

Latkes: Type family
featuring Latin,
Hebrew & Cyrillic
scripts

Oksana Sheinman
Process Book

EsadType 23—25

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INTRO DUCTION

PROLOGUE



[fig. 1] Mix of an old & new street signs, Rambam street, Tel Aviv-Yaffo

My Multilingual Experience

Growing up in a multilingual environment is like inhabiting multiple realities at once. Each language carries its own cultural weight, rhythm, and typographic tradition. My journey as a designer and researcher of typography has been shaped by the interplay of Hebrew, Latin, and Cyrillic scripts, each with its own unique history and aesthetic logic. Walking through the streets of Israeli cities, one encounters a chaotic yet harmonious blend of languages: Hebrew signage interwoven with English, Arab, and Russian, street names written sometimes in three scripts [fig. 1], and shop windows proudly displaying multilingual branding. The experience may be overwhelming and inspiring. It is a living testament to the layered history of the region.

Typography is more than just the physical act of letter formation; it is a vessel of cultural identity. Israel's typography has also become an art form that embodies this diversity. When I see old or modern signage around, I am struck by the mix of traditional and modern designs—a blend of eclectic early styles, Bauhaus minimalism, and even Brutalist influences that echo European trends. The typography on our streets is a visual story of Israel's evolution, with designers creatively merging Hebrew with Latin and Arabic scripts. Each font and layout tells a story.

A typeface that unites Hebrew, Latin, and Cyrillic must respect each language's historical origins while maintaining a shared aesthetic. It is this delicate balance that drives my work.

HEBREW TYPOGRAPHY

History of Hebrew Typography

Hebrew typography has evolved remarkably: shaped by technological advancements, religious constraints, and aesthetic trends. The first Hebrew printing presses in the 15th century [fig. 2] followed the lead of Latin typography. Yet, they had to contend with the unique challenges of the Hebrew script: its right-to-left orientation, diacritical marks, and lack of uppercase-lowercase distinction. Just as with Latin script, early Hebrew printed books borrowed heavily from manuscript traditions, featuring calligraphic forms that mimicked the hands of scribes.

By the 19th century, modernist impulses began influencing Hebrew typography. With the advent of mechanized typesetting, type foundries in Europe—and later Israel—developed fonts that balanced legibility with contemporary stylistic trends. The early 20th century saw a rise in sans serif Hebrew typefaces, often influenced by Bauhaus design principles, reflecting the modernist aspirations of the Zionist movement.



[fig. 2] Eliezer ben Isaac Ashkenazi of Prague, an itinerant printer of Hebrew books, arrived in Safed in 1576, after plying his trade in Lublin and Constantinople, and there set up his press, which issued six books, all by Safed authors. The first, published in 1577, *Lekah Tov*, a commentary on the Book of Esther by Yom Tov, Zahalon, is also the first book printed in the Land of Israel.

אמן
כפי שיהי תהלה לאלהינו אשר הפליא חסדו עמנו הלאו אבי העזרי
ויואזרכי מיל במלחמתה של תורה לנוח מלחמות עזמו' כביאור המבילה
הגולה ו. ש. אלו מסד לסקל לפני כתובותיה קיונותיה תלו תולוס של הלבנות מאמרו קל
אל מים מדלת סכלו אם מך הוא מערך השלימים שפתי נדוקים הדוכרות מוכרות
קובורים חכרים מקשיבים הן רבים הם המדברים כלם ברורים ואנו אנו בא
נשומא בארובה לארוב במסתר מנילת אסתר ואין פותר אותה כהלכתה ככל זאת לא
אחור ימינו אנו המדבר אולי כמטי לן ניכא מכשורא דכתר תורה מונח בקרן זווית
כל הרוכה לישול הפס ישול תחת זאת נדכני לבי לקרבה אל המלאכה הלכה
רוחת דברי חכמי' ככת' מכל מאכל אשר ואכל לפי סכלי אם מעט ואם הרב'
ואכל ומאשר יקר כעונו דברי פי חכם הן הרב רבי מאיר ערמא
נהחכם הכולל הר' שמואל דיודאם שניהם כאחד טובים ויפריס
חדשיב ממש וככן דלו עיני למרום מקו' אשר דבר המלך
ה' נבאות ודתו מביע בקול תודה מודה לשעבר
בועק לפתיד וס' למ עורו בכל מאודי ויכלית
בלימודי וסכל את ידי הן ושכל טוב
לעשות ספרים הרבה אין קץ
במחמה ובתכונה
וכדעת ככל
מלאכת
שמים מאורת עינים ואור עיני בהלכה כעמקה של הלכה כחקי תשכב ותהי לי ככת
קרכת אלהים לי טוב': נשלים פה קק נפ' ת מוככ יוס ד' א חסרי שנת פ' למ מלאך
ע' השאתפים אברהם בכר יצחק ואליעזר בכר יצחק משכנוים



XX-TH CENTURY

תיאטרון „עדן“
כמוצאי שבת
יד תמוז תרפ"ו

נשף הבלט הגדול
והיחיד

של הפריטה בקרינה מהאופרה האי

רִינָה נִיקוֹבָה

עם הסמוריה
בהשתתפות: סוליסט ד. בריינין
בלות התזמורת

הפרוגרמה כלה חדשה.

ההתחלה בשעה 9 בערב בדיוק.

כרטיסים במחיר 6–20 ג'מ (מכרים בכימים עתונים צבי סטימצקי רח' הרצל מ"א אפק ובכית מרקת. מרכז.
פרטים בפרוגרמות מיוחדות.

Theatre „EDEN“
Saturday 26 Juni 1926

BALLET EVENING
by Prima Ballerine of the Palestine Opera

RINA NIKOVA
and **STUDIO.**

Solo-dancer: D. BRAININ. Beginning at 9 PM. ORCHESTRA will be in attendance.

Hebrew Revival

The 20th-century revival of Hebrew as a spoken language was an unprecedented event in linguistic history. Led by figures like Eliezer Ben-Yehuda, Hebrew was transformed from a language of liturgy and scholarship into a living, everyday medium.

This linguistic revolution necessitated a typographic transformation as well. Traditional calligraphic styles, such as Rashi and Sephardic scripts, gave way to more functional, readable typefaces suitable for newspapers, advertisements, and government documents.

The profession of graphic design, as we know it today, is a modern invention that emerged in the 19th century, influenced by industrial reproduction and the Industrial Revolution. In a 1926 sample of Hebrew typography [fig. 3], graphic design did not appear as a distinct profession in the region.

Instead, clients seeking design work would likely approach a printing house rather than a specific designer. It is important to note the influence of graphic designers and artists from the Bezalel school of arts in Jerusalem, such as Ze'ev Raban. However, it is difficult to confirm that Bezalel's art-focused graphic works integrated into the local industry as the more applied graphics of the 1930s did. The influx of immigrants from Western Europe and British rule contributed to increased international trade and influence during this time.



[fig. 3] Poster for Rina Nikova's Ballet Evening, Tel Aviv, The Israeli Theatre Museum, 1926



[12]



[fig. 4] The original Mandate-era street sign, designed by artists from Bezalel (the sign is located on the wall of the Ma'ayan Shtov building), Jerusalem, 1940



[fig. 5] Hotel Palatine, Entrance, Tel Aviv-Yafo, 1926



[fig. 6] Advertisers from The Land of Israel in Newspaper "Der Moment", 25th Anniversary Issue, 1910-1935, p.48



[fig. 7] Pensak Passage; Tel Aviv's first elevator, 116 Herzl Street, 1926



[13]

The resurrection of Hebrew typography was closely linked to the development of modern, secular Jewish identity. In the past, as designers navigated this diverse linguistic landscape, they didn't just create practical solutions—they respected and preserved the rich cultural heritage of the population. Early 20th-century design in Tel Aviv, for example, reflected this eclectic spirit in its bold experimentation with typefaces. The streets of the city became a canvas for designers to mix Hebrew with Latin and Arabic scripts, creating visual harmony amid the city's linguistic diversity [fig. 4-7]. Typography, in this sense, became a medium for cultural dialogue, as well as a tool for fostering national unity.

ECLECTIC PERIOD



[fig. 8] Cosmetics and jewelry shop sign, Tel Aviv-Yaffo



[fig. 9] Kefir advertising poster, Tel Aviv, 1910s

The Eclectic Period as a Source of Everything

One era of Israeli art and architecture is an endless wellspring of inspiration: the Eclectic period. The late 19th and early 20th centuries were marked by a confluence of styles [fig.8-10]. Art Nouveau flourished alongside stark modernism and industrial precision mixed with handmade ornamentation. In Hebrew typography, this was a time of experimentation, where designers borrowed from European movements while also reclaiming Middle Eastern and Jewish visual traditions.

This eclecticism is more relevant today than ever. In the digital age of typography, designers are rediscovering and reinterpreting historical typefaces for contemporary use. The eclectic period reminds us that design is not linear but cyclical, a constant dialogue between the past and the future. Just as the revival of Hebrew relied on historical roots while forging a new linguistic identity, so does contemporary Hebrew typography draw from an eclectic past to define its modern expression. Living in a multilingual world means constantly navigating between these histories and influences.



[fig. 10] Advertisement for concert, Tel Aviv-Yaffo, 1913

[14]



[15]

IT IS
A CHALLENGE—
AND ALSO
A PRIVILEGE—
TO BE PART OF
AN ONGOING
TYPOGRAPHIC
AND LINGUISTIC
EVOLUTION, ONE
WHERE EVERY
LETTER TELLS
A STORY.

[16]

one inspiration
& five styles

השראה אחת
חמש סגנונות

לַטְקֵס

משפחת פונטים
תלת לשונית
בהשראת תקופה אקלקטית בארץ ישראל

גופן לַטְקֵס
LATKES

Латкес акцидентний шрифт із зарубками
Featuring 3 scripts in 5 styles

Латкес текст — це перехідна антиква
з навмисно нейтральним характером

OKSANA SHEINMAN EsadType 2023-2025

MULTILINGUAL
TYPE FAMILY

LATIN, HEBREW & CYRILLIC
SCRIPTS

[17]



Poster for Latkes
multilingual type family,
March 2025



Me, myself & I

ABOUT HEBREW TEXT

Hebrew was the everyday language of the Israelites and Judeans for over 1,300 years until it ceased as a spoken language around 200 A.D., replaced by Aramaic and Greek. Despite this, Hebrew persisted through sacred texts like the Torah and the Mishna, which influenced further writing. From 200-500 A.D., Hebrew remained vibrant in the Land of Israel and the Near East, producing religious poetry Piyutim [Heb.: פיוטים, a Jewish liturgical poem] in Biblical Hebrew [fig. 11-13], including thousands of newly coined words, reflecting its ongoing vitality.

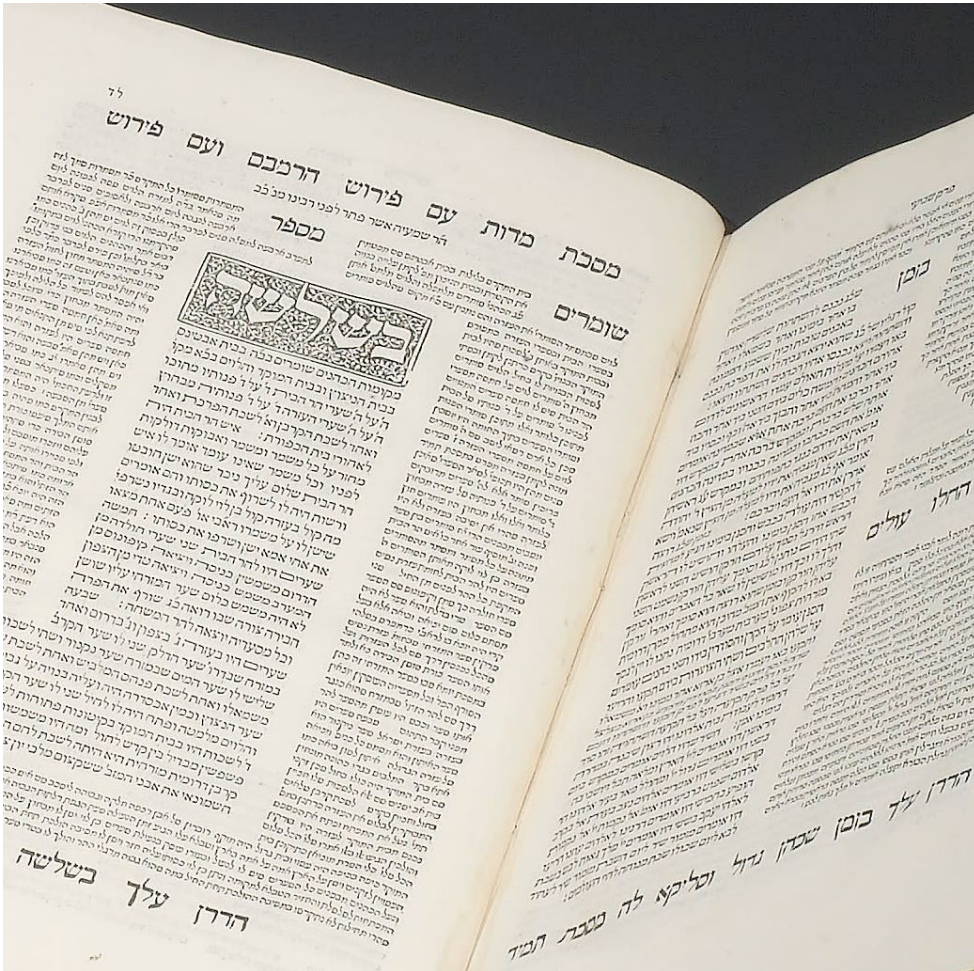
In brief, until its revival as a commonly spoken language in the 1880's, Hebrew was a "half-language," used only for writing alongside various spoken languages. This situation, known as **diglossia**, was common in the medieval world. Typically, spoken languages had limited oral literature, while written languages were classical tongues of cultural and religious prestige, like Latin in medieval Europe or Classical Arabic in the Islamic world. Hebrew functioned similarly, used for writing and learned from religious texts.

Diglossia, the coexistence of two varieties of the same language throughout a speech community. Often, one form is the literary or prestige dialect, and the other is a common dialect spoken by most of the population. [Source: Britannica]



[fig. 11] Simhah ben Yehudah ha-Sofer, completed 28 Teveth 5033 (20 December 1272 Julian) - Mahzor Worms





[20]

Neither Jewish nationalism nor the revival of the Hebrew language can be attributed to specific individuals or events. There have been several Hebrew revivals across different times and places: Babylonia, Spain, the Russian Empire, and pre-Mandate Palestine. The connection to the Land of Israel was consistently maintained during these periods and locations. These revivals did not all aim at restoring a Jewish homeland, nor was political Zionism a direct outcome of the Hebrew revival.

Israeli cities pulse with vibrant street names and shop windows showcasing multilingual branding, highlighting this cultural diversity. Hebrew typography reflects Israel's evolution. Early printed books borrowed from manuscript traditions, while the 19th century saw the introduction of modernist influences, leading to sans-serif typefaces inspired by Bauhaus design.



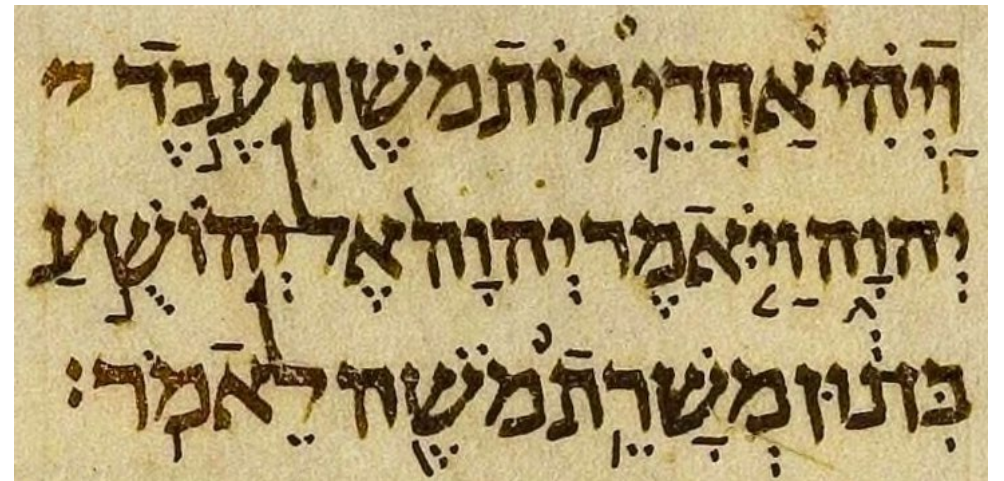
[fig. 12] The Westminster Talmud, printed by Daniel Bomberg, who produced the first complete edition of the Babylonian Talmud between 1519 and 1523.



[21]



[fig. 13] The Birds' Head Haggadah, Southern Germany, ca. 1300, Museum of Israel, Jerusalem



[fig. 14] The Aleppo Codex is a medieval bound manuscript of the Hebrew Bible. The codex was written in the city of Tiberias in the 10th century CE (circa 920). The codex was kept for five centuries in the Central Synagogue of Aleppo, until the synagogue was torched during 1947 anti-Jewish riots in Aleppo.

Ashkenazi & Sephardic Calligraphic Styles

Ashkenazi script [fig. 15] developed in Central and Eastern Europe by the 13th century, characterized by its angular and heavy strokes. This style, influenced by Gothic script traditions, features thick vertical lines and thin horizontal connections. Ashkenazi scribes often wrote in a distinctively pointed and compact manner, with letters appearing condensed and highly ornamental. This script was used in Torah scrolls, prayer books, and early printed Hebrew texts produced by Ashkenazi communities. Variations include the “Veitzen” and “Frankfurt” styles, each reflecting regional artistic influences.

The Sephardic script [fig. 16] emerged in the Iberian Peninsula and later spread to North Africa and the Ottoman Empire. The Classic Sefardic hand appears between 1100 and 1600 ce. Unlike the Ashkenazi style, Sephardic script is characterized by fluid, rounded letterforms with elegant curves and a more open structure. Influenced by Arabic calligraphy, Sephardic Hebrew maintains a harmonious and flowing appearance, often making it easier to read. This script was used in illuminated manuscripts, Torah scrolls, and philosophical works by Jewish scholars in Spain and the Middle East. Even today, the Sephardic tradition influences Hebrew typography, particularly in decorative and formal settings.



[on the left top fig. 15] Ashkenazi script



[fig. 16] Sephardic script



4 ציור

מס' - 50, סריה ד'

הביא לנו פעתו

12 ציור

מס' - 50, סריה ד'

אבגהז

12 ציור

מס' - 55, סריה ג'

אסנוטיה

12 ציור

מס' - 60, סריה ד'

עצד, אבו

6 ציור

מס' - 64, סריה ה'

נספר הטוב

HEBREW ALEPH-BET

א	ב	ג	ד	ה	ו	ז	ח	ט
Alef (silent)	Bet (b)	Gimel (g)	Dalet (d)	He (h)	Vav (v)	Zayin (z)	Chet (ch)	Tet (t)
י	כ	ך	ל	מ	ם	נ	ס	ע
Yod (y)	Kaf (k/kh)	Kaf final (k/kh)	Lamed (l)	Mem (m)	Mem final (m)	Nun (n)	Samech (s)	Ayn (silent)
פ	ף	צ	ץ	ק	ך	ש	ת	
Peh (p/f)	Peh final (p/f)	Tsadi (ts)	Tsadi final (ts)	Qof (q/k)	Resh (r)	Shin (s/sh)	Tav (t)	

[25]

Hebrew Writing Sistem



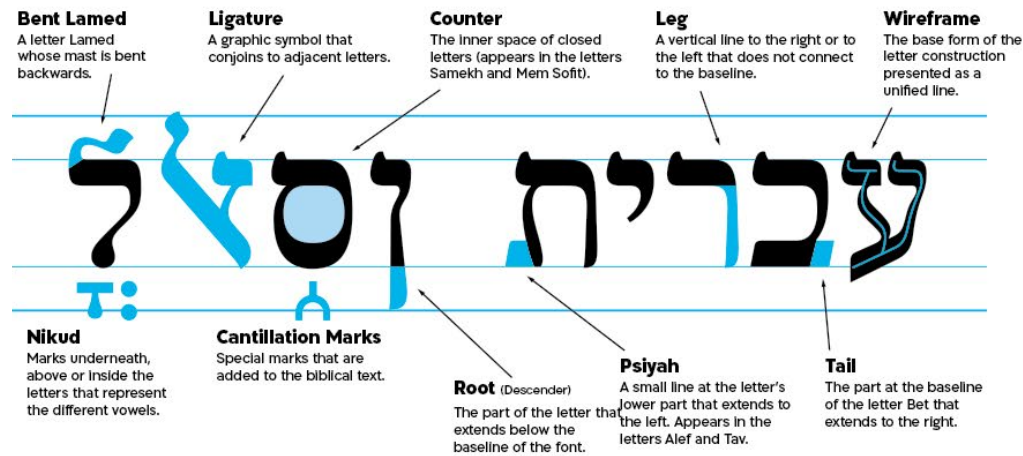
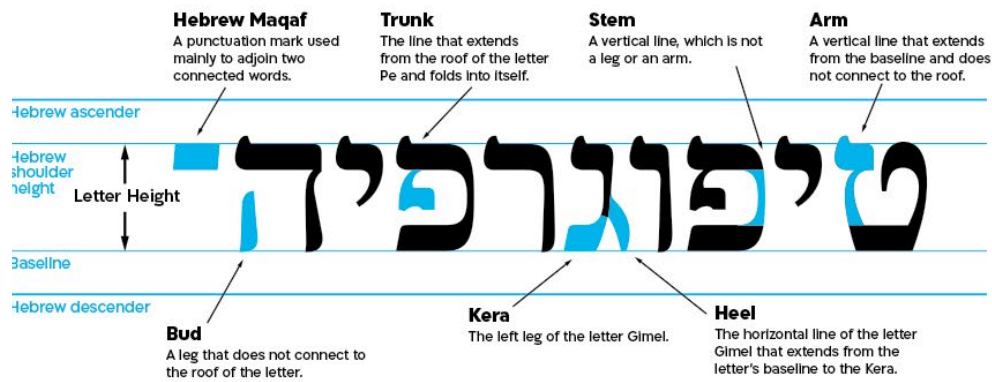
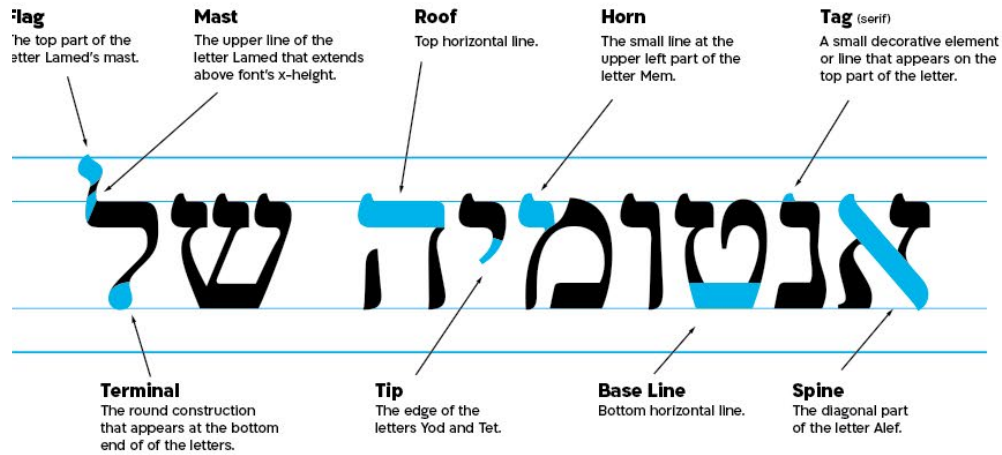
[fig. 17] Hebrew alphabet

The Hebrew alphabet [fig. 17], also known as the Aleph-Bet, is a consonantal script consisting of 22 letters. Unlike Latin and Cyrillic scripts, Hebrew is written from right to left and traditionally lacks vowel letters [fig. 18]. The script evolved from the ancient Paleo-Hebrew alphabet, which shares common origins with Phoenician writing. Over the centuries, square Aramaic script became the standard form of Hebrew, influencing not only religious texts but also secular writings. This script is used for Hebrew, Yiddish, Ladino, and other Jewish languages, demonstrating its adaptability across different linguistic traditions.



[fig. 18] Zvi Bregman, Catalogue of wood types, p.4, Tel Aviv, 1940

NIKUD



[fig. 19] Nikud placements

[fig. 20] Gen. 1:9, "And God said, Let the waters be collected".
Letters in black, nikud in red, cantillation marks in blue



Cantillation & Vowel Signs

Since Hebrew primarily represents consonants, a system of diacritical marks called "nikud" [fig. 19] was developed by the Masoretes [fig. 14] in the early medieval period to aid pronunciation, especially for biblical and liturgical texts. These vowel marks, placed above or below letters, help distinguish words with identical consonants. Additionally, cantillation signs [te'amim] [fig. 20] indicate musical and syntactic structure in biblical readings, guiding proper chanting in synagogue services. While modern Hebrew is typically written without vowels, nikkud remains essential in religious texts, poetry, and language instruction.



HEBREW TEXT FONTS

3 Most Popular Hebrew Text Fonts

Frank Ruhl, Hadasah, and David [fig. 21] are among the most widely used Hebrew text fonts, each gaining popularity due to their readability, versatility, and historical significance.

Frank Rühl, designed in 1908, became the default choice for newspapers, books, and official publications, largely because it was one of the first Hebrew typefaces optimized for modern printing. Its clear letterforms and balanced spacing made it highly legible in long texts.

Hadasah, created by Henri Friedlaender in 1958, gained popularity in academic and literary publishing due to its refined yet approachable style, which works well for extended reading.

David, designed by Ismar David in 1954, was one of the first Hebrew typefaces to bridge traditional calligraphy with modern type design. It became even more widespread when it was included as a default Hebrew font in Microsoft Office, making it accessible to millions of users for digital documents and presentations.

These typefaces remain widely used because they offer a reliable reading experience while maintaining a connection to Hebrew typographic heritage.



