

irregular Two



TF as "Typographie française"

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corporate
fonts for
branding &
editorial &
signage,
etc.

2

TF, 2 letters that signify at the same time Type Foundry and Typographie Française (French Typography). 205TF is a type foundry that brings together the work of independent type designers, some of them well known, others closer to the beginning of their career, all highly talented. Each of them developing typefaces where a certain French spirit can be felt.

205TF is a type foundry on a human scale, and beyond the distribution of their work, it supports type designers by making their creations available to a wider audience, allowing for greater recognition of their work.

205TF makes a choice of quality: a small number of creators, a precise selection of typefaces. The number is of little importance, the quality however is essential.

**TF as type
foundry &
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205TF has made the choice of exigence and creativity.

205TF's catalog is exclusive and contains text or display fonts, static or variable.

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Because many of you enjoyed discovering Irregular magazine, we are very happy to begin 2023 with the publication of this second issue.

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Because we are proud to have accompanied several prestigious agencies and brands in the development of corporate and custom typefaces in recent months, we wanted to share with you some images of the work done for Bugatti (FR), Utah Jazz (US), Museu da Cidade Porto (PT), Base Design (AU) (BE) (CH) (US)...

Because 205TF has been purposefully developing a catalog of typefaces since 2017, every one of them based on a demanding approach and extensive research, we asked Clément Le Tulle-Neyret to present the *Immortel* typeface that he has been patiently developing for six years.

Because we appreciate receiving images of projects done with our fonts, we have published a selection of them here.

This magazine is intended to be a source of inspiration and give you the desire to choose to work with our typefaces. We are also very happy to meet your needs for the development of customized and singular typefaces that will make your projects stand out and be unique.

205TF has made the choice of high standards and creativity. 205TF's catalog is exclusive, containing text and display fonts that are both static and/or variable.

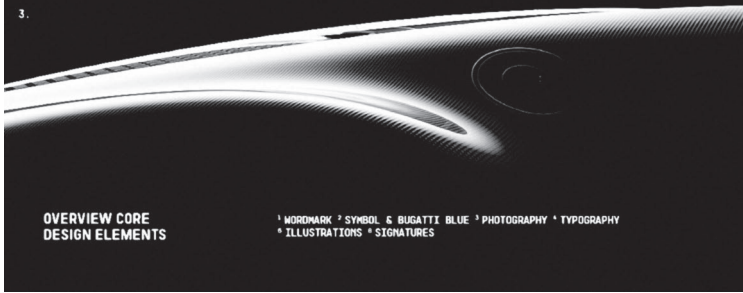
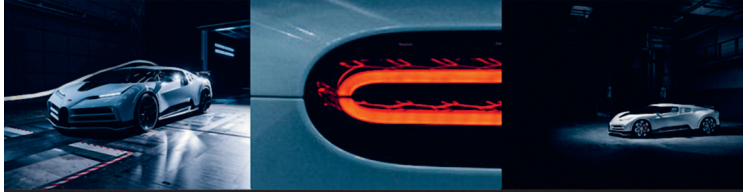
EXCLUSIVE CORPORATE TYPEFACE

BUGATTI



4. THERE ARE MOMENTS IN LIFE THAT LEAVE YOU AESTRUCK, WHICH IMPRESS AND TOUCH YOU SO PROFOUNDLY THAT THEY'LL STAY WITH YOU FOREVER.

Chiron



INSPIRED BY LIGHT

OVERVIEW CORE DESIGN ELEMENTS

1 WORDMARK 2 SYMBOL & BUGATTI BLUE 3 PHOTOGRAPHY 4 TYPOGRAPHY 5 ILLUSTRATIONS 6 SIGNATURES

MOMENTS OF RAW POWER EXCITEMENT & SURPRISE

CORE — FRENCH HERITAGE ENGINEERING SPIRIT

LOOK — VERTICAL ORIENTATION HORIZONTAL RHYTHM CONSTRUCTED LOOK

2021

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

Bugatti Display
Regular

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

Bugatti Monospaced
Regular

abcdefghijklmnopqrstuvwxyz

0123456789

Bugatti Text
Regular

abcdefghijklmnopqrstuvwxyz

0123456789

Bugatti Text
Bold

EXCLUSIVE CUSTOM TYPEFACE

6



BASKET-
BALL
NBA
UTAH



Eklaa
Custom typeface
based on Maax Mono
Graphic design: Bureau 205
Type design: Damien Gautier

→ Now available on 205TF:
Maax Mono Stencil

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CUSTOM FONT



NOIRID

9

4S

→ Accès
parking

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 MUSEU
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 CIDADE
 PORTO.
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Porto.

POR

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Base

Base



CORPORATE TYPEFACE

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We help brands in moments of transformation and growth with strategy, design, and technology.

THEMATICS

BRAND TRANSFORMATION

+

CLARIFYING VISION

+

FROM PRODUCT TO BRAND

+

GOING DIGITAL

+

FROM STARTUP TO SCALING UP

+

Base Design Index

25 years of building brands with cultural impact.

TYPE OF CLIENT

Arts & Culture
Fashion & Beauty
Hospitality & Lifestyle
Education
Music & Entertainment
Media & Technology
Corporate

Non-profit
Civic
Architecture & Real Estate
Retail
Food & Beverage
Transport

TYPE OF WORK

Brand Identity
Brand Strategy
Digital
Art Direction
Spatial Design
Copywriting
Naming
Book Design

Signage
Motion
Packaging
Digital Strategy
Typeface Design
Film
Brand Campaign
Uniform & Merchandise Design

STUDIO

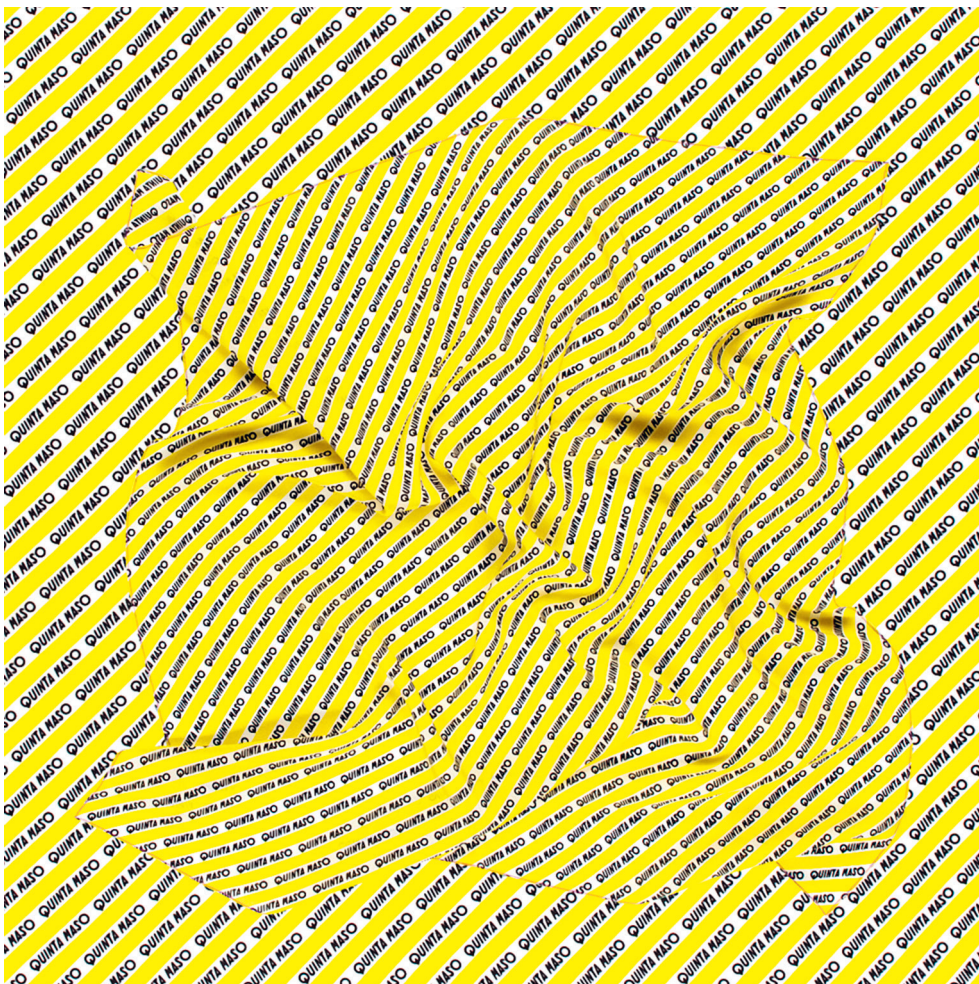
New York
Brussels
Geneva
Melbourne

CLEAR

URBAN CLIMB	Hospitality & Lifestyle	Brand Identity, Brand Strategy, Digital, Copywriting, Signage, Unif	2022	Case study →
KIT	Fashion & Beauty	Brand Identity, Digital, Packaging, Brand Campaign	2022	Case study →
MUSEUM OF FINE ARTS, BOSTON	Arts & Culture	Brand Identity, Copywriting	2022	Case study →
R.S.C. ANDERLECHT	Education	Brand Identity, Brand Strategy, Copywriting	2022	Case study →
BVN	Architecture & Real Estate	Brand Identity, Brand Strategy, Digital, Art Direction, Copywriting,	2022	Case study →

