

INTRODUCING



Octavia

THE TYPE FAMILY

OCTAVIA

A low contrast type family
inspired by Film Noir titles and
end credits from the 1940s–50s.

First designed by Tida Tep in 2017 (as her degree project for the Type@Cooper extended program in New York), Octavia shines with a nostalgic charm and open color that provides optimal readability — especially at small sizes against dark backgrounds. Regular weight is the initial release of a bigger family encompassing 16 styles, from Hairline to Black and its matching italics.

Cathy O'Donnell

The villainous
working girl trope

Billy Wilder • Alain Silver
John Huston • Fritz Lang
Jean-Pierre Melville

“Ambitious women evoke a certain paranoia that is readily apparent in the metaphorical plots of classic film noir.”

The femme fatale doesn't get upset when men flirt with her. In fact, she barely looks at them. She just answers their lame lines with a witty retort, one that lets them know she's not necessarily available, and that she's definitely smarter than them. She's always glamorous, hair immaculately curled and lips with a perfect matte finish.

OCTAVIA vo.1

PATHÉ CONSORTIUM CINÉMA PRÉSENTE

Un film de
MARCEL CARNÉ

LES
PORTES
DE LA
NUIT

Scénario et dialogues de
JACQUES PRÉVERT

AVEC YVES MONTAND & SERGE REGGIANI

ANTOINE
J.L. GRANT
BALPÊTRVÉ
MANSON
EUGÈNE
YVERNÈS
CAPT. GRIFF
HÉLÉNA

Jeanne Cagney as Vera

Barbara Bates as Helen

Peter Lorre as Nick

Taylor Holmes as Harvey

Art Smith as Mackey

Red Nichols as himself

Wally Cassell as Chuck

Richard Lane as Lt. Nelson

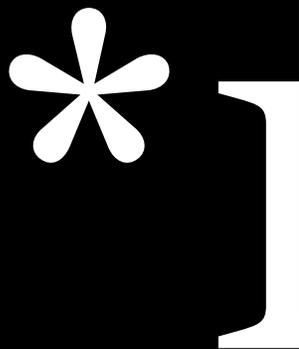
Patsy O'Connor as Millie

John Gallaudet as Moriarity

-Pierre Melville

600 PT

noir” films no
 anything in
 h the usual
 e reel. They are
 psychological
 ith the action—
 lent or fast-
 significant than
 es, words—than
 the characters,
 imension” I
 short while ago.
 at one of the
 s in the welcome
 French critics to
 n “films noirs”
 ng that serious
 fluence lay be-
 odern American
 panache. Later
 ors have pointed
 influences from
 an films, but
 critics the prima-
 tion was not



200 PT

Billy
 John
 Fritz
 Alain

24 PT

A Western is identