

Immortel, designed by Clément Le Tulle-Neyret, is a type family with four variants developed according to the Hippocratic theory of humors that explains these latter through the presence of one of the four principal fluids. Each one is the cause behind the development of a character trait: phlegm represents a lymphatic, sluggish, slow character (*Immortel Infra*); yellow bile, an angry and prideful character (*Immortel Colera*); blood, a jovial and warm character (*Immortel Vena*); and black bile provokes hopelessness and melancholy (*Immortel Acedia*).

This type family is envisaged like a human being, able to reveal different temperaments through the forms that it adopts. Each variant can be substituted for another without causing any change in the bulkiness of the text, as the metric system, which provides a structural link between the variants – set width, x-heights, the length of ascenders and descenders, height of capitals – is constant.

Typographically, each variant is inspired by the work of type designers, following the course of history:

- *Immortel Infra* finds its source in the work of Robert Granjon, a typeface engraver from the 16th century;
- *Immortel Colera* in the work of Jean Jannon, an engraver from the 17th century;
- *Immortel Vena* is influenced by the work of Jacques-François Rosart, an engraver from the 18th century;
- *Immortel Acedia* takes its inspiration from the engraving *Melencolia I* by Albrecht Dürer (1514) and attempts a synthesis between two traces of a priori opposing tools, one made by the flat tip and the other by the narrow point. In this sense it is closer to a 21st century typeface.



Imm

Immortel Infra and *Vena*, variants intended to be used with running text, possess two italics: the first, called “Median”, slightly slanted, is ideal for composing long text; the second, called “Italic”, with its very sharp angle and ornate instrokes and terminals, is ideal for emphasis.

To best serve running text, the *Infra* and *Vena* variants possess two grades: this signifies that these two variants have two slightly different weights that conserve the same set width so as to have a more or less dark text color according to the page layout and/or the sensitivity of the user. Grade 2 can also be used to compose knocked out text on a dark background.

This type family began life in October 2016 in the *Atelier national de recherche typographique* (ANRT, Nancy - France). Its development was pursued thanks to the support of the *Centre national des arts plastiques* (CNAP) in 2018.

Infra

Colera

Vena

Acedia





Alchemic approach to four humors in relation to the four elements and zodiacal signs, 1574. Book illustration in "Quinta Essentia" by Leonhart Thurneisser zum Thurn (gen. Leonhard Thurneysser). Woodcut.

240 PTS

Infra

120 PTS

Colera Ve

56 PTS

Vena Acedia Infra Co

32 PTS

Colera Vena Acedia Infra Colera *Ve*

24 PTS

Acedia Infra *Colera Vena Acedia* Infra Colera *Ve*

16 PTS

Vena Acedia Infra Colera *Vena Acedia* Infra Colera *Vena Acedia* Infra C

INTRODUCTION

OWNERSHIP AND LICENCE

A typeface is created by a designer whose art is to transform an original typographic artwork into a computer file or files. As a consequence a typeface is – as a work – protected by laws pertaining to intellectual property rights and – as software – can not be copied and/or installed without first acquiring a nominative licence.

In no way, shape or form may a typeface be transmitted to a third party or modified. The desired modifications in the context of the development of a visual identity, can only be effected by the designer himself and only after acquisition of a written authorisation from 205TF.

The user of a 205TF typeface must first acquire of a licence that is adapted to his needs (desktop, web, application/epub, TV/film/videos web).

A licence is nominative (a physical person or business) and is non-transferable. The licensee can not transmit the typeface files to other people or organisations, including but not limited to partners and/or subcontractors who must acquire a separate and distinct licence or licences. The full text of the licence and terms of use can be downloaded here: any person or entity found in breach of one or more terms of the licence may be prosecuted.

THE OPENTYPE FORMAT

The OpenType format is compatible with both Macintosh and Windows platforms. Based on Unicode encoding it can contain up to 65,000 signs* including a number of writing systems (Latin, Greek, Cyrillic, Hebrew, etc.) and numerous signs that allow users to create accurate and sleek typographic compositions

(small capitals, aligned and oldstyle numerals, proportionals and tabulars, ligatures, alternative letters, etc.). The OpenType format is supported by a wide range of software. The dynamic functions are accessed differently depending on the software used.

*A Postscript or TrueType typeface can contain no more than 256 signs.