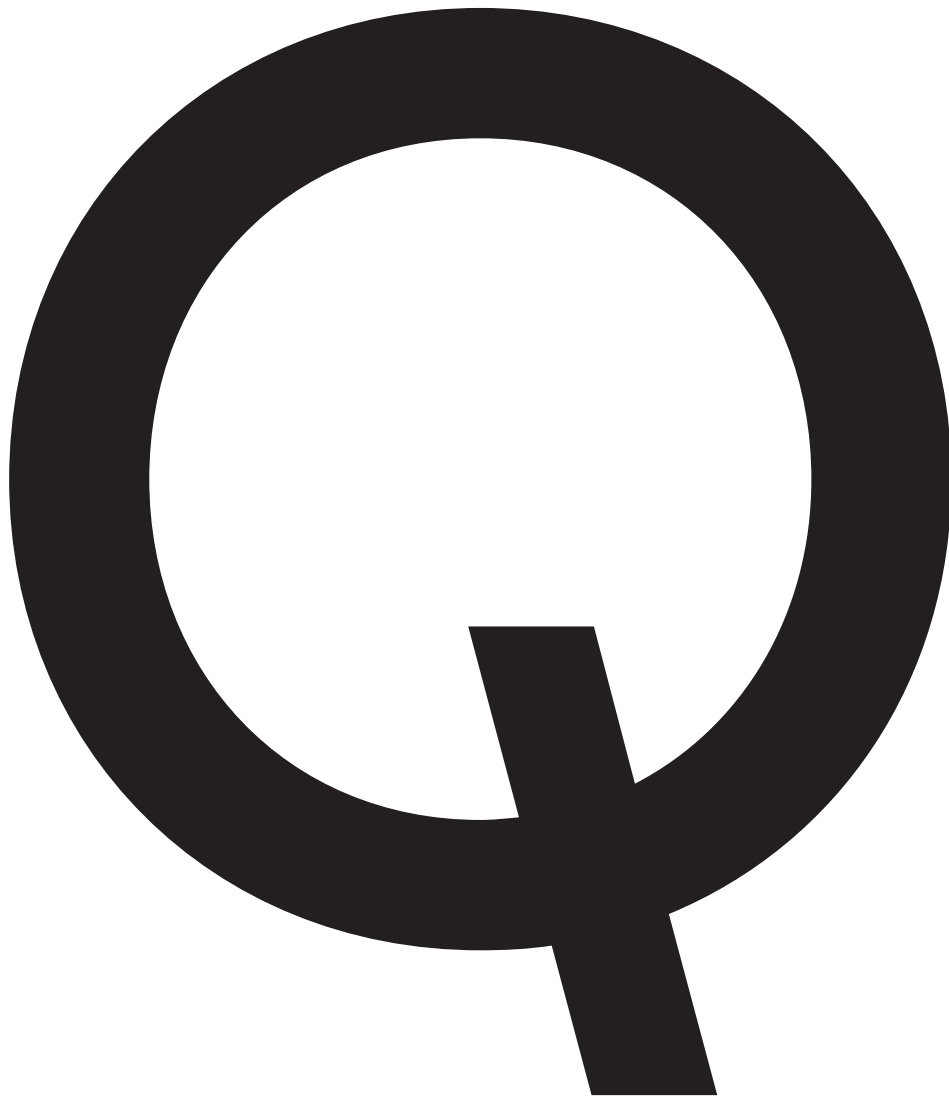
Your brand is part of an evolving, complex culture. The role it plays depends on one thing: influence.

That influence is hard-earned.
It's fought for.



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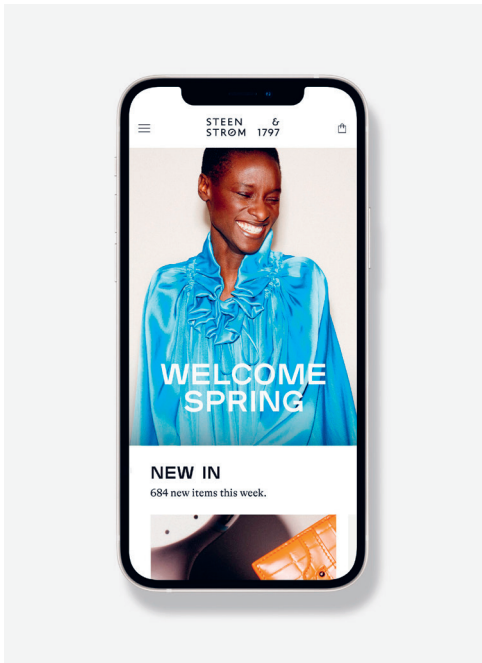


FONT
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**FOITS
IN
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**Building of the Swiss Federal
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Signage
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Plack
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FONTS
 IN
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Telegraph Berlin ↑

Signage
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Garage ↓
Pages 38-39

A°2022
Client: École urbaine de Lyon
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FONTS
IN
USE

ÉCOLE URBAINE DE LYON

ANTHROPOCÈNE

2022

Editorial Michel Lussault

Parfois, des œuvres captent et même fixent l'air du temps, visibilisent des questions sociales et politiques vives qui travaillent les sociétés. C'est ce que parvient à faire **Don't Look up**, d'Adam McKay – un film à angles aigus, qui grave à l'acide le portrait de notre époque. On y suit les pérégrinations de scientifiques qui, après avoir découvert qu'une météorite de grande taille allait percuter la Terre dans un peu plus de six mois et provoquer l'anéantissement de toute vie humaine, tentent de prévenir en urgence les autorités et l'opinion publique et échouent dans cette entreprise.

ÉCOLE URBAINE DE LYON

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8 8 9 0

Exposure
Page 40

Maax Micro
Page 37

Bertin
Available in 2023

Amiral
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Jardins familiaux, Renault Trucks Parilly, Saint-Priest, juin 2022.

L'histoire de ces jardins se fond avec celle de l'urbanisme de Lyon fut l'un des barreaux. Marin Berliet fils de comtes fonde l'entreprise du même nom en 1899.

Les années, sur cette parcelle de 400 hectares, changent plusieurs fois de nom ou fil des rachats industriels (Stahm, Irti, Renault Trucks).

Une partie du foncier est utilisée aujourd'hui par les entreprises de la plateforme Amazon et les lignes à haute tension traversent les villes de Villeurbanne et 7^e arrondissement de Lyon.

Les réservoirs d'eau stagnants et de récupération ouverts de pluie sont directement exposés aux risques industriels et domestiques. Leur composition chimique et microbiologique favorise leur colonisation par les mousses algues.

LABORATOIRE OBSERVATION PHOTO

ÉCOLE URBAINE DE LYON

A°2022

23

ÉCOLE URBAINE DE LYON

A°2022

23

EXTRAIT

Eric Klincksieck, professeur de sociologie et directeur de l'Institut for Public Knowledge à l'Université de New York (NYU). Il est l'auteur de plusieurs ouvrages dont *Palaces for the People: How Social Architecture Can Help Fight Inequality, Polarization, and the Decline of Civic Life* (Crown, 2018) et *Gang Solo: The Extraordinary Rise and Surprising Appeal of Living Alone* (The Penguin Press, 2015).

Si nous ne sommes pas intéressés depuis longtemps aux questions d'environnement, et de justice environnementale, je ne sais pas encore à cette époque comment l'expérience humaine du changement climatique pouvait s'inscrire dans la tradition sociologique. La sociologie est née dans l'Europe du XIX^e siècle en tant qu'empirisme scientifique sur la dynamique sociale de l'existence humaine dans le monde moderne. Des Portugais, ses premiers praticiens, notamment Emile Durkheim, Karl Marx et Max Weber, ont exploré les questions les plus urgentes et les plus importantes de leur temps et de leur monde: industrialisation et travail, urbanisation et collectivité humaines, rationalisation et gouvernance, religion et laïcité, famille et croissance démographique. Si la sociologie avait été inventée à l'aube du XIX^e siècle, la plupart de ces questions seraient encore au cœur de la discipline. Mais, parmi les nombreux nouveaux développements qui méritent d'occuper une place aux côtés de ces thèmes classiques, la crise climatique apparaît comme le plus significatif. Depuis une dizaine d'années, l'on s'est venu à la considérer comme le problème le plus important et le plus difficile à résoudre pour notre espèce aujourd'hui.

Comme nous le savons maintenant, l'activité spécifique humaine consistant à brûler des combustibles fossiles pour alimenter diverses formes d'innovation sociale – grande industrie, agro-industrie, urbanisation, expansion de la consommation – a transformé les conditions sous-jacentes de toute vie sur terre. Le système énergétique moderne est incroyablement profondément intégré aux systèmes sociaux contemporains, tels que les chaînes de production alimentaire et les réseaux électriques, ainsi qu'aux habitudes et pratiques quotidiennes des populations du monde entier. Durant des générations, les avantages de ces systèmes semblaient l'emporter sur les coûts. Mais, ces dernières années, le bilan cumulé des émissions de gaz à effet de serre a fortement destabilisé le climat et, avec lui, notre environnement social.

En attendant l'hydrogène, à savoir les dix mille ans de relative stabilité climatique qui ont précédé la révolution industrielle, le taux de dioxyde de carbone dans l'atmosphère était d'environ 273 parties par million. À l'heure où j'écris ces lignes, il est de 397 parties par million et, sans une réduction drastique des émissions et l'adoption généralisée de sources d'énergie renouvelables, il devrait atteindre 550 parties par million d'ici 2050, voire avant cette date. Ces chiffres sont nettement plus élevés que le niveau de 350 parties par million qui ferait augmenter de plus de deux degrés Celsius les températures

Édition française: Caroline Chéreau, 2019, traduction: Caroline Chéreau et Christophe Chéreau (Paris: Éditions de la Sorbonne). Édition originale: Eric Klincksieck, 2019, traduction: Caroline Chéreau et Christophe Chéreau (Chicago: The University of Chicago Press). (Éditions pages 19-40)

Peng, R. et al. (2015). *Rising or Quiescent? Evidence from the West Midlands*. *London Global Climate Change, Environmental Health Perspectives*, 119 (5), 704-706.

* Nouvelles Urbanités est un collectif ouvert initialement composé de l'Apur, Aurore, la Banque des Territoires, Cheuvreux notaires, L'École urbaine de Lyon, Encore Heureux Architectes, Enlarge Your Paris,

Plateau Urbain, SNCF Immobilier, l'Union sociale pour l'habitat et Yes We Camp.

Il est né en 2018 à l'occasion de « Lieux infinis », exposition d'Encore Heureux Architectes pour le Pavillon français de la biennale d'Architecture de Venise. Depuis, l'exploration et l'analyse des proces-

sus collectifs pour habiter le monde et construire des communs se poursuivent.

En 2020, les contributions partagées sont rendues publiques au tra-

vers de l'édition de ce journal, de la formalisation de propositions d'actions et d'un voyage en train ponctué d'étapes à Paris, Lyon et Marseille les 2 et 3 octobre.

Nouvelles Urbanités*

c'est:

- réutiliser les bâtiments existants et/ou leurs matériaux ;
- être frugal dans la demande et économe dans la réponse ;
- faire des projets utiles, solidaires et situés ;
- mesurer les impacts matériels et immatériels de ses choix ;
- essayer, fédérer, prototyper dans une logique Open Source.

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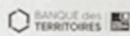
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Encore Heureux architectes SNCF Immobilier → suite page 45



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BeHere / 1942
 Client: Japanese American
 National Museum
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Immortel
 Pages 25-36



FFONTS
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was a broad survey of art created in the concentration camps that was jointly produced by JANM, the UCLA Wight Art Gallery, and the UCLA Asian American Studies Center to commemorate the 50th anniversary of Executive Order 9066. In this first multi-artist exhibition of camp art since the 1940s, curator Karin Higa featured both well-known professional artists and amateurs who had been little known before. *The View from Within* subsequently traveled to San Jose, Salt Lake City, Honolulu, and New York, where it was embraced by both the Japanese American community and mainstream art critics. A succession of camp art shows followed, including retrospective shows featuring Kenjiro Nomura, Hiroshi Honda, Hisako Hibi, and Henry Sugimoto among others.²⁴

A second art exhibition commemorating the 50th anniversary took a different tack. *Relocations and Revisions: The Japanese-American Internment Reconsidered* opened at the Long Beach Museum of Art on May 10, 1992 and featured the work of ten contemporary Japanese American artists inspired by the incarceration. Most of the artists were Sansei and thus too young to have had first-hand memories of that time. This marked the beginning of a generational shift as many Issei and some Nisei who were incarcerated had been passing away. On the heels of the redress movement, the next generation of Japanese Americans began to keep alive the stories of their parents and grandparents. Many of the works—which ran the gamut of media from performance art to installation to video—repurposed archival materials from that time of both familial and governmental origin, and all but two of the artists explicitly referenced the incarceration in their pieces. A number of the artists continued to draw inspiration from the incarceration in succeeding work, opening the doors for many to follow.²⁵

Among the key Sansei interpreters of the incarceration featured in *Relocations and Revisions* were Kristine Yuki Aono and Roger Shimomura. Aono's room-sized installation titled "Deru Kugi Wa Utaeru"—literally "the nail that sticks up gets pounded," a Japanese proverb extolling the value of keeping a low profile—incorporates her grandfather's letters, CWRIC commission hearing transcripts, and 120,313 (the official number of Japanese Americans held in WRA custody) nail holes in the pattern of an American flag into which visitors were encouraged to pound nails for every former inmate they knew. Four years later, Aono's "Relics from Camp" was installed at JANM. "Relics" featured dirt taken from each of the WRA camp sites, which were housed in shallow boxes covered by glass, together with

artifacts from each camp contributed by former inmates. Visitors viewed the exhibit by walking on the glass. "Relics" was reinstalled as a part of JANM's *Common Ground* in 2002.²⁶

Roger Shimomura was another Sansei artist featured in *Relocations and Revisions*. "The Diary Series" was a series of paintings based on his Issei grandmother's diaries recounting her incarceration at the Minidoka, Idaho, concentration camps, done in a style that combines elements of Japanese woodblock prints and Western pop art. Shimomura produced and exhibited several other series of paintings inspired by his and his family's wartime incarceration, including "Minidoka" (1978-79), "An American Diary" (2002-03), and "Minidoka on My Mind" (2006-10).²⁷

Public Funding and Unwelcome Parallels After 9/11

As part of the Civil Liberties Act of 1988, there was to be a public education fund of \$50 million to fund "research and public educational activities" on the incarceration. But for various reasons—most notably that many more Japanese Americans were discovered to be eligible for individual reparations checks than had been anticipated—that figure ended up being reduced to \$5 million, with \$3.3 million ultimately being awarded in grants and fellowships ranging from \$2,000 to \$100,000 to fund 135 projects in 1997-98. In the aftermath of this program, the states of California (in 1998) and Washington (in 2000) began similar grant programs on a smaller scale that funded hundreds of additional projects through the first decade of the 2000s. In 2006, Congress approved legislation that created the Japanese American Confinement Sites (JACS) Grant Program, authorizing \$37 million in funding for projects that would preserve selected concentration camp sites and/or increase knowledge of the sites and their stories. JACS has awarded around \$3 million a year in grants since 2009. As a result of this influx of public funding, there has been a dramatic rise in various types of projects that tell the story of the incarceration, including museums and exhibitions.²⁸

In addition to their increased numbers, there have been several trends in exhibitions in this current era of increased public funding. One has been the rise of many site-based projects that have involved partnerships with local communities and former inmates and descendants. Communities located near the former WRA camp sites—which, by their nature, were placed in areas far from big cities—recognized the economic benefits that a museum could bring to

24. *The View from Within: Japanese American Art from the Internment Camps, 1942-1945*, edited by Karin Higa (Seattle: University of Washington Press, 1992); Kenjiro Nomura, *An Artist's View of the Japanese American Incarceration* (Wing Lake Museum, 1995); *Reflections of Internment: The Art of (Karin's) Hiyoshi Honda* (Honolulu Academy of Arts, 1994); *A Prayer of Reflection: Paintings by Hisako Hibi* (JANM, 1999).

25. Henry Sugimoto, *Painting an American Experience* (JANM, 2003).

26. Kristine C. Kuramitsu writes about both *The View from Within* and *Relocations and Revisions* in her article "Internment and Identity in Japanese American Art," *American Quarterly* 61.4 (Dec 1995): 619-38.

27. Kuramitsu, "Internment and Identity in Japanese American Art," 646-46; Nancy Matsumoto, "Roger Shimomura," *Dembo Encyclopedia*, accessed on Nov. 19, 2011 at http://encyclopedia.dembo.org/Roger_Shimomura.

28. Sharon Yamano, "Civil Liberties Public Education Fund," *Dembo Encyclopedia*, accessed on Nov. 19, 2011 at http://encyclopedia.dembo.org/Civil_Liberties_Public_Education_Program_Japanese_American_Confinement_Sites_National_Park_Service; accessed on Nov. 19, 2011 at <http://www.nps.gov/jacs/index.html>. Though the state programs ended in 2009 (Washington) and 2011 (California) due to the budget cuts brought about the

recession, both programs returned in the 2010s and continue to award annual grants to the present.

California, Civil Liberties Public Education Program and http://encyclopedia.dembo.org/Washington_Civil_Liberties_Public_Education_Program_Japanese_American_Confinement_Sites_National_Park_Service; accessed on Nov. 19, 2011 at <http://www.nps.gov/jacs/index.html>. Though the state programs ended in 2009 (Washington) and 2011 (California) due to the budget cuts brought about the

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Client: Japanese American National Museum
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Immortal
Pages 25-36

FONTS
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EXECUTIVE ORDER 9066

An Exhibition Produced by the CALIFORNIA HISTORICAL SOCIETY

The days following the Japanese attack on Pearl Harbor were dark days of the American spirit. Unable to strike back effectively against the Japanese Empire, Americans in the Western states lashed out at fellow citizens and resident aliens of Japanese ancestry. Executive Order 9066, signed by President Roosevelt on February 19, 1942, was the instrument that allowed military commanders to designate areas "from which any or all persons may be excluded." Under this order all Japanese and Americans of Japanese ancestry were removed from Western coastal regions to guarded camps in the interior.

APRIL 5-MAY 21 PASADENA ART MUSEUM

ORANGE GROVE & COLORADO BLVD.
Museum Admission: \$1.00
Students: 50¢ Children: Free

Panel 1 - DOROTHEA LANGE, WPA, *Heart Mountain*, July 8, 1942. (Black and white photograph)

Panel 2 - DOROTHEA LANGE, WPA, *Heart Mountain*, July 8, 1942. (Black and white photograph)

Panel 3 - DOROTHEA LANGE, WPA, *Heart Mountain*, July 8, 1942. (Black and white photograph)

Panel 4 - DOROTHEA LANGE, WPA, *Heart Mountain*, July 8, 1942. (Black and white photograph)

Panel 5 - DOROTHEA LANGE, WPA, *Heart Mountain*, July 8, 1942. (Black and white photograph)

Panel 6 - DOROTHEA LANGE, WPA, *Heart Mountain*, July 8, 1942. (Black and white photograph)

Open all the way →

Play for the California Historical Society's *Executive Order 9066* at the Pasadena Art Museum, 1972. Two sets of the exhibition toured the country over the next several years. Courtesy of the California Historical Society.

These hearings proved to be a cathartic moment for Japanese Americans. Many who had never even told their families about their wartime incarceration provided emotional testimony before the commission. A year-and-a-half later, the CWRIC's report, *Personal Justice Denied*, cited "race prejudice, war hysteria and a failure of political leadership" as the main factors behind the forced removal and incarceration and proposed a governmental apology and \$20,000 in reparations to any Japanese American survivors. Legislation based on these recommendations eventually passed congress and was signed into law by President Ronald Reagan as the Civil Liberties Act of 1988 on August 10, 1988.²⁹

The interest generated by the movement for redress and reparations led to the formation of many new public history organizations that organized several significant exhibitions. These institutions—along with several prominent public memorials—were also formed in part to preserve the legacy of the Nisei generation, who were reaching retirement age in the 1980s. Among the most significant of these organizations are the Japanese American National Museum, incorporated in 1985 and opened to public in Los Angeles Little Tokyo in 1992; the San Francisco-based National Japanese American Historical Society (NJAHS), incorporated in 1981 as "Go For Broke, Inc.," the Japanese American Museum of San Jose, established in 1987; and the Japanese Cultural Center of Hawai'i, incorporated in 1987. Each organization produced exhibitions about some aspect of the incarceration that, no doubt influenced by the redress movement, told the story from the perspective of former inmates. The first of these was *Go For Broke*, which opened at the Presidio Army Museum in San Francisco in 1981. Likely the first exhibition to branch the topic of Japanese Americans in the U.S. armed forces during World War II, it included the roundup and incarceration as a part of its story. A traveling version of the exhibit made the rounds of venues in twenty cities, including the Los Angeles County Museum of Natural History and the California State Capitol. A namesake organization formed that evolved into NJAHS in 1986. NJAHS produced a series of traveling exhibitions on aspects of the incarceration story, including *U.S. Detention Camps, 1942-1946* (1990) and *Children of Detention Camps, 1942-1946* (1992).³⁰

Though JANM's initial exhibitions did not highlight the concentration camp experience, over the next decade that experience became central to its programming. In 1994, a crew consisting largely of JANM volunteers traveled to Wyoming to dismantle two surviving barracks from the Heart Mountain camp and bring them back to Los Angeles.