[fig. 21] Molcho, Ilan, Hebrew Typography Catalog, Bezalel Academy of Art and Design, Jerusalem, 1980

Font Frank Rühl

הגרפיקה השימושית, ככל אמנות אחרת, אינה תלויה על בלימה. שרשיה נעוצים בקרקע הקובעת את פראופה. הקרקע וכל אשר עליה הם חומר בידה, ואין לתאר אף הישג אחד בשדה הגרפיקה בלי שורש זה, כי למי פונה הגרפיקן בפלקטים ובמודעות שלו, בסמלים ובפרוספקטים, בעטיפות ובחבישות? הרי לקהל הרחב הוא פונה, ואת תשומת ליבו הוא רוצה למשוך ביצירותיו האופיניות ובציביון המיוחד! על הגרפיקן לקנות את לב הקהל לשם מטרה מיוחדת, כי מעשי הגרפיקן לא לשמן עשויים, ולא לשם זר ההדסים המפוקפק העתיד לבוא. מעשיו מיועדים לחיים, לחיי השעה. אך השעה הזו מלאה אחריות היא. אל יהיה הדבר קל בעינינו, ואל יחשב כפרזה, כאמרה בעלמא.

אבגדהוזחטי
למסנסע
פפצקקשת
(;:!"?;!')
1234567890

Font Hadasah

הגרפיקה השימושית, ככל אמנות אחרת, אינה תלויה על בלימה. שרשיה נעוצים בקרקע הקובעת את פראופה. הקרקע וכל אשר עליה הם חומר בידה, ואין לתאר אף הישג אחד בשדה הגרפיקה בלי שורש זה, כי למי פונה הגרפיקן בפלקטים ובמודעות שלו, בסמלים ובפרוספקטים, בעטיפות ובחבישות? הרי לקהל הרחב הוא פונה, ואת תשומת ליבו הוא רוצה למשוך ביצירותיו האופיניות ובציביון המיוחד! על הגרפיקן לקנות את לב הקהל לשם מטרה מיוחדת, כי מעשי הגרפיקן לא לשמן עשויים, ולא לשם זר ההדסים המפוקפק העתיד לבוא. מעשיו מיועדים לחיים,

אבגדהוזחטי
כךלמסנסע
פפצקקשת
(;:!"?;!')
1234567890

Font David

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אבגדהוזחטי
כךלמסנסע
פפצקקשת
(;:!"?;!')
1234567890

*DESIGNING
HEBREW
TEXT*

RESEARCH



[fig. 22]
Experiments with
horizontal strokes

[32]

Analyzing “Frank Rühl”

After a discussion about the main principles of Hebrew letter with Frederik, I started by taping off all of the horizontal strokes. It was not very informative for me because the verticals ended up looking like cooked pasta [fig. 22]. I decided to shift my focus to negative space, which turned out to be much more interesting. As I analyzed Frank Rühl, I noticed how the high-contrast joins create clear transitions that define the letterforms. The calligraphic stem endings also maintain a connection to traditional Hebrew script, adding a sense of refinement. Some curved stems break the rigidity, introducing a subtle balance. The horizontal bars, strong and grounding, help guide the eye across the text. Looking at the typeface this way, I began to appreciate how these elements work together to shape its distinct character. After making this discovery, I applied the same analytical principles to Hadasah and David.

Font Frank Rühl

Highly
contrasted
joins



Calligraphic
stem endings



Curved stems
(some)



Horizontal
bars

Font Hadasah

Horizontal
Bars



Straight
stem endings



Some
contrast

Font David

Mix of
horizontal &
diagonal bars



Calligraphic
stem endings



Some
contrast

[33]



[fig. 23] Some of my brush experiments



[fig. 24] Greta Hebrew
Text by Michal Sahar

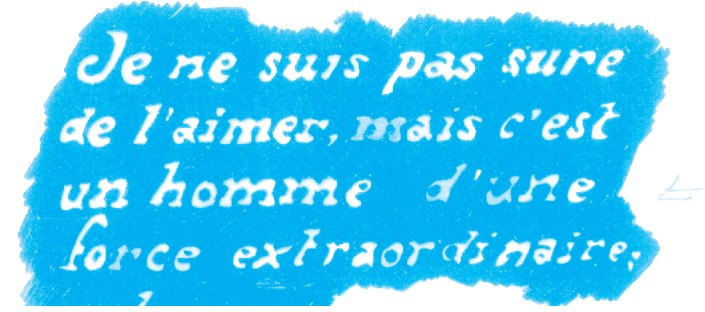
גרבו הייתה אחת
השחקניות שעברו מן
הראינוע לקולנוע בצורה
חלקה. היא השתתה
במעבר זה זמן רב,

Brush, Shape, Type

All of the previous analyses taught me where to look and how to find the flavor of my future type families. I also learned to analyze and research my own experiments with different mediums. I began with “classic” tools. First was the brush [fig. 23], which immediately sparked something exciting, only to find myself unexpectedly landing halfway into something resembling Greta Text [fig. 24]—or so I thought at the time. At this point, I decided to abandon the brush and use other techniques from my “toolbox of experience” (consisting mainly of illustration techniques) to search for interesting shapes. This tension between control and spontaneity fueled my curiosity, shaping how I went on to refine and expand my typographic voice.



→ [right top fig. 27]
Not a Revival
negative space
technique



← [left top: fig. 25]
A4 negative space
paper cuts



← [left bottom:
fig. 26]
One cut small
size (1.5cm)



→ [right bottom:
fig. 28]
Small-scale
Hebrew negative
space

[36]

[37]

Cut Paper

My experiment with small-scale cut paper Hebrew letters explored precision, spontaneity, and structural discovery. Initially, I started with larger A4 cuts [fig. 25], but they felt too controlled and lacked the excitement I was looking for. Helene advised me to work small, in single cuts. Shifting to a smaller size, around one and half cm high [fig. 26], changed everything: the reduced size introduced an element of unpredictability, creating unexpected connections between stems and revealing new dynamics. This loss of control became a source of inspiration. Through this process, I aimed to analyze and refine my experiments, using cut paper as a tool to push the boundaries of Hebrew letter construction.

Back to Negative Space

My previous exploration of negative space drawings in Hebrew letter research has been a deep dive into the unseen structures that shape letterforms. After trying this technique for the Not a Revival project [fig. 27], I was inspired to use it again for my main project. So, focusing now on small-scale drawings, I could zoom into details, uncovering how negative space defines and transforms the relationships between strokes when there is minimal control [fig. 28-29]. The reduced size introduces an element of unpredictability, making stem connections appear in unexpected ways. This lack of control challenges my perception of form, revealing new possibilities in letter construction.

עוצב מתוך אהבה
 ארטנובו פונקליל
 איי דרנט דונט
 גיב אידאם
 מתוך אהבה
 עברית עם
 שלו אותה עב הקסם
 הקלאס
 הש
 א א אהבה אבמ
 פשט פשט פשט
 לטח

[38]

אוקסנה oksana
 אוקסנה
 פונקליל מיי דיר
 איי א איי יי יי לל
 איי איי דרנט טגי
 דרנט גיב איי איי
 אוק אוקסנה
 ז עם
 זא ארטנובו
 פונקליל
 עוצב
 עוצב

[39]



[fig. 29] Small-scale Hebrew negative space

↓ 3 September 2024 - first digital draft

אוקסנה בירושלים

↓ 19 September 2024

אוקסנה בירושלים

↓ 19 September 2024 - change of x-height

אוקסנה בירושלים

↓ 1 October 2024 - change of details

אוקסנה בירושלים

↓ 10 October 2024 - softer details

אוקסנה בירושלים

↓ 24 October 2024 - new “yod”, different stem connections

אוקסנה בירושלים

FONT EDITOR



↑ [fig. 30] Sephardic script model; L.F. Toby, The Art of Hebrew Lettering, 1960

Digital Drafts

During the digitization phase of my project, I revisited my early calligraphic sketches, aiming to incorporate insights from my previous experiments. Initially, the letterforms were reminiscent of Hadasah, but I made slight adjustments to certain letters, such as “Alef” and “Shin”, which began to change their character. To better align with my Latin companion typeface, I lowered the x-height (Alef-height to be more precise) by 10 units, refining the proportions for a more cohesive interaction between the scripts. From that point, I focused on softening the design, making it milder and more organic, while continuously referencing the ductus of Sephardic script model [fig. 30] to maintain structural integrity. This balance between historical influences and contemporary adaptation has been crucial in shaping the next stage of my type family.