SUPPORTED LANGUAGES

Abenaki	Folkspraak	Luxembourgish	Shona
Afaan Oromo	French	Maasai	Sicilian
Afar	Frisian	Makhuwa	Silesian
Afrikaans	Friulian	Malay	Slovak
Albanian	Gagauz	Maltese	Slovenian
Alsatian	Galician	Manx	Slovio
Amis	Ganda	Maori	Somali
Anuta	Genoese	Marquesan	Sorbian Lower
Aragonese	German	Meglenoromanian	Sorbian Upper
Aranese	Gikuyu	Meriam Mir	Sotho Northern
Aromanian	Gooniyandi	Mirandese	Sotho Southern
Arrernte	Greenlandic	Mohawk	Spanish
Arvanitic	Greenlandic Old	Moldovan	Sranan
Asturian	Orthography	Montagnais	Sundanese
Atayal	Guadeloupean	Montenegrin	Swahili
Aymara	Gwichin	Murrinhpatha	Swazi
Azerbaijani	Haitian Creole	Nagamese Creole	Swedish
Bashkir	Han	Ndebele	Tagalog
Basque	Hawaiian	Neapolitan	Tahitian
Belarusian	Hiligaynon	Ngiyambaa	Tetum
Bemba	Hopi	Niuean	Tok Pisin
Bikol	Hotcak	Noongar	Tokelauan
Bislama	Hungarian	Norwegian	Tongan
Bosnian	Icelandic	Novial	Tshiluba
Breton	Ido	Occidental	Tsonga
Bulgarian	Ilocano	Occitan	Tswana
Romanization	Indonesian	Old Icelandic	Tumbuka
Cape Verdean	Interglossa	Old Norse	Turkish
Catalan	Interlingua	Oshiwambo	Turkmen
Cebuano	Irish	Ossetian	Tuvaluan
Chamorro	Istroromanian	Palauan	Tzotzil
Chavacano	Italian	Papiamento	Ukrainian
Chichewa	Jamaican	Piedmontese	Uzbek
Chickasaw	Javanese	Polish	Venetian
Chinese Pinyin	Jerriais	Portuguese	Vepsian
Cimbrian	Kaingang	Potawatomi	Volapuk
Cofan	Kala Lagaw Ya	Qeqchi	Voro
Corsican	Kapampangan	Quechua	Wallisian
Creek	Kaqchikel	Rarotongan	Walloon
Crimean Tatar	Karakalpak	Romanian	Waraywaray
Croatian	Karelian	Romansh	Warlpiri
Czech	Kashubian	Rotokas	Wayuu
Danish	Kikongo	Sami Inari	Welsh
Dawan	Kinyarwanda	Sami Lule	Wikmungkan
Delaware	Kiribati	Sami Northern	Wiradjuri
Dholuo	Kirundi	Sami Southern	Wolof
Drehu	Kurdish	Samoan	Xavante
Dutch	Ladin	Sango	Xhosa
English	Latin	Saramaccan	Yapese
Esperanto	Latino Sine	Sardinian	Yindjibarndi
Estonian	Latvian	Scottish Gaelic	Zapotec
Faroese	Lithuanian	Serbian	Zulu
Fijian	Lojban	Seri	Zuni
Filipino	Lombard	Seychellois	
Finnish	Low Saxon	Shawnee	

INTRODUCTION

ELEMENTARY PRINCIPLES OF USE

To buy ore By buying a typeface you support typeface designers who can dedicate the time necessary for the development of new typefaces (and you are of course enthusiastic at the idea of discovering and using them!)

Copy? By copying and illegally using typefaces, you jeopardise designers and kill their art. In the long term the result will be that you will only have Arial available to use in your compositions (and it would be well deserved!)

Test! 205TF makes test typefaces available. Before downloading them from www.205.tf you must first register. These test versions are not complete and can only be used in models/mock ups. Their use in a commercial context is strictly prohibited.

RESPONSIBILITY

205TF and the typeface designers represented by 205TF pay particular attention to the quality of the typographic design and the technical development of typefaces.

Each typeface has been tested on Macintosh and Windows, the most popular browsers (for webfonts) and on Adobe applications (InDesign, Illustrator, Photoshop) and Office (Word, Excel, Power point).

205TF can not guarantee their correct functioning when used with other operating system or software. 205TF can not be considered responsible for an eventual "crash" following the installation of a typeface obtained through the www.205.tf website.

STYLES

G1 ROMAN

Immortel Infra G1 Roman

G1 MEDIAN

Immortel Infra G1 Median

G1 ITALIC

Immortel Infra G1 Italic

G2 ROMAN

Immortel Infra G2 Roman

G2 MEDIAN

Immortel Infra G2 Median

G2 ITALIC

Immortel Infra G2 Italic

STYLES

ROMAN

Immortel Colera Roman

ITALIC

Immortel Colera Italic

STYLES

G1 ROMAN

Immortel Vena G1 Roman

G1 MEDIAN

Immortel Vena G1 Median

G1 ITALIC

Immortel Vena G1 Italic

G2 ROMAN

Immortel Vena G2 Roman

G2 MEDIAN

Immortel Vena G2 Median

G2 ITALIC

Immortel Vena G2 Italic

STYLES

ROMAN

Immortel Acedia Roman

ITALIC

Immortel Acedia Italic

OPENTYPE FEATURES

- | | |
|--|--|
| <p>1. Automatically spaced capitals.
 2. Punctuation is optically repositionning
 3, 4. Specific small capitals whereas optically reduced capitals.
 5. Specific glyphs in several languages.
 6, 7, 8, 9. Specific superior and inferior glyphs.
 10, 11. Proportional figures.</p> | <p>12, 13. Tabular figures, practical when the user needs alignment in columns.
 14. Slashed zero to distinguish with letter 0.
 15. Standard ligatures automatically correct collision between two characters.
 16. Smart ligatures.
 17. Specific contextual glyphs.</p> |
|--|--|