29. On the Redress Movement, see Yang, *Historical Memory*; Mitchell T. Malin, Harry H. Kitano, and S. Megan Berthoff, *Adopting the Impossible Dream: How Japanese Americans Obtained Redress* (Foreword by Robert T. Matsui and Roger Daniels. Uchida: University of Illinois Press, 1999); William Hacht, *Reparations: An Account of the Movement for Japanese American Redress* (Pullman: Washington State University

Press, 1988); Nikkei for Civil Rights and Redress, *Nikkei: The Grassroots Struggle for Japanese American Redress and Reparations* (Los Angeles: UCLA Asian American Studies Center Press, 2010); and John Tateishi, *Redress: The Inside Story of Successful Campaign for Japanese American Redress* (Berkeley, Calif.: Heyday Books, 2010).

30. Malin, et al., *Adopting the Impossible Dream*, 177-79; Henry H. Nakayama, "NJAHS: Shared History," *May 1989*, 11; "Organizational History," National Japanese American Historical Society website, accessed on Nov. 17, 2011 at <http://www.njahs.org/history>.

Immortel...

Begun in October 2016 at the *Atelier national de recherche typographique* (ANRT) by Clément Le Tulle-Neyret[®], and commercialized in April 2021 by the digital type foundry 205TF, *Immortel* is a type family made up of different variants adapted to the editorial needs of typesetting and page layout. The designer explains here his long-term work, and shows all the potential of this typeface that is now available in the 205TF catalog.

Aa

Immortel Infra
Phlegm
Winter
Old age
Water
Brain and lungs
Cold and moist
Phlegmatic
Robert Granjon
(1513-1589)

Aa

Immortel Colera
Yellow bild
Summer
Youth
Fire
Gallbladder
Warm and dry
Choleric
Jean Jannon
(1580-1658)

Aa

Immortel Vena
Blood
Spring
Infancy
Air
Liver
Warm and moist
Sanguine
Jacques-François
Rosart (1714-1774)

Aa

Immortel Acedia
Black bile
Autumn
Adulthood
Earth
Spleen
Cold and dry
Melancholic
Albrecht Dürer
(1471-1528)

Variants
Humour
Season
Age
Element
Organ
Qualities
Temperament
Associated
punchcutter/artist

Immortel is inspired by the Hippocratic theory of humors that explains the state of human beings through the presence of one of the four principal fluids: phlegm, yellow bile, blood, and black bile. Each fluid represents a temperament: — phlegm represents a phlegmatic temperament, absence of vigor, slow; — yellow bile represents a choleric and proud temperament; — blood represents a sanguine temperament, warm and jovial, extroverted; — black bile provokes despair, melancholy.

According to this theory, every human being is composed of an equal amount of all of these fluids. The presence of a greater amount of one or another of these fluids leads to the associated temperament or humor.

In practice, this conceptual program leads to the design of four variants that make up the *Immortel* family. Each one has been designed after a humor and attempts to represent its characteristics:

- *Immortel Infra* is associated with a phlegmatic temperament;
- *Immortel Colera* with a choleric temperament;
- *Immortel Vena* with a sanguine temperament;
- *Immortel Acedia* with melancholy.

This collection is considered like a human being who can take on different forms or temperaments, following the increased or decreased presence of one of the fluids. Each variant can be substituted for another without any repercussions on the bulkiness of the text, as the system—set width of characters, x-height, capitals height, ascenders and descenders values—are the same for all of the variants. These metric values act as a structural link between the variants and bring coherence to this unconventional type family.

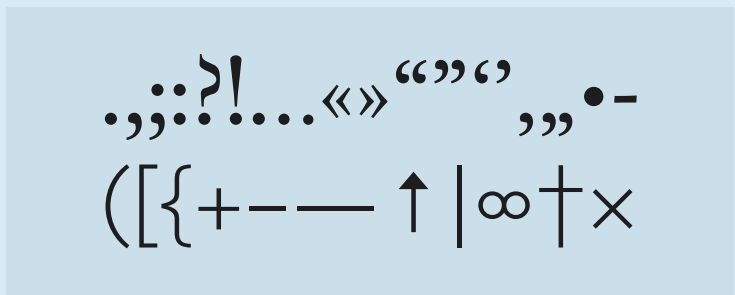
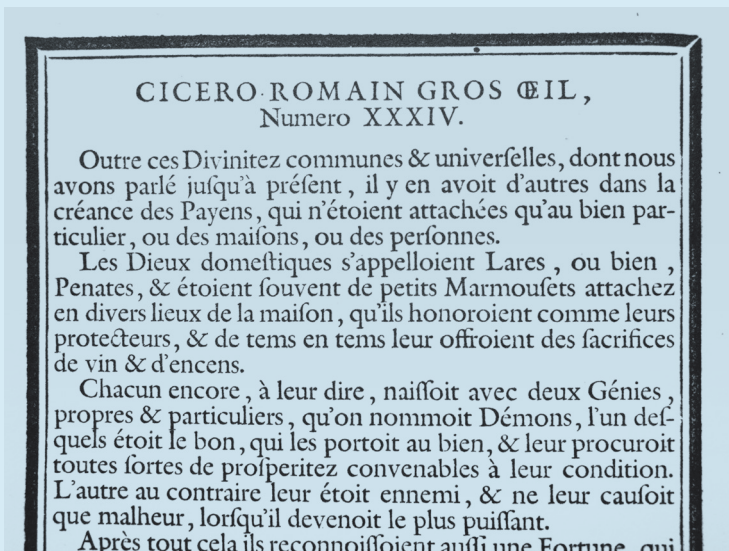
Typographically, each variant is inspired by the work of type designers, referring to the history of typography:

- *Immortel Infra* finds its source in the work of Robert Granjon, a punchcutter from the sixteenth century;
- *Immortel Colera* in the work of Jean Jannon, a punchcutter from the seventeenth century;
- *Immortel Vena* is influenced by the work of Jacques-François Rosart, a punchcutter from the eighteenth century;
- *Immortel Acedia* takes its inspiration from the engraving *Melencolia I* by Albrecht Dürer in 1514 and attempts a synthesis between two traces of a priori opposing tools, those left by the broad nib and those left by the narrow point. In this sense it is closer to a nineteenth-century typeface.

Phlegmatic
R. Granjon
1513—1589

Philosophe
Sympathetic
Renaissance

Individuals
SENECTUTE
Gros Cicéro



Gros Cicéro, Robert Granjon, 1569. Source: Claude Lamesle, *The Type-specimens of Claude Lamesle*, Paris, 1742 [facsimile, 1965]. Musée Plantin Moretus, Anvers.

Immortel Infra.

Four variants with distinct temperaments

— *Immortel Infra*

The first variant of the *Immortel* family, *Immortel Infra*, is a dense old style based on the typeface *Cicéro* by punchcutter Robert Granjon (1513–1589). Granjon's work was the source for famous typefaces intended for use with running text (*Plantin*, *Times New Roman*), this variant is conceptually linked to a phlegmatic temperament, lacking vigor, slow, so as not to disturb continuous reading.

Thus the letters follow a pretty classic path, whereas the other elements (punctuation and mathematical symbols) have a slightly lighter color than the lower-case letters, which allows one to speak about, show, and subtly emphasize the signs which structure a phrase.

The capital letters are also slightly darker than usual in order to pursue this direction. Observing Granjon's work, it appears that the Italics that he engraved did not all have the same slopes, which had a considerable influence on the rhythm of text and how it was perceived.



Philosophie Curfue.

Epanetus dicere folitus eſt, mendaces omnium ſclerum & iniuriarum auctores eſſe. Ea ſententia non diſſonat à literis Hebræorum, quæ narrant ſerpentis mendacio primùm fores apertas omni vitiorum generi. Mendacium autem nomine continentur, aſſentatores, calumniatores, inſidi conſiliarij, peruerſi educatores, qui fontes ſunt ferè malorum omnium, quibus ſurſum deorſum turbatur vita mortalium.

Thearidas quum gladium cote acneret, rogatus à quopiam num eſſet acutus: Acutior, inquit, calumnia: graniter innuens rem nocentiſſimam eſſe calumniam.

Rex ſum regnorum bina ratione ducorum,
Angelorum regno ſum rex ego,
iure paterno.
Matris iure quidem Francorum nuncupor idem.
Hinc eſt armorum Variatio facta meorum.

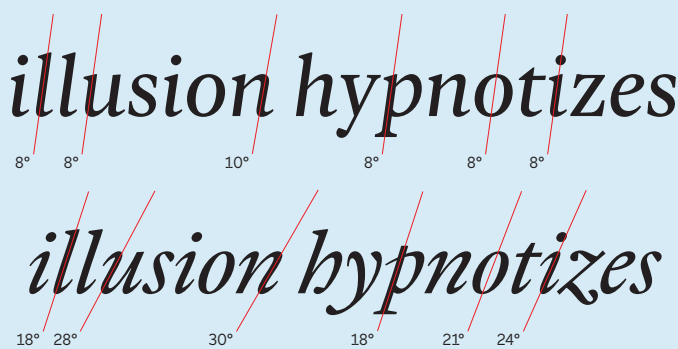
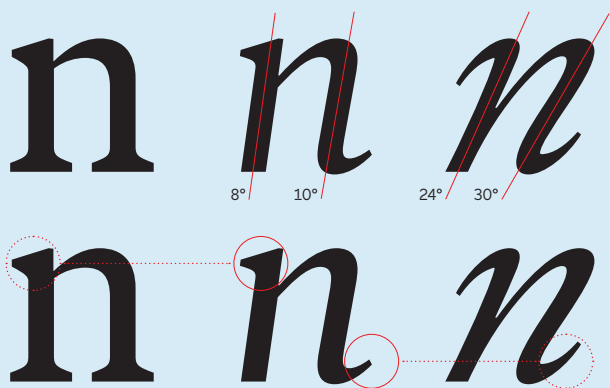
From this observation emerged the desire to design two Italics, each one intended for a precise editorial role. The first, called Median, is adapted to the composition of long texts: the character is slightly slanted, has little cursivity, and a decomposed ductus.¹ The second, called *Italic*, adapted for short texts and the emphasis of elements (foreign words, titles, notions, etc.), is more jittery. The cursivity and slope are quite marked, the ductus is rapid and executed in a single movement.