3 September 2024 - first digital draft

אוקסנה בירושלים

העיר מקודשת לשלוש הדתות האברהמיות היהדות הנצרות והאסלאם היא הייתה המרכז הדתי והמדיני של חיי העם היהודי בימי קדם ובה שכן בית המקדש ושימשה מושא כמיהתו וכי סופיו בגלות ירושלים מוזכרת בהבלטה בסידור התפילה היהודי כגון בברכת המזון הנאמרת מדי יום וכן בתפילת שמונה עשרה משום חשיבותה הדתית לשלוש הדתות המונותאיסטיות לאורך ההיסטוריה היוותה העיר מוקד של מאבקים וסכסוכים

19 September 2024 - change of x-height

אוקסנה בירושלים

העיר מקודשת לשלוש הדתות האברהמיות היהדות הנצרות והאסלאם היא הייתה המרכז הדתי והמדיני של חיי העם היהודי בימי קדם ובה שכן בית המקדש ושימשה מושא כמיהתו וכיסופיו בגלות ירושלים מוזכרת בהבלטה בסידור התפילה היהודי כגון בברכת המזון הנאמרת מדי יום וכן בתפילת שמונה עשרה משום חשיבותה הדתית לשלוש הדתות המונותאיסטיות לאורך ההיסטוריה היוותה העיר מוקד של מאבקים וסכסוכים

24 October 2024 - new "yod", different stem connections

אוקסנה בירושלים

העיר מקודשת לשלוש הדתות האברהמיות היהדות הנצרות והאסלאם היא הייתה המרכז הדתי והמדיני של חיי העם היהודי בימי קדם ובה שכן בית המקדש ושימשה מושא כמיהתו וכיסופיו בגלות ירושלים מוזכרת בהבלטה בסידור התפילה היהודי כגון בברכת המזון הנאמרת מדי יום וכן בתפילת שמונה עשרה משום חשיבותה הדתית לשלוש הדתות המונותאיסטיות לאורך ההיסטוריה היוותה העיר מוקד של מאבקים וסכסוכים

41/50 pt

אבגדהוזחטיכךלמ
נסעפףצץקרשת

36/43 pt

אבגדהוזחטיכךלמ
נסעפףצץקרשת

30/36 pt

אבגדהוזחטיכךלמ
נסעפףצץקרשת

30/31 pt

אבגדהוזחטיכךלמ
נסעפףצץקרשת

18 pt

אבגדהוזחטיכךלמנסעפףצץקרשת

14 pt

אבגדהוזחטיכךלמנסעפףצץקרשת

12 pt

אבגדהוזחטיכךלמנסעפףצץקרשת

10 pt

אבגדהוזחטיכךלמנסעפףצץקרשת

34 pt

למה שמתם בצל כאן הטעויות של השקשוקה

16 pt

נכון שהאינסטינקט הראשוני שלנו הוא לקלוף בצל לחתוך אותו לקוביות ולטגן לפני שמוסיפים את כל שאר המצרכים למחבת אבל תתפלאו לא שמים בצל בשקשוקה כלומר אם בכל זאת תשימו לא תגיע אליכם הביתה משטרת

14 pt

נכון שהאינסטינקט הראשוני שלנו הוא לקלוף בצל לחתוך אותו לקוביות ולטגן לפני שמוסיפים את כל שאר המצרכים למחבת אבל תתפלאו לא שמים בצל בשקשוקה כלומר אם בכל זאת תשימו לא תגיע אליכם הביתה משטרת הקולינריה אבל אם תשאלו

12 pt

נכון שהאינסטינקט הראשוני שלנו הוא לקלוף בצל לחתוך אותו לקוביות ולטגן לפני שמוסיפים את כל שאר המצרכים למחבת אבל תתפלאו לא שמים בצל בשקשוקה כלומר אם בכל זאת תשימו לא תגיע אליכם הביתה משטרת הקולינריה אבל אם תשאלו

10 pt

נכון שהאינסטינקט הראשוני שלנו הוא לקלוף בצל לחתוך אותו לקוביות ולטגן לפני שמוסיפים את כל שאר המצרכים למחבת אבל תתפלאו לא שמים בצל בשקשוקה כלומר אם בכל זאת תשימו לא תגיע אליכם הביתה משטרת הקולינריה אבל אם תשאלו את דוקטור שקשוקה ואת המומחים הגדולים

8 pt

נכון שהאינסטינקט הראשוני שלנו הוא לקלוף בצל לחתוך אותו לקוביות ולטגן לפני שמוסיפים את כל שאר המצרכים למחבת אבל תתפלאו לא שמים בצל בשקשוקה כלומר אם בכל זאת תשימו לא תגיע אליכם הביתה משטרת הקולינריה אבל אם תשאלו את דוקטור שקשוקה ואת המומחים הגדולים

6 pt

נכון שהאינסטינקט הראשוני שלנו הוא לקלוף בצל לחתוך אותו לקוביות ולטגן לפני שמוסיפים את כל שאר המצרכים למחבת אבל תתפלאו לא שמים בצל בשקשוקה כלומר אם בכל זאת תשימו לא תגיע אליכם הביתה משטרת הקולינריה אבל אם תשאלו את דוקטור שקשוקה ואת המומחים הגדולים

לטקס טקסט 87 נקודות

בראשית

לטקס טקסט 142 נקודות

המים

לטקס טקסט 169 נקודות

אתחיל

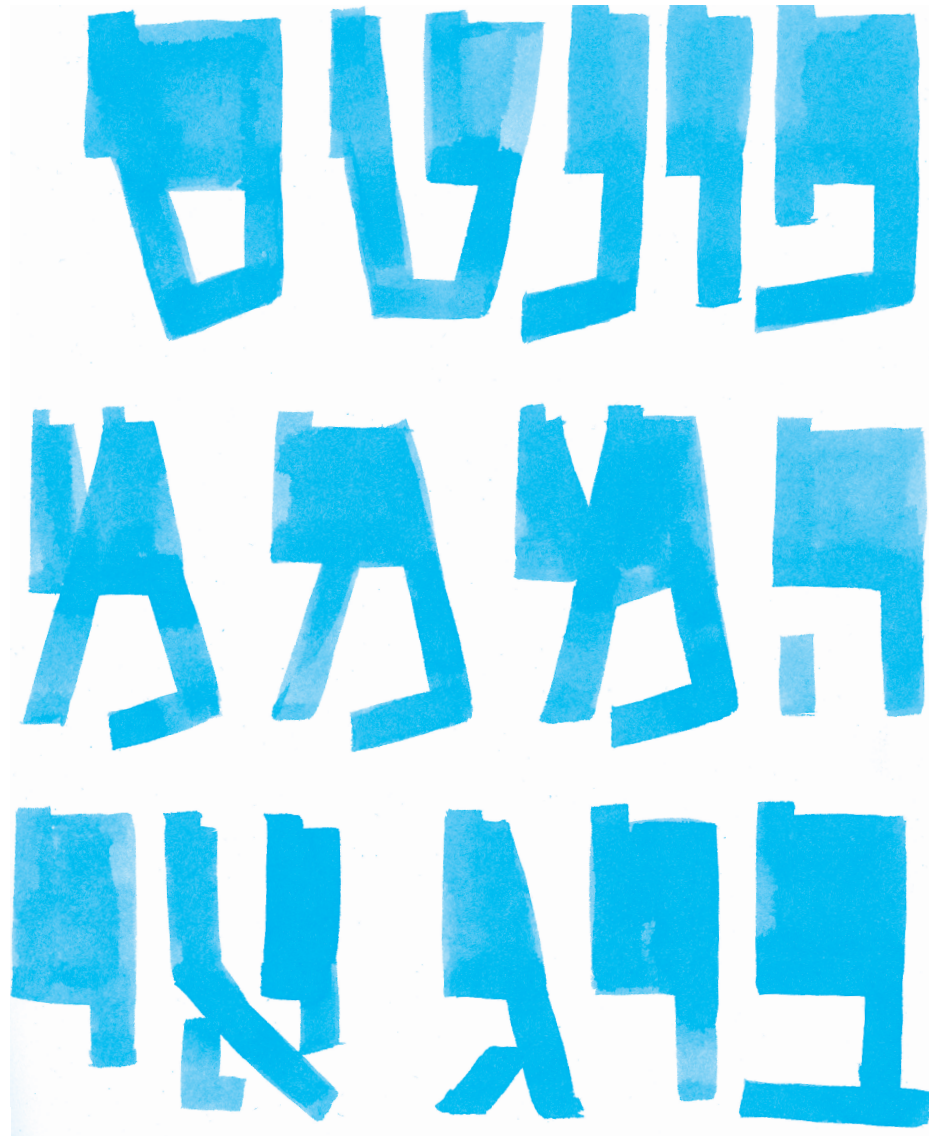
לטקס טקסט 272 נקודות

פפצי

[44]

[45]

*DESIGNING
HEBREW
DISPLAY*



[fig. 31] Heavy tops sketch



[fig. 33] Biala-Podlaska. Announcement of a commemoration ceremony marking the 14th anniversary of the death of Yiddish writer, I. L. Peretz, with the participation of the actor/reciter Glowinski, et al. List of works featured in recitations and subject of lecture by L. Kersz at bottom, 1929



[49]

[48]



[fig. 32] Connected top sketch

Heavy Top Display

In my search for a Heavy Top Hebrew display design (as I called it), I drew inspiration from old shop signs and posters, fascinated by their striking sense of imbalance. The idea of a prominent, heavy top also emerged from my earlier research [fig. 31]. I noticed that most Hebrew typefaces rarely emphasize the horizontal strokes since the vertical strokes are responsible for legibility. This insight gave me the freedom to experiment more radically with the horizontal strokes—stretching, compressing, or even connecting them [fig. 32] without sacrificing readability. This approach allowed me to push the expressive potential of Hebrew letterforms while maintaining a strong connection to historical visual culture [fig. 33].