	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	VAULX-EN-VELIN	VAULX-EN-VELIN
5. LOCALIZED FORMS		
ROMANIAN	Chişinău Galaţi	Chişinău Galaţi
CATALAN	Paral·lel	Parallel
FRENCH	Il dit : « Vous fîtes »	Il dit : « Vous fîtes »
TURKISH	Lafi filan	Lafi filan
6. ORDINALS	No Nos no nos IA IO	N ^o N ^{os} n ^o n ^{os} I ^a I ^o
7. FRACTIONS	1/4 1/2 3/4	¼ ½ ¾
8. SUPERIORS	Mr Mme Ier	Mr M ^{me} I ^{er}
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	o 0	o 0
15. LIGATURES	Afficher	Afficher
16. DISCRETIONARY LIGATURES	Portfolio, Lunette, Théâtre	Portfolio, Lunette, Théâtre
17. CONTEXTUAL ALTERNATES	o8x32mm IoX65mm Stef's book Qg Qj Qp Qq Qy	o8x32mm Io×65mm Stef's book Qg Qj Qp Qq Qy

OPENTYPE FEATURES

The stylistic set function allows to access to specific signs which replace glyphs in the standard set.
A typeface can contain 20 stylistic sets.

	FEATURE OFF	FEATURE ON
ARROWS (SS01)	--W --E --S --N --NW --NE --SE --SW --NS --WE	← → ↓ ↑ ↖ ↗ ↘ ↙ ↕ ↔
ORNAMENTAL LIGATURES (SS02)	Rectiligne, cristallin, espace	Rectiligne, cristallin, espace

Immortel Infra



Immortal Infra represents phlegm: a lymphatic, sluggish and slow character. It finds its source in the work of Robert Granjon, a typeface engraver from the 16th century.

ROMAN

56 PTS

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16 PTS

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covering more than two thousand years. Although new meanings
emerged, old meanings did not give way to them; in short, it was a
case not of decay and metamorphosis, but of parallel survival.
The original basis of the different meanings was the quite literal
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12 PTS

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10 PTS

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6 PTS

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ITALIC

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ROMAN

56 PTS

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6 PTS

The doctrine of the four humours. In the order stated above—not necessarily following one another, but often existing side by side—these various meanings evolved in the course of a development covering more than two thousand years. Although new meanings emerged, old meanings did not give way to them; in short, it was a case not of decay and metamorphosis, but of parallel survival. The original basis of the different meanings was the quite literal conception of a concrete, visible and tangible part of the body, the “black bile” (atra bilis), which, together with the phlegm, the yellow (or “red”) bile, and the blood, constituted the Four Humours. These humours corresponded, it was held, to the cosmic elements and to the divisions of time; they controlled the whole existence and behaviour of mankind, and, according to the manner in which they were combined, determined the character of the individual. “Sunt enim quattuor humores in homine, qui imitantur diversa elementa; crescunt in diversis temporibus, regnant in diversis aetatibus. Sanguis imitatur aerem, crescit in vere, regnat in pueritia. Cholera imitator ignem, crescit in aestate, regnat in adolescentia. Melancholia imitatur terram, crescit in autumnno, regnat in maturitate. Phlegma imitatur aquam, crescit in bieme, regnat in senectute. Hi cum nec plus nec minus iusto exuberant, viget homo.” In these clear, terse sentences of an early medieval natural philosopher, we have the ancient doctrine of the Four Humours. This system was destined to dominate the whole trend of physiology and psychology almost until the present day; for what the “heterodox” schools of antiquity had opposed to humoral pathology was either forgotten or else merged into the orthodox doctrine by the second-century eclectics,

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Immortel Colera



Immortel Colera represents yellow bile: an angry and prideful character. It's inspired by the work of Jean Jannon, an engraver from the 17th century.

56 PTS

Thus from the
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road leads next

32 PTS

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24 PTS

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16 PTS

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ROMAN

12 PTS

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Immortel Vena



Immortel Vena represents blood:
a jovial and warm character.
It finds its source in the work
of Jacques-François Rosart, an engraver
from the 18th century.

ROMAN

56 PTS

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32 PTS

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16 PTS

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ROMAN

12 PTS

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MEDIAN

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ROMAN

56 PTS

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32 PTS

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Immortel Acedia



Immortel Acedia represents black bile that provokes hopelessness and melancholy. It takes its inspiration from the engraving *Melencolia I* by Albrecht Dürer (1514) and attempts a synthesis between two traces of a priori opposing tools, one made by the flat tip and the other by the narrow point. In this sense it is closer to a 21st century typeface.

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