1. The ductus is the order and direction according to which one draws the strokes that make up a letter.

Garamonde Curſiue.

Cuidam percontanti, quam ob cauſam apud Spartanos, qui ſcutum abieciſſent, notarentur ignominia, & infami vocabulo Rhipſaſpides appellarentur; qui galeas aut thoraces, non item; Quoniam; inquit, hac ſua ipſorum cauſa gerunt, ſcutum verò communis exercitus gratia: ſignificans unicuique pluris eſſe faciendam communem utilitatem, quàm propriam. Qui galeam aut thoracem abiecit, ſeipſum prodit tantum, & exarmat: qui ſcutum abiecit, prodit uniuersam phalangem. Nam obtentu clypeorum tota acies tuta eſt aduerſus hoſtium iacula.

27



Logically, there are differences in slopes, but to the extent that the Median style is an in-between, it takes advantage of the stability of the Roman and the cursivity of the Italic style. Indeed, as the Median must hold over time, certain forms and slopes are common to a number of letters, whereas the Italic takes more liberties with the strong differences in the slopes of letters. The idea behind this very distinct Italic is that it can be combined both with the Roman, and also with the Median, so as to create visually different typologies of texts within the same paragraph.

One of the first uses of *Immortel Infra Roman*, *Median* and *Italic* by graphic designers Léna Araguas, Alaric Garnier and Benoît Canaud in Arnaud Théval, *Le Tigre et le papillon*, Paris, Dilecta, 2019.

que s'ils étaient vivants... et on cherche des personnes de notre boulot pour le valoriser, pas des noms de ministres qui font des lois, dit-il en rigolant, l'air entendu. Il flotte ainsi, sur chaque cérémonie de baptême, le souvenir triste mais joyeusement célébré d'un membre de la communauté des surveillants, respectable à jamais. Chaque élève entre dans le métier en portant le souvenir d'un collègue disparu. Dans la liste des promotions récemment baptisées nous trouvons: *Maximin Peni*, décédé en 2014 à l'âge de 59 ans, son fils *Bruno Peni* est actuellement en formation au sein de la promotion 190; *Mohamadi Yssoufa*, un jeune élève décédé accidentellement par noyade dans la Garonne en septembre 2016. Un vibrant hommage à sa mémoire, rendu par ses camarades de promotion, tous les officiels présents, et également par ses deux frères qui ont pris cet après-midi la parole. (La Dépêche du Midi); *Franck Loudenot*, surveillant-brigadier au centre pénitentiaire de Moulins-Yzeure, décédé en 2015 à l'âge

— *Immortel Colera*

Indépendant
1580—1658
Jean Jannon

Extroverted
Yellow skin
Punchcutter

Pythagorean
Individuals
Gallbladder

The second variant, *Immortel Colera*, is inspired by yellow bile which, when found in large quantities, provokes violence and anger. This variant finds its source in the work of Jean Jannon (1580–1658), a French type punchcutter whose work was for a long time mistaken for that of Claude Garamont.

Immortel Colera is in large part inspired by Jannon's *Gros Canon*, taken from his 1621 specimen, with its sharp shapes and pronounced contrast. Because the size of this typeface corresponds to a title (36 points), with a stark contrast, I based my work on other smaller typefaces by Jean Jannon.

Jannon's typographic forms, very sharp, contrasting, and irregular, that seemed to me to be the most appropriate for evoking the nervousness and anger caused by an excess of yellow bile.



La crainte de l'Eternel est
le chef de science: mais les
fols mesprisent s'apièce &
instruction. Mon fils, es-
coute l'instruction de ton
pere, & ne delaisse point
l'enfeignemêt de ta mere.

*Nos grands docteurs au chérubin visage
Ont défendu qu'homme n'ait plus à voir
La Sainte Bible en vulgaire langage
Dont un chascun peut congnoissance avoir;
Car, disent-ils, désir de tout savoir
N'engendre rien qu'erreur, peur & souci...*

Robert Estienne, fâcheuse délectation, se plaisait à publier la Bible sous toutes les formes & sous tous les formats, mais le jour vint où il put craindre d'être traité comme Étienne Dolet ou Antoine Augereau. Préférant n'être brûlé qu'en effigie, il s'esquiva.

Il s'était réfugié aux bords du lac Léman quand on l'accusa, confondant poinçons & matrices, d'avoir dé-

*Nos grands docteurs au chérubin visage
Ont défendu qu'homme n'ait plus à voir
La Sainte Bible en vulgaire langage
Dont un chascun peut congnoissance avoir;
Car, disent-ils, désir de tout savoir
N'engendre rien qu'erreur, peur & souci...*

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Ont défendu qu'homme n'ait plus à voir
La Sainte Bible en vulgaire langage
Dont un chascun peut congnoissance avoir;
Car, disent-ils, désir de tout savoir
N'engendre rien qu'erreur, peur (t) souci...*

Jean Jannon, Gros Canon.
Source: *The Type Specimen of
Jean Jannon*, Paris, 1621
[facsimile published with an
introduction by Paul Beaujon
(Beatrice Warde), 1927].

Jean Jannon, Garamont
Roman and Italic. Source:
Florian Le Roy, *Les caractères
de l'Imprimerie Nationale*,
Paris, Éditions Richelieu, 1955.

Close-up of Jean Jannon's
Garamont Italic.

Immortel Colera Italic.

— Immortel Vena

Enthousiaste
J.-F. Rosart
1714—1774

Charismatic
Macrocosm
SANGUINEA

Individuals
Personnalité
Equilibrium

The third variant, *Immortel Vena*, is related to the warm, outgoing, and enthusiastic character caused by an excess of blood in the human body. *Immortel Vena* finds its sources in a facsimile of a 1768 specimen by Jacques-François Rosart (1714–1774), punchcutter and typefounder from Namur, and takes advantage of the characteristics of the sizes of *Parangon*, *Missel*, and *Gros romain n^o1*.

The lower case “a” evokes an extremely pleasant form. The circular drop is pulled downwards by its own weight, the upper curve never stops turning in on itself, and the serifs are pushed outwards in an exaggerated fashion, particularly on the uppercase “E”. These observations lead me to think that each element has been exaggerated for a better understanding of the form, for a stronger expression, to leave no room for doubt as to the typographic intention in all of its senses: legibility of forms, understanding of text, sharing content with the greatest number...

The link with a sanguine character is represented here by two principal parameters: the sequencing of the ductus, and the termination of the gesture (in the form of a drop), but also in the envelope of the letters and the way that each element differs from the others, which encourages a better understanding of the form. The general form is very round and generous, from the drops to the ductus, as if the hand had accompanied the gesture as far as possible along the line of the letters, as if it had taken the time to reinforce the characteristics of each element.

PARANGON ROMAIN.

Nous apprenons d'Héfiode, comme anciennement les Payens reconnoissoient trois sortes de Dieux. Car après ceux du premier ordre dont nous avons parlé au Livre précédent, ils suppoit que l'air étoit rempli d'un grand nombre de certains petits Dieux qu'ils appelloient Demons & qui selon leur créance, s'employent particulièrement aux affaires des hommes. Histoire Demi-Dieux anciens.

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. æ œ ç & ð
Æ Æ A E C D E F G H I J K L M
N O P Q R S T U V W X Y Z

E

MISSEL ROMAIN.

Factum est autem in sabbato secundo primo, cum transiret per fata, vellebant discipuli ejus spicas, & manducabant confricantes manibus. Quidam autem Phariseorum dicebant illis: Quid facitis quod non licet in sabbatis; Et respondens Jesus ad eos, dixit: Nec hoc legistis quod fecit David, cum esurisset ipse, & qui cum illo erant, quomodo intravit in domum Dei, & panes propositionis sumpsit, & manducavit, & dedit his qui cum ipso erant: quos non licet manducare nisi tantum Sacerdotibus; Et dicebat illis: Quia Dominus est Filius hominis, etiam Sabbati. Factum est autem & in alio sabbato, ut intraret in synagogam, & doceret. &c.

Œ Æ A B C D E F G H I J K L M N O P S Z

GROS ROMAIN OU TEXT ROMAIN. N° 1.

Comme Trajan se préparoit à faire la guerre contre les Parthes qui venoient de chasser le Roy qu'il leur avoit donné, il tomba malade & mourut à Silununte en Celicie, après un regne de vingt quatre ans, la soixante-quatrième année de son âge. Ce fut le seul Empereur auquel on défera l'honneur du triomphe après sa mort, & à qui on accorda une sépulture dans les murs de la ville. Ses cendres furent mises dans une Urne d'or pour être transférée à Rome où elles furent reçues avec tout l'appareil de triomphe, & mis dans la place Trajane au-dessous d'une colonne haute de cent quarante pieds. Le peuple perdit beaucoup à la mort de ce Prince. &c

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 æ
Æ Æ 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.

Jacques-François Rosart, Parangon Roman. Source: *The Type Specimen of J. F. Rosart, Bruxelles, 1768* [facsimile published by Van Gendt & Co in Amsterdam, 1973].

Jacques-François Rosart, Missel Roman. Source: *The Type Specimen of J. F. Rosart, Bruxelles, 1768* [facsimile published by Van Gendt & Co in Amsterdam, 1973].

Jacques-François Rosart, Gros Roman or Text Roman No. 1. Source: *The Type Specimen of J. F. Rosart, Bruxelles, 1768* [facsimile published by Van Gendt & Co in Amsterdam, 1973].

le impieté
ses Etats.
A B C D Ç I

b d p q

— *Immortel Acedia*

30

Melancholic Albrecht D. 1471—1528

ILLNESSES *Symbolism* Perfection

Self-reliance Individuals *Introverted*

The fourth and final variant of the family, *Immortel Acedia*² emerged from the reading of a section of philologist Constantin Zaharia's thesis: "Dürer et le nouveau symbolisme de la mélancolie". It deals with the artwork *Melencolia I* by Albrecht Dürer created in 1514, whose considerable importance in the history of art provided melancholy with a totally new status.³

Constantin Zaharia wrote in his thesis, "Melancholy⁴ [...] is in a state, so to speak, of super simulation, and her fixed stare is one of intellectual pursuit, as intense as it is sterile. She has suspended her work not because of indolence, but because in her eyes the work has lost all meaning."⁵ The intermediary light, the "brown," prevents the spectator from defining the precise time of day and is not particularly

related to the natural conditions of a certain time of day: "it indicates the worrying brown of the mind that can neither cast its thoughts into shadow, nor 'bring them to light.'"⁶ Numerous elements of the artwork *Melencolia I* call to the in-between.