↓ 9 April 2024 - first digital draft

אוקסנה בירושלים

↓ 26 September 2024

אוקסנה בירושלים

↓ 3 October 2024 - introducing round stem details

אוקסנה בירושלים

↓ 4 October 2024 - change of proportions - heavier tops

אוקסנה בירושלים

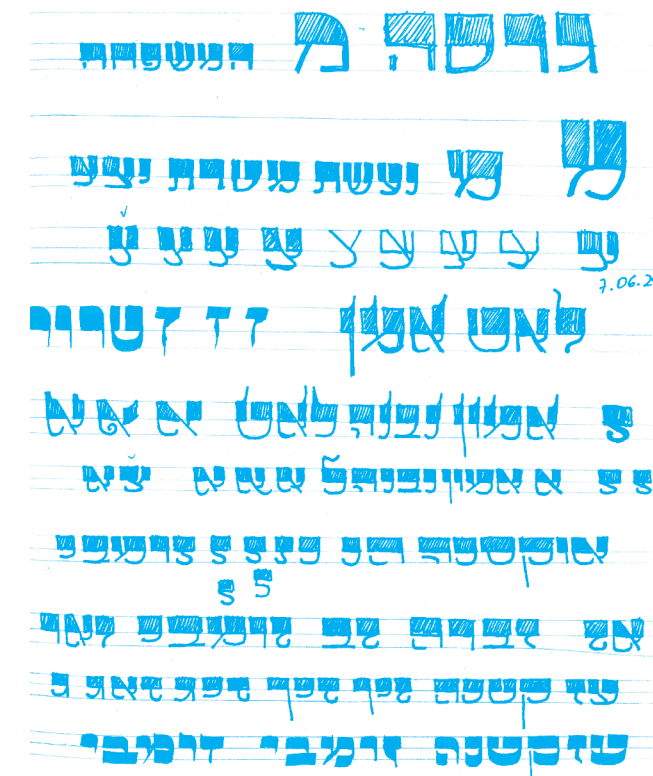
↓ 20 October 2024 - less rounds

אוקסנה בירושלים

↓ 18 January 2025 - mix of round and sharp corners

אוקסנה בירושלים

DESIGN PROCESS



→ [fig. 34] Manually introducing subtle curves

Manual & Digital Drafts

While developing my Heavy Top Hebrew display typeface, I worked on the design and the digitization processes simultaneously since it was based on such simple, geometric shapes. Initially, the structure felt too straightforward and almost too rigid, so I began manually introducing subtle curves [fig. 34] to add more rhythm and character. I even got another idea for a display font, but it is an another story. At a later stage, I adjusted the proportions of the tops, adding more weight while reducing the internal white space to enhance the visual impact. This led to a dynamic interplay of forms, where some stems feature a mix of rounded and sharp corners, creating a contrast that balances boldness with fluidity. Through these refinements, the typeface evolved into something both expressive and rooted in typographic research.

49/46 pt

אבגדהוזהחטיכךלמ
נסעפעקעקראשת

44/40 pt

אבגדהוזהחטיכךלמ
נסעפעקעקראשת

38/36 pt

אבגדהוזהחטיכךלמ
נסעפעקעקראשת

30/28 pt

אבגדהוזהחטיכךלמ
נסעפעקעקראשת

24 pt

אבגדהוזהחטיכךלמנסעפעקעקראשת

20 pt

אבגדהוזהחטיכךלמנסעפעקעקראשת

18 pt

אבגדהוזהחטיכךלמנסעפעקעקראשת

16 pt

אבגדהוזהחטיכךלמנסעפעקעקראשת

לטקס דיספליי 87 בקודות

בראשית

לטקס דיספליי 144 בקודות

התחיל

לטקס דיספליי 169 בקודות

אהד

לטקס דיספליי 269 בקודות

ענין

[52]

[53]

*DESIGNING
LATIN*

TEXT



hamburge
fontsiVX



[fig. 36] Fake “pointed nib” sketches



[fig. 37] Main idea of pinched outlines



[fig. 35] William Miller, A specimen of printing types, Edinburgh, 1822



[fig. 38] Ipad sketch, May 2024

IDEA SEARCH

New Pica Roman, No. 2.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad caedem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicae videmur, si is-

ABCDEFGHIJKLMN OPQRSTUVWXYZÆ
£1234567890 £1234567890

Scotch Roman as a Base

For my Latin text design, I chose Scotch Roman [fig. 35] as a foundation. Why? I don’t remember anymore; I guess it was a mix of historical references and my love of old books that I had as a kid. I started sketching with a pointed nib, but quickly realized that my calligraphic skills—especially with this tool—were not exactly stellar [fig. 36]. So, I decided to fake it ’til I made it. After some manual sketches and an critique session with Hugues, I identified some key characteristics like the distinct, pinched outer curves [fig. 37]. From there, I moved to digital sketches on my iPad [fig. 38]—partly out of necessity since calligraphy on a moving train is a lost cause. Once I had a rough base, it was time to transition to RoboFont. This step wasn’t easy, as I was still finding my footing in both type design and the software itself, but each challenge pushed the project forward, shaping my approach to Latin letterforms.

↓ 17 May 2024

haburefonsiv

↓ 3 June 2024

haburgetfontshivz
ADHESION

↓ 15 July 2024

haburgetfontshivz
ADHESION

↓ 27 September 2024

haburgetfontshivz
ADHESION

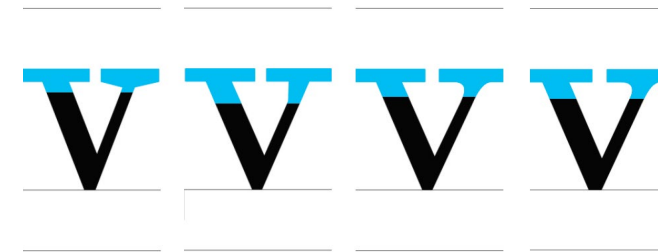
↓ 15 January 2025

haburgetfontshivz
ADHESION

↓ 10 February 2025

hamburgetfontshivz
ADHESIONQWK

PRACTICAL RESEARCH



[fig. 39] Research for serifs on diagonals

Digital Drafts

Digitizing my Latin text design in RoboFont was a challenge at first, but having Ibo around to patiently answer all my endless software questions made the process much smoother. I adjusted the metrics multiple times, experimenting with proportions until I settled on shorter ascenders and descenders to give the typeface a more contemporary feel. Alongside refining the structure, I spent time researching references—carefully studying them while ensuring I wasn’t just copying. One of the most engaging (and time-consuming) parts of the process was designing the serifs [fig. 39]. I kept exploring different styles, adding and removing details, until Patrick and I finally agreed to stop and settle on my mixed “almost slab” serifs, which gave the typeface both character and versatility. It developed into a decent workhorse text typeface, balancing tradition with modern refinements. Using this Latin foundation, I could start designing the Cyrillic text style, which felt surprisingly intuitive with such a solid base.

↓ 40 pt

a ä b c d e e f g h i i j k l m n
o ö p q r s t u ü v w x y z

æ œ

A Ä B C D E E F G H I I J

K L M N O Ö P Q R S T

U Ü V W X Y Z Æ Œ

\$ £ ¥ & @

{ } [] 0 , - . / | \ : ; ! ? . “ ” _ “ — ”

0 1 2 3 4 5 6 7 8 9

0 1 2 3 4 5 6 7 8 9

something

ABOUT

cäts

IN OUR

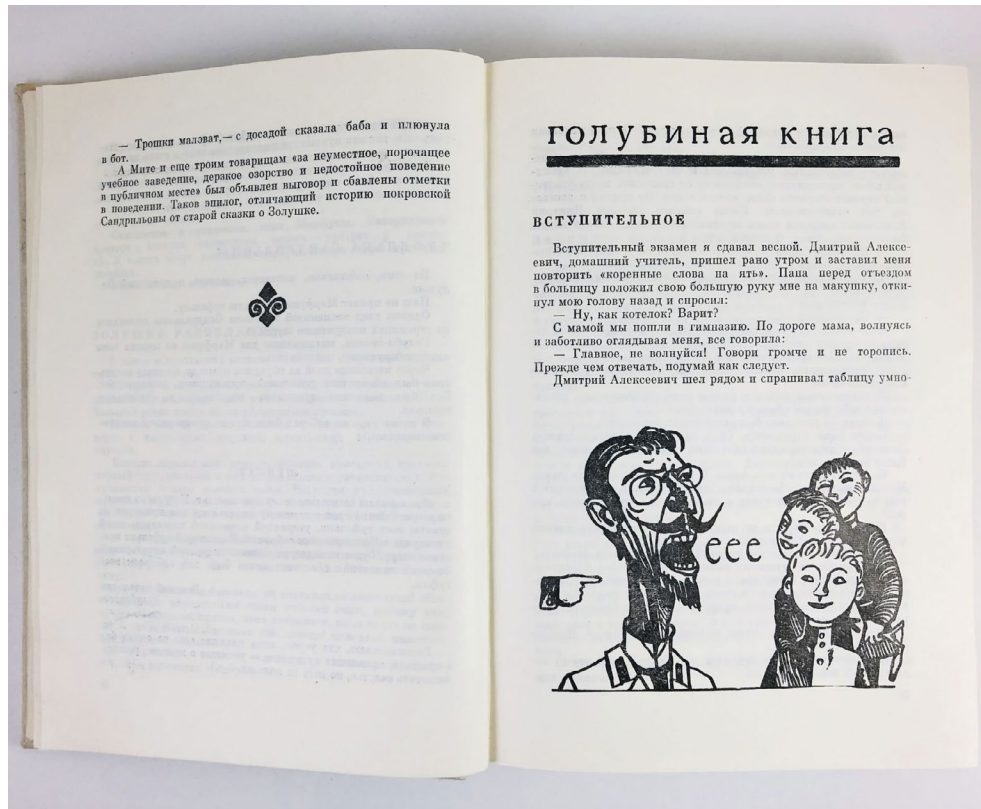
boring

LIVES

never skip reading the fine print!

