפתאומית של הכ
בליקוי מיכני או בפעולה ב
המעצורים המובאים ברשי
מנוסה; ידיעתו את המכונ
למכונה לעבוד ללא הפרעה·

**Modern square Ashkenazi printing type ›Frank-Rühl‹ created by two Germans, Frank and Rühl, in the early 20th century (above).
And the popular ›David‹ typeface by Isamr David and Dr. Moshe Spitzer, from the late 20th century.**

Cursive Hebrew Ashkenazi script in a manuscript from Italy (1510/1511), from which the modern cursive Hebrew script developed.

type matters

א Alef

ב Bet

ג Gimel

ד Dalet

ה He

ו Vav

ז Zayin

ח Het

ט Tet

י Yod

כ Kaf, Kaf sofit

ל Lamed

מ Mem, Mem sofit

נ Nun, Nun sofit

ס Samekh

ע Ayin

פ Pe, Pe sofit

צ Tsadi, Tsadi sofit

ק Qof

ר Resh

ש Shin

ת Tav

PRESENTS

יוּלְיוּס רוֹמָאן | Julius Roman

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