Starting from this observation, I envisaged the design and the construction of these letters as an in-between. In the history of typography, it is easy to refer to the category of transitional typefaces of the Vox-AtypI classification. However, as Muriel Pic writes, "[the melancholic man] displays his refusal of time conventionally established through time zones [...]; he is opposed to the time of history and its chronology with a 'before' and an 'after' that favors the forgetting of destruction [...]."⁷

The trace of the tool seems then to represent a more accurate starting point, notably when observing Dürer's engraving, where "the tools lying at the feet of Melancholy represent art and science. They allow one to measure, draw, and polish surfaces, and also to create what imagination represents. In the state of abandon that they find themselves in, there is a kind of lack of unity and coherence, an almost total lack of meaning."⁸ A lack of coherence that seems interesting to question by attempting to reconcile, unify, and harmonize two approaches to the stroke. Adhering to the theory of Gerrit Noordzij, how then could a typeface be created by starting with the traces left by a broad tip on one hand and the sharp point on the other?

→

2. Acedia (from the Latin *acedia*), sin of laziness and boredom, became synonymous with melancholy at the end of the Middle Ages.

3. Constantin Zaharia, Dürer et le nouveau symbolisme de la mélancolie in *La Parole mélancolique. Une archéologie du discours fragmentaire* [ebook], École des hautes études en sciences sociales de Paris, University of Bucharest, 1996, published online in 2003

[retrieved in 2017], URL: ebooks.unibuc.ro/filologie/melancolie/cuprins.htm

4. "Melancholy" written with an uppercase M represents the character of the engraving, "melancholy" with no uppercase m represents the state of the human being.

5. Constantin Zaharia, *op. cit.* The original citation is from Erwin Panofsky in *La Vie et l'art d'Albrecht Dürer*, Paris, Hazan, 1987 for the first French edition.

6. Constantin Zaharia, *op. cit.*

7. Muriel Pic (dir.), *Politique de la mélancolie. À propos de W. G. Sebald*, Dijon: Les presses du réel, 2016, p. 15.

8. Constantin Zaharia, *op. cit.*



par la nature du contraste que présente le trait : translation ou expansion. Il y a dès lors quatre possibilités pour toute écriture :

	<i>cursive</i>	<i>brisée</i>
<i>translation</i>	n	n
<i>expansion</i>	n	n

La nature du contraste est une échelle où la pure translation et la pure expansion constitueraient les extrêmes théoriques. À l'Académie je n'ai pas besoin d'échelle graduée pour donner

← *Melencolia I*, Albrecht Dürer, 1514. Source: Davison Art Center © Davison Art Center, Wesleyan University.

↑ Stroke in translation (with a broad nib pen) and in expansion (with a pointed pen). Source: Gerrit Noordzij, *The stroke, theory of writing*, London, Hyphen Press, 2006.

The construction of each of the letters was the subject of a simple analysis: can the envelope of the letters be in expansion or in translation? If not, what approach should be favored in order to create a sense of coherence within this alphabet?



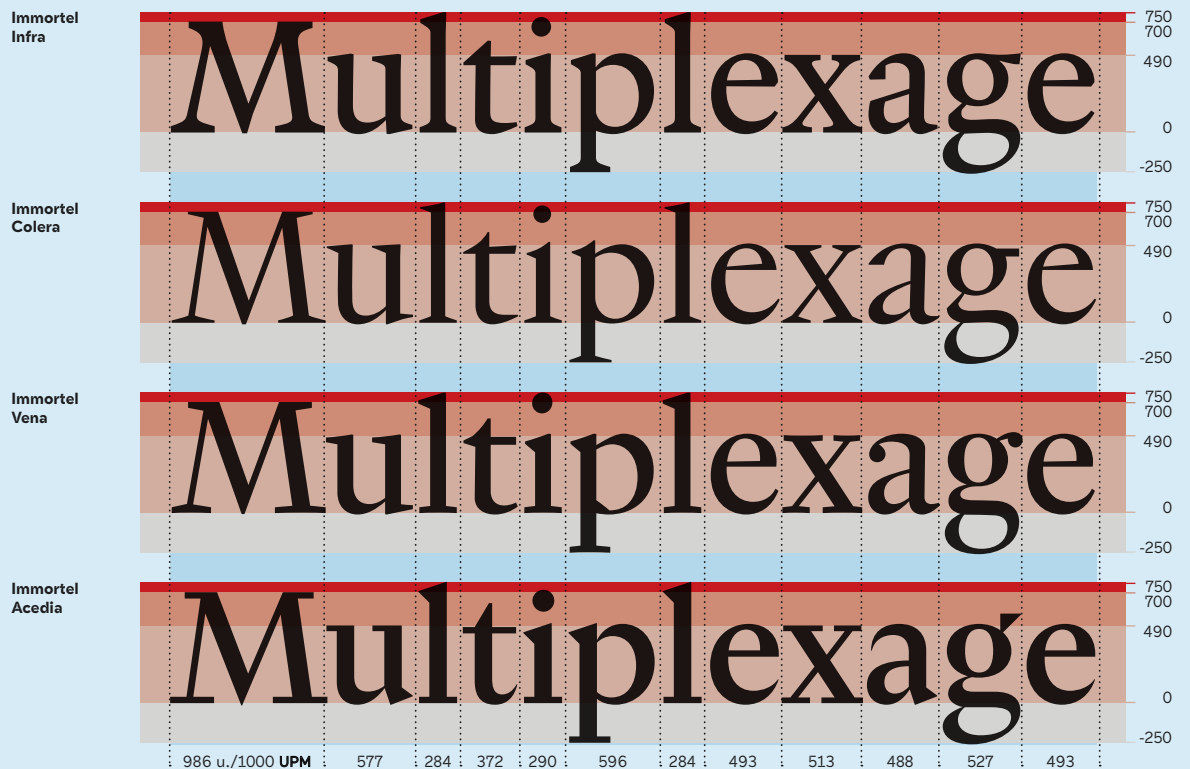
Variants that fit perfectly nevertheless

The matching of horizontal metric values is already present in the design of typefaces, notably in Roman/Italic pairings, or sometimes in different thicknesses of a typeface. Thus all of the variants of *Immortel* have the same x-height, ascenders, descenders, and capitals. So it is possible to use a number of variants that all have the same size simultaneously.

But the true wealth of this collection can be found in the set width of the letters that remains equivalent from one variant to another. All of the variants (*Infra*, *Colera*, *Vena*, *Acedia*) are multiplexed.⁹ all of the Romans have the same set width, all of the Medians have the same set width and all of the Italics have the same set width, which means that it is possible to change the variant on the fly without modifying the bulk of the text. The work of Robert Granjon was my oldest source, and the

variant *Infra*, linked to his work, was the logical choice for setting the metric values of the type family: the other three variants were then designed to fit into the frames of the *Infra* variant. This is why it was impossible to remain completely faithful to my sources, as fitting a defined form into a pre-existing frame without any possibility of modifying it is a perilous exercise akin to tightrope walking.

9. Multiplexing: several fonts that have the same set width. This technique comes from duplexing: two fonts (usually Roman and Italic) that shared the same widths on the Linotype machine for technical reasons.



This system of equivalent widths from one variant to another also drove me to design grades for the *Infra* and *Vena* variants, principally intended for setting running text. This means that the two variants have slightly different thicknesses but conserve the same set width.¹⁰

This desire to design a number of grades emerged from a wish to have a lighter or darker text color depending on the page layout and/or the sensitivity of the user. The grade 2 can also be used to compose dropped out text over a dark background. All of the fonts of the *Infra* and *Vena* variants have two grades. It is also possible to choose their degree of black using

variable font technology, both for the purposes of responding to questions of a technical nature (a certain paper, a certain type of printing), but also of a more sensitive nature and perception of the text, without needing to design intermediary versions.

10. The principle of *grade* comes from the particularity of printing on newsprint:

"To enable printing presses to operate at breakneck speeds, newsprint is formulated to help ink dry quickly through absorption, instead of slowly through oxidation.

Porous paper encourages ink to spread, darkening the appearance of the type, so typefaces must be designed to anticipate this expansion on press." The typeface Mercury by Jonathan Hoefler has been designed to compensate for this absorption of ink, with 4 levels of grades.

See "Mercury Text", in [Typography.com](https://www.typography.com/mercury-text/how-to-use) [online], Jonathan Hoefler [retrieved 20 January 2021], URL: <https://www.typography.com/mercury-text/how-to-use>



Infra & Vena

With *Immortel* being designed for editorial use, two principal typologies of texts interested me: running text and titles. Instead of designing optical sizes by reducing the contrast and tightening the set width, slightly increasing the x-height, it seemed more interesting to me to propose variants that were adapted to text

and to titling with the same base—the same frame—but with specificities inherent to each typology: discreet, robust, and functional for running text; ostentatious, sharp and exacerbated for titling.

×

A typeface designed for editorial use

Immortel Family

Begun in October 2016 at the *Atelier national de recherche typographique* (ANRT) and commercialized in April 2021 by the digital type foundry 205TF, *Immortel* is a type family made up of different variants adapted for the editorial needs of typesetting and page layout.

With a passion for the printed editorial object, the form of text and its visual presentation has been one of my main preoccupations since the beginning of my practice as a Graphic Designer. I developed this interest during my studies at the *École nationale supérieure des beaux-arts de Lyon* where I graduated in 2011 with a Bachelor's degree in visual expression. Since then, my use of it in the design of books has grown constantly, as much in terms of page layout as in the choice of typefaces. Though I had acquired a number of empirical notions, it became obvious to me that I needed to deepen my practice of type design, which drove me to join the *Atelier national de recherche typographique* in October 2016 in order to develop the *Immortel* project, centered around a number of questions: starting from the principle that a text is seen before it is read, how can the form of the letters serve the words? How can one visually re-transcribe a content, not only in terms of page

The title is set in *Immortel Colera*, the lead-paragraph and running text in *Immortel Infra*.