*DESIGNING
CYRILLIC
TEXT*

ABOUT FONTI



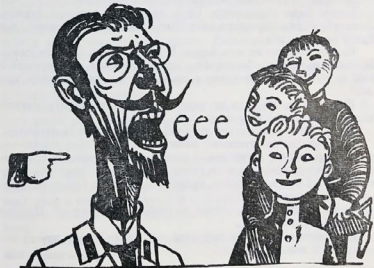
ГОЛУБИНАЯ КНИГА

ВСТУПИТЕЛЬНОЕ

Вступительный экзамен я сдавал весной. Дмитрий Алексеевич, домашний учитель, пришел рано утром и заставил меня повторить «коренные слова на ить». Паша перед отъездом в больницу положил свою большую руку мне на макушку, откинул мою голову назад и спросил:

— Ну, как котелок? Барит?
С мамой мы пошли в гимназию. По дороге мама, волнуясь и заботливо оглядывая меня, все говорила:
— Главное, не волнуйся! Говори громче и не торопись. Прежде чем отвечать, подумай как следует.

Прежде чем отвечать, подумай как следует.
Дмитрий Алексеевич шел рядом и спрашивал таблицу умно-



Гарнитура Школьная

абвгдеёжзийклмнопрстуфхцчшщъыьэюя
АБВГДЕЁЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯ

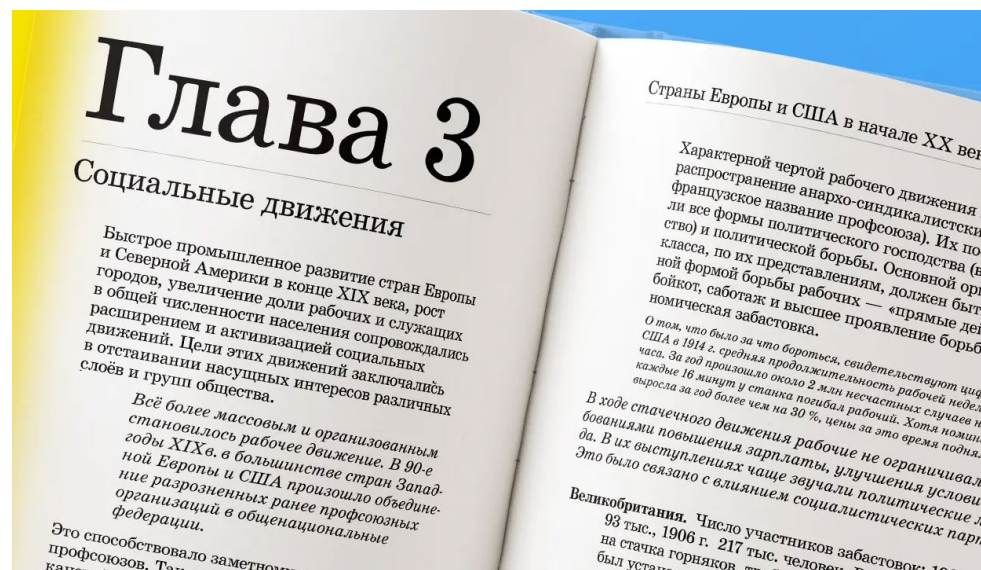
ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789

↑ [fig. 41] L. A. Kassil,
“Three Countries That
Are Not on the Map”,
1975

↓ [fig. 42] Font SchoolBook,
Adobe Fonts, 2005



[fig. 40] SchoolBook
(Garnitura Shkolnaya)
is a typeface created
in 1961 by designer
Elena Nikolaevna
Tsaregorodtseva in the
Typesetting Department
of the Research Institute
of Printing Machinery
based on the 1939 font
designs. The progenitor
of School is the Century
Schoolbook typeface,
developed by American
Type Founders in 1918
and based on the Century
font family.

Cyrillic Century Schoolbook

Century Schoolbook (Garnitura Shkolnaya) [fig.40-42] is a great example of a Cyrillic Scotch Roman typeface commonly used in Soviet-era children’s books and educational materials. This typeface was widely used in school textbooks and children’s literature throughout the mid-20th century. It carries the distinctive features of Scotch Roman, such as high contrast, bracketed serifs, and a slightly softened structure for readability.

Many Soviet children’s books from the 1960s through the 1970s featured Century Schoolbook, often giving them a warm yet formal look. Drawing inspiration from old Cyrillic Scotch Romans and studying books printed in this typeface provided me with great insights into proportion, contrast, and letterform adaptation for readability in smaller sizes.

4 January 2025

Нобельфайкд

7 February 2025

Нобельфайкд

10 February 2025

Нобельфайкд

27 February 2025

Нобельфайкд

WORKING
IN THE FONT
EDITOR

КЖЖЯ

Scotch Roman in Cyrillic

Building my Cyrillic text design on the foundation of my Latin typeface felt like a natural progression, but it also came with its own set of challenges. Designing Cyrillic requires careful attention to structure: while some letters have direct Latin counterparts, many have unique constructions and require different weight distribution to maintain balance. I paid special attention to the horizontal proportions, internal spacing, and the characteristic contrast of Scotch Romans, ensuring that my Cyrillic maintained both the elegance and sturdiness of the original style. While the Latin base provided a solid starting point, adapting the serifs and curves to feel natural in Cyrillic was a process of constant refinement. Through this, I aimed to create a functional yet characterful text typeface that respects historical influences while feeling at home in contemporary typesetting.

[66]

[67]

↓ 38 pt

абвггдееёжзіїйкл
мнопрстуўфхцчш
щъыьэюяєльньђћц

АБВГГДЕЕЁЖЗІІ
ИЙКЛМНОПРСТ
УЎФХЦЧШЩЪЫ
ЬЭЮЯЄЛЬНЬЂЋЦ

[68]

[69]

Україна

↓ 16/19

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↓ 12/14

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↓ 10/12

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*DESIGNING
CYRILLIC
DISPLAY*

REFERENCES



[fig. 43] 1,000 Hryven Ukrainian Banknote, 1918



[fig. 45] First sketch, April 2024

А Б В Г Ж З И
Й К Н О П Р
Ц Ч Ш Щ Ю Я



[fig. 44] 50 Karbovantsiv Ukrainian Banknote, 1917-1918

Old Banknotes as References

For my Cyrillic Display design, I drew inspiration from the lettering on Ukrainian banknotes [fig.43-44] from 1917-1918, a period of rich and eclectic design. This era in Ukraine mirrors, in some ways, the eclectic visual language that emerged in Israel around the same time, blending traditional influences with modernist experimentation. Unlike my text typefaces, where I started with calligraphy or sketches, this time I jumped straight into RoboFont, shaping letterforms digitally [fig.45] from the beginning. The banknotes' typography features bold, ornamental details and a dynamic contrast that I aimed to reinterpret in a contemporary way. Balancing historical references with modern usability, I focused on refining the weight distribution and decorative elements to create a strong yet expressive display typeface.

4 November 2024

НОБВЪЯЩК

24 October 2024

НОБЕЛЬФАЙКВЯЩД

31 October 2024

НОБЕЛЬФАЙКЦЯД

23 November 2024

нобельфайквцяд
НОБЕЛЬФАЙКВЦЯД

26 December 2024

нобельфайквящд
НОБЕЛЬФАЙКВЯЩД

7 February 2025

нобельфайквящд
НОБЕЛЬФАЙКВЯЩД

DESIGN PROCESS

ЗЩЯ

Honoring Ukrainian Heritage

During the process of designing my Cyrillic Display typeface, I went through multiple iterations, especially when refining the serifs and the distinctive flared tails of “З” and “Щ”. I experimented with different styles—some more modern, some more ornate—before ultimately deciding to embrace traditional Ukrainian opposite-facing serifs, where the top and bottom serifs point in opposite directions. This characteristic detail, often seen in historical Ukrainian typography, adds a dynamic rhythm to the letterforms and reinforces the unique identity of the script. Studying historical references helped me understand the nuances of this approach, and I worked to reinterpret these elements in a way that felt both authentic and contemporary. Honoring Ukrainian typographic heritage was essential throughout the design process, ensuring that my display typeface wasn’t just visually striking but also carried a deep cultural resonance.