Immortel Family

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The title is set in *Immortel Acedia*, the lead-paragraph and running text in *Immortel Vena*.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ

abcdefghijklmnopqrstuvwxyz

& 0 1 2 3 4 5 6 7 8 9 † ‡ ! ? ™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ

abcdefghijklmnopqrstuvwxyz

& 0 1 2 3 4 5 6 7 8 9 † ‡ ! ? ™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ

abcdefghijklmnopqrstuvwxyz

€) 0 1 2 3 4 5 6 7 8 9 † ‡ ! ? ™

Immortel Infra
Infra Infra

Grade 1
Grade 2

ABCDEFGHIJKLMNOPQRSTUVWXYZ

STUVWXYZ

abcdefghijklmnopqrstuvwxyz

& 0 1 2 3 4 5 6 7 8 9 † ‡ ! ? ™

ABCDEFGHIJKLMNOPQRSTUVWXYZ

STUVWXYZ

abcdefghijklmnopqrstuvwxyz

© 0 1 2 3 4 5 6 7 8 9 † ‡ ! ? ™

Immortel Colera
Colera

ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ

abcdefghijklmnopqrstuvwxyz

& 0 1 2 3 4 5 6 7 8 9 † ‡ ! ? ™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ

abcdefghijklmnopqrstuvwxyz

& 0 1 2 3 4 5 6 7 8 9 † ‡ ! ? ™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ

abcdefghijklmnopqrstuvwxyz

€ 0 1 2 3 4 5 6 7 8 9 † ‡ ! ? ™

Immortel Vena

Grade 1

Vena Vena

Grade 2

ABCDEFGHIJKLMNOPQRSTUVWXYZ

STUVWXYZ

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& 0 1 2 3 4 5 6 7 8 9 † ‡ ! ? ™

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10 PTS

Galileo Galilei's development of the telescope and his observations further challenged the idea that the heavens were made from a perfect, unchanging substance. Adopting Copernicus's heliocentric hypothesis, Galileo believed the Earth was the same as other planets. Though the reality of the famous Tower of Pisa experiment is disputed, he did carry out quantitative experiments by rolling balls on an inclined plane; his correct theory of accelerated motion was apparently derived from the results of the experiments. Galileo also found that a body dropped vertically hits the ground at the same time as a body projected horizontally, so an Earth rotating uniformly will still have objects falling

to the ground under gravity. More significantly, it asserted that uniform motion is indistinguishable from rest, and so forms the basis of the theory of relativity. Except with respect to the acceptance of Copernican astronomy, Galileo's direct influence on science in the 17th century outside Italy was probably not very great. Although his influence on educated laymen both in Italy and abroad was considerable, among university professors, except for a few who were his own pupils, it was negligible. Between the time of Galileo and Newton, Christiaan Huygens was the foremost mathematician and physicist in Western Europe. He formulated the conservation law for elastic collisions, produced

8 PTS

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6 PTS

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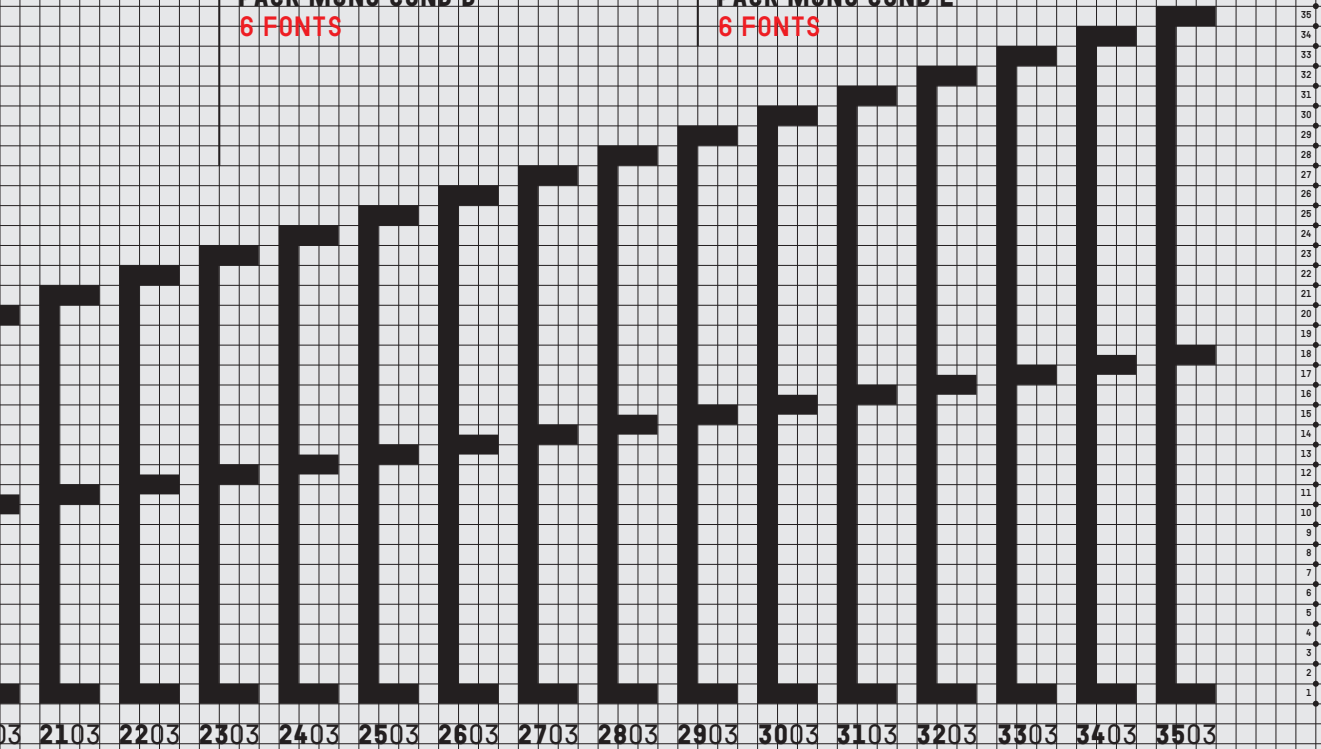
be able to explain all entities, including (in the form of geometric optics) light. Newton's own explanation of Newton's rings avoided wave principles and supposed that the light particles were altered or excited by the glass and resonated. Newton also developed the calculus which is necessary to perform the mathematical calculations involved in classical mechanics. However it was Gottfried Leibniz who, independently of Newton, developed a calculus with the notation of the derivative and integral which are used to this day. Classical mechanics retains Newton's dot notation for time derivatives. Leonhard Euler extended Newton's laws of motion from particles to rigid bodies with two additional laws. Working with solid materials under forces leads to deformations that can be quantified. The idea was articulated by Euler (1727), and in 1782 Giordano Riccati began to determine elasticity of some materials, followed by Thomas Young. Simeon Poisson expanded study to the third dimension with the Poisson ratio. Gabriel Lamé drew on the study for assuring stability of structures and introduced the Lamé parameters. These coefficients established linear elasticity theory and started the field of continuum mechanics. After Newton, re-formulations progressively allowed solutions to a far greater number of problems. The first was constructed in 1788 by Joseph Louis Lagrange, an Italian-French mathematician. In Lagrangian mechanics the solution uses the path of least action and follows the calculus of variations. William Rowan Hamilton re-formulated Lagrangian mechanics in 1833. The advantage of Hamiltonian mechanics was that its framework allowed a more in-depth look at the underlying principles. Most of the framework of Hamiltonian mechanics can be seen in quantum mechanics however the exact meanings of the terms differ due to quantum effects. Galileo Galilei's development of the telescope and his observations further challenged the idea that the heavens were made from a perfect, unchanging substance. Adopting Copernicus's

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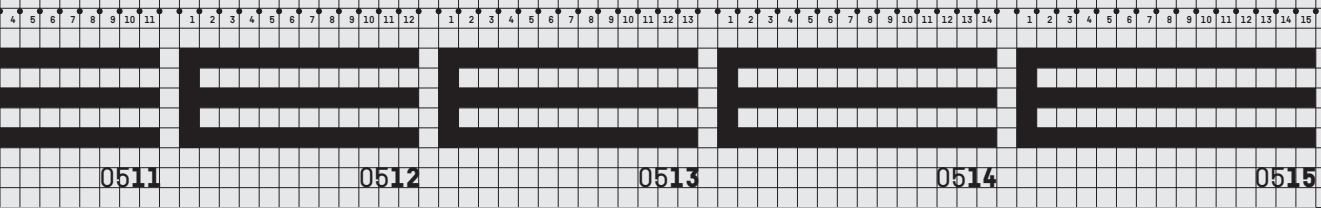
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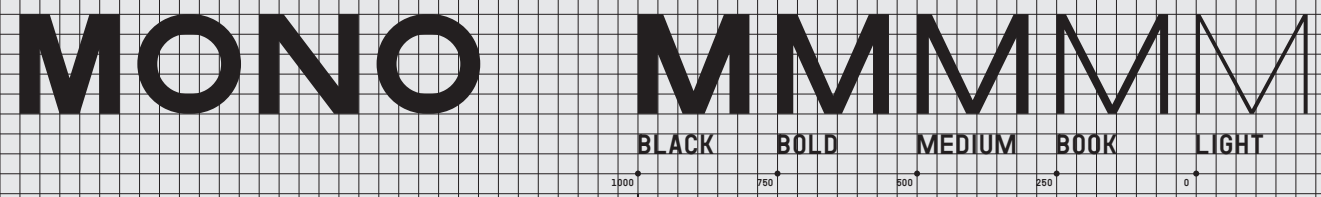
PACK MONO COND E
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VARIABLE FONT 0703 TO 3503 (3 AXIS: WEIGHT/WIDTH/ROTALIC)



VARIABLE FONT 0505 TO 0515 (2 AXIS: WEIGHT/WIDTH)



MONO(SPACE) FONTS

5 WEIGHTS FOR EACH STATIC FONT

STATIC FONT

INFINITE WEIGHTS FOR VARIABLE FONTS

AB Calibrated efghijklmnopqrstuvwxyz - 100
 FGHIJKLMNOPQRST **Underexposed** - 90
 ABCDEFG **Histogram** nopqrstuvwxyz - 80
 ABCDEFGHIJKLMNO **Photosensitive** - 70
 ABCDE **F-Numbers** tuvwx yz abcdefgh - 60
Apertures tuvwx yz abcdefghijklmno - 50
 ABCDEFGH **Illuminance** fghijklmnop - 40
 ABCDEFGHIJK **Lighting** hijklmnopqr - 30
 ABCDEFGHIJKLMN OPQR **Shade** stu - 20
Adjusting hijklmnopqrstuvwxyzabcd - 10
 ABCDE **Flexibility** z abcdefghijklmnop 0
 Photographij klmnopqrstuvwxyzabc + 10
 ABC **Dynamic** defghijklmnopqrstuvw + 20
 AB **Camera** abcdefghijklmnopqrstuvw + 30
 ABCD **Exposure** efghijklmnopqrstuvw + 40
 CDEFGHIJKLMN OPQRST **Technically** + 50
 ABCDEFGHIJKLMNO **Photometric** d + 60
 ABCDE **Electronic** defghijklmnopqrstu + 70
 A **Brightness** stuvwxyz abcdefghijklmn + 80
 ABCDEFGHIJK **Length** hijklmnopqrstu + 90
 ABCDEFGHIJKLMN **Overexposed** defg + 100

D

Cacti are the fifth most threatened major taxonomic group with 31% of species threatened (Goettsch et al., 2015). Land conversion to agriculture affects large parts of cactus species in Northern Mexico, while the unscrupulous collection of plants and seeds is the main risk factor for threatened cacti (Goettsch et al., 2015). Nevertheless, future climate change may play an important role in redesigning distribution ranges of current populations, in the worst case leading to extinction (Martorell et al., 2015; Téllez-Valdés & Dávila-Aranda,

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and elevation ranges, the impact of climate change should be determined at the specific level (Nobel, 1996). Indeed, niche projections for future climate show that species would respond in specific ways, the predicted distribution areas varying from remaining stable to undergoing a severe contraction (Aragón Gastélum et al., 2014; Carrillo-Ángeles et al., 2016; Cortés et al., 2014). However, the potential distribution areas may not match potentially colonizable areas, the process being limited by several factors as seed dispersal efficiency, spatial barriers and unconnected distribution areas as observed for *Thelocactus hastifer*. The fruits in *Thelocactus* species are small, not juicy, dehiscing by a basal pore through which seeds are released, falling on the ground (personal observation, Hunt et al., 2006). The seed-dispersal mechanism for *Thelocactus* species is unknown, but it can be hypothesized the involvement of more than one dispersal mode, e.g. ants, wind, or water,

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or mud clinging to the feet of vertebrates (Cain et al., 1998). This hypothesis could explain how *T. bicolor* and *T. hexaedrophorus* have reached their actual geographical range that span north-south for about 800 km and 300 km, respectively. The Chihuahuan Desert hosts several protected areas, both at federal and state level, and most *Thelocactus* species can be found in some of them, although the percentage of localities occurring in protected areas is generally low (Hernández & Gómez-Hinostrosa, 2011a). The situation is worse for microendemic taxa that occur in very small areas, e.g. some *T. bicolor* and *T. conothelos* subspecies and *T. hastifer*, which do not occur in any protected area and for which the creation of small reserve areas was already proposed in view of its efficacy and as a complement to largest protected areas (Fos et al., 2017; Hernández & Gómez-Hinostrosa, 2011a). SDMs are the main tool to predict species distributions based on environmental suitability, and are very effective to render spatial models from sparse observations available from biological surveys and natural history collections (Franklin, 2010). They have the potential to support conservation actions and contribute to the decision-making process. SDMs may be

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Display

it or Text

Light Regular Bold
Light *Regular* *Bold*

Variable fonts

Variable fonts—known as “OpenType Font Variations”—represent a significant development in font technology that has taken place in recent years.

In the past, the different weights and styles of the same typeface were separated into different font files. Each file was a specific combination of weight, set width, style, etc. (e.g. *Muoto Regular*, *Muoto Bold Italic*, or *Muoto Condensed Thin*). So a complete family consisted of a large number of files, and even more if it was divided into different set widths.

Now, variable fonts integrate the different variations of a typeface in a single file. The choice of the weight, the set width, or any other parameter of a typeface is left to the discretion of the user, who can modify one or more axes. For example, if *Muoto Bold* appears too thin, or *Muoto Black* too fat, it is possible to adjust the weight by moving the cursor on this axis of variation. The most common axes of variation are: set width, weight, optical size, slant.

This technology represents a major advantage for the web. Indeed, it makes it possible to considerably reduce the size of a variable font file when compared to the loading of multiple files of a classic font. Variable fonts also make it possible to adapt the display of fonts according to responsive design: a narrower set width on tablet and mobile, an optical size adapted for mobile, etc.

Through the use of this technology, interface design becomes more efficient and precise.



Custom services and licences

205TF responds to the specific needs of agencies and their clients.

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205TF's team (foundry manager, type designers and font engineers) can carefully study your requests for font customization (see pages 4 to 11)

They can, among other things:

- modify the design (from a handful of signs to the whole typeface);
- develop linguistic support and add the necessary signs for other languages (Cyrillic, Greek, etc.)

205TF is happy to study any requests for the creation of an exclusive typeface.

The license agreements can be customized and modified (for unlimited/worldwide uses).

Supported languages for Latin extended fonts

Afar	Estonian	Hawaiian	Maltese	Samoan	Tetum
Albanian	Faroese	Hungarian	Manx	Sango	Tok Pisin
Afrikaans	Gaelic	Icelandic	Maori	Scottish	Tongan
Azerbaijani	Gagauz	Igbo	Marquesan	Sesotho	Tsonga
Basque	German	Indonesian	Moldavian	Setswana	Tswana
Bislama	Gikuyu	Irish	Nauruan	Seychellois	Turkish
Breton	Gilbertese	Italian	Ndebele	Silesian	Tuvaluan
Catalan	Greenlandic	Javanese	Norwegian	Slovak	Wallisian
Chamorro	Guarani	Kinyarwanda	Occitan	Slovenian	Walloon
Chichewa	Fijian	Kirundi	Oromo	Somali	Welsh
Comorian	Filipino	Latin	Palauan	Sorbian	Xhosa
Croatian	Finnish	Latvian	Polish	Sotho	Zulu
Czech	Flemish	Lithuanian	Portuguese	Spanish	
Danish	French	Luba	Quechua	Swahili	
Dutch	Frison	Luxembourgish	Romanian	Swati	
English	Haitian	Malagasy	Romansh	Swedish	
Esperanto	Haitian Creole	Malay	Sami	Tahitian	

Localized forms

Our fonts systematically contain localized forms for specific languages such as Romanian, Catalan, French or Turkish.

ROMANIAN...	Chişinău Galaţi	Chişinău Galaţi
CATALAN	Paral·lel	Parallel
FRENCH	Il dit: « Ah! »	Il dit: « Ah! »
TURKISH...	lafı	lafı

Supported languages for Cyrillic fonts

Balkar	Kumyk	Russian
Belarusian	Macedonian	Rusyn
Bosnian	Moksha	Selkup
Bulgarian	Montenegrin	Serbian
Erzya	Nanai	Turkmen
Karachay	Nivkh	Ukrainian
Kashubian	Nogai	Uzbek

OpenType format and advanced functions

- | | | |
|---|--|---|
| <ol style="list-style-type: none"> 1. Automatically spaced capitals. 2. Punctuation is optically repositioned. 3, 4. Specific small capitals as opposed to optically reduced capitals. 5. Specific glyphs in several languages. | <ol style="list-style-type: none"> 6, 7, 8. Specific superior and inferior glyphs. 9. glyphs. 10, 11. Proportional figures. 12, 13. Tabular figures, practical when the user needs alignment in columns. 14. Slashed zero to distinguish from the letter O. | <ol style="list-style-type: none"> 15. Standard ligatures automatically correct collision between two characters. 16. Smart ligatures. 17. Specific contextual glyphs. 18. Specific titling capitals. |
|---|--|---|

	Feature OFF	Feature ON
1. FULL CAPS	Lacassagne	LACASSAGNE
2. CASE SENSITIVE FORMS	(Hôtel-Dieu)	(HÔTEL-DIEU)
3. SMALL CAPS	Caluire-et-Cuire	CALUIRE-ET-CUIRE
4. CAPS TO SMALL CAPS	CALUIRE-ET-CUIRE	CALUIRE-ET-CUIRE
5. LOCALIZED FORMS		
ROMANIAN...	Chişinău Galaţi	Chişinău Galaţi
CATALAN	Paral·lel	Paral·lel
FRENCH	Il dit: «Ah!»	Il dit: «Ah!»
TURKISH...	lafı	lafı
6. ORDINALS	No Nos no nos Ia	N ^o N ^{os} n ^o n ^{os} I ^a
7. AUTOMATIC FRACTIONS	1/4 1/2 3/4 889/60	¼ ½ ¾ 889/60
8. SUPERIORS	Mr Mlle Ier Ia Io	Mr M ^{lle} I ^{er} I ^a I ^o
9. INFERIORS	H ₂ O Fe ₃ O ₄	H ₂ O Fe ₃ O ₄
10. PROPORTIONAL LINING FIGURES	0123456789	0123456789
11. PROPORTIONAL OLD STYLE FIG.	0123456789	0123456789
12. TABULAR LINING FIGURES	0123456789	0123456789
13. TABULAR OLD STYLE FIG.	0123456789	0123456789
14. SLASHED ZERO	0	ø
15. LIGATURES	Affiches siffle flight off	Affiches siffle flight off
16. DISCRETIONARY LIGATURES	Activiste esprit	Activiste esprit
17. CONTEXTUAL ALTERNATES	28x32mm 10x65mm	28×32mm 10×65mm

www.205.tf

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Augure

Bleck Blò

Md Kgg Lgt

Xlght Hhin

Soon