↓ 40 pt

абвггдеёжзіїйклм
нопрстуфхцчшщъ
ыьэюяє

АБВГГДЕЁЖЗІІИ
ЙКЛМНОПРСТУ
ФХЦЧШЩЪЫЬЭ
ЮЯЄ

[76]

Україна

↓ 20/24

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↓ 16/19

Україна — держава у Східній та частково Центральній Європі. Охоплює південний захід Східноєвропейської рівнини, частину Східних Карпат і Кримські гори. Межує з Румунією й Молдовою на південному заході, з Угорщиною, Словаччиною та Польщею на заході, з Білоруссю на півночі та з Росією на сході й північному сході. На півдні омивається Чорним та Азовським морями.

↓ 12/14

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[77]

*DESIGNING
LATIN
DISPLAY*



REFERENCES

HAMBURGE FONTS IV
DAPULM



[fig. 48] First sketch,
April 2024



[fig. 49] Second sketch,
April 2024

תהרהר והתפעל
HAMBURGE HAMBURGE

Old French Book

For my Latin Display design, inspiration struck when I stumbled upon an old book, French Provinces [fig.46], at a flea market. The elegant swashes immediately caught my attention, reminding me of a shop sign [fig.47] in Israel that I had previously referenced for my Hebrew Display—which also featured a bold Latin inscription with decorative flourishes. Wanting to see if the two could work together, I did a quick sketch [fig.48-49], checking how the proportions and rhythm aligned with my Hebrew letterforms. Beyond pure aesthetics, my goal was to embrace the wild eclecticism of the historical periods that influenced each script. Instead of forcing uniformity, I leaned into contrast—allowing each script to have its own distinct, expressive display style yet still creating a cohesive system that reflected the diverse, layered typographic history I was referencing.



[fig. 46] Ogrizek Dore,
Les Provinces de France,
1962



[fig. 47] Cosmetics and
jewelry shop sign,
Tel Aviv-Yaffo

4 November 2024

HAMBURGER FONTSIV

26 November 2024

HAMBURGER FONTSIV

2 November 2024

HAMBURGER FONTSIV

16 December 2024

HAMBURGER FONTSIV

7 January 2025

HAMBURGER FONTSIV

26 December 2024

HAMBURGER FONTSIV

6 February 2025

HAMBURGER FONTSIV

10 February 2025

HAMBURGER FONTSIV

FONT EDITOR



[fig. 50] Some of old Amiens street signs

[82]

[83]

Spacing is No Joke

Designing my Latin Display font required more than just defining the style of swashes—I also needed to establish a strong base structure for the letters. I wanted to have something Italic-ish in my type family, with a natural slant and flow. During a discussion about my early sketches, Martin pointed out that they reminded him of old Amiens street signs [fig.50], which led me to use them as a reference for both slant and narrow proportions. However, bringing this vision to life was far from easy! Spacing a slanted font is already tricky, but spacing one with swashes? Even harder. I kept adding and removing serifs, testing different swash variations, and struggling to find the right balance. Eventually, I realized that before I could refine the swashy version, I needed a solid “sans-swashes” base to work from. This approach made spacing much easier and gave me a strong foundation upon which to build. The work is still in progress, but I can already see a unique flair emerging within my type family.

Sans-Swashes

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z . ,

Swashes

A K N N N M
S R

[84]

CHEESE IS A TYPE OF DAIRY
PRODUCT PRODUCED IN A RANGE OF
FLAVORS, TEXTURES, AND FORMS BY
COAGULATION OF THE MILK PROTEIN
CASEIN. IT COMPRISES PROTEINS
AND FAT FROM MILK. USUALLY THE
MILK OF COWS, BUFFALO, GOATS OR
SHEEP. DURING PRODUCTION, MILK IS
USUALLY ACIDIFIED AND EITHER THE
ENZYMES OF RENNET

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ACIDIFIED AND EITHER THE
ENZYMES OF RENNET

[85]

*CONCLUSIONS
AND OTHER
SUMMARIES*



[88]



[fig. 51] LATKES

A latke (Yiddish: *לטקע*; sometimes romanized *latka*, lit. pancake) is a type of potato pancake or fritter in Ashkenazi Jewish cuisine that is traditionally prepared to celebrate Hanukkah.

NAMING THE TYPE FAMILY

[89]

Naming my type family was just as important as designing it, and I wanted a name that reflected its eclectic nature. I chose “Latkes” [fig.51], after the beloved Jewish dish that, much like my font, is all about mixing ingredients to create something unique. Just as latkes bring together different textures and flavors, my typeface blends historical references, scripts, and design traditions. The name also speaks to the cultural diversity of Israel, where Jewish communities from around the world have brought their own customs, languages, and typographic influences, creating a rich visual and culinary landscape. Just like food has the power to unite people, I see my font as a bridge—connecting scripts, styles, and histories into one cohesive yet dynamic type system.

חדש!
תוצרת ארץ-ישראל
נפתח
בית חרשת גדול לתעשיית
כימיות-טכניות ופרי



ה.ה. ורמוןד תל-א
כבר יצאו לשוק ונמסרו למט
משחת שנים
קדם לנקוי הידים
שמפון לטפוח ונקוי ה
כל התוצרת משוכללת לפי הדרישות האחר
דרשו בכל כתי המרקחת ובתי מסחר לרפיא

"קונטרס", תרפ"ו/1926

בנים - בו
באביב תר
הונח היסוד לבנין ביי
האחים מסנ
ע"י סולל בונה
עשנו אב
תמכו בתוצית

"המנעל בעשור" תרפ"ו/1926

נעם
לוינשטיין שולמן והאחים מירנבורג
ביחיד לשוקולד, ספריות, חלבה, מרמלד
ופירות מסכרים
הראשון בארץ-ישראל
ת.ד. 193 יפו תלפון 183
נוסד בשנת תרס"ה
אבלו רה
שוקולדה של ביהח"ר
"נעם" יפו.
اطلبو شو كولا د وحلاونات من كل اجناس
من معمل
نوعهم فالتطين
ليفنشتين وشولمان واخوان ميرنبورج
NOAM
LEVINSTEIN-SCHULMAN & MIRNBURG Bros.
The First Factory in Palestine
of Chocolate,
Sweets, Halava & Candid Fruits.
Established 1905.
P.O.B. 193 JAFFA Tel. 183.

תכנייה לאופרה "המכבים", עונת 1925-1926
(הספרייה למוסיקה למחול)

CONCLUSION

Typography is more than an aesthetic choice—it is a reflection of cultural identity, history, and human connection. The interplay between Hebrew, Latin, and Cyrillic scripts has been a defining aspect of my journey as a graphic and type designer, shaped by the multilingual realities I have experienced. Each script carries with it not only a distinct typographic tradition but also a unique cultural narrative, knotting personal heritage with broader historical influences. My personal connection to this project runs deep. Having immigrated to Israel eighteen years ago, I have experienced firsthand the complexities of living in a multilingual society. Through this journey, I have come to appreciate not only the complexities of Hebrew typography but also the influence of Russian, Arabic, and English on the design landscape. Each script tells a part of Israel's story, linking the country's past with its present and future.

I have developed a type family that integrates Cyrillic script alongside Hebrew and Latin. This Cyrillic script addition is deeply personal, rooted in my origins and experiences navigating multiple linguistic worlds. The challenge lies in creating a harmonious system where each script retains its individuality while coexisting within a cooperative design layout. My inspiration is drawn from historical sources, particularly the eclectic period in Israel and the same historical period in the early Ukrainian state.

Living in a multilingual environment has instilled in me the belief that typography is a dynamic medium that shapes and is shaped by the world around it. As languages evolve and cultures cross, so too must the letterforms that give them shape. By embracing this fluidity, my work seeks to contribute to a typographic landscape that is as rich and multifaceted as the stories it helps to tell.

The goal is to create a versatile typographic tool for graphic designers—one that transcends linguistic and cultural boundaries while celebrating the diversity of contemporary Israel.

תעודת כשרות
KOSHER CERTIFICATE



C H I E F
RABBINATE



תעודת כשרות
KOSHER CERTIFICATE



C H I E F
RABBINATE



תעודת כשרות
KOSHER CERTIFICATE



FONTS

DEPARTMENT



הרבנות הראשית
מחלקת פונטים



FONTS
DEPARTMENT



הרבנות הראשית
מחלקת פונטים



מחלקת פונטים

משפחת פונטים
לַטְקֶס

גופן לַטְקֶס
LAIKES

Латкес акцидентний шрифт із зарубками
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Латкес текст — це перехідна антиква
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2023
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MULTILINGUAL

TYPE FAMILY

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Designed by Oksana Sheinman
[EsadType 2023-2025](#)

Type set in Latkes: Latin Text, Hebrew Text,
Latin Display

Printed at Esad Amiens
March 2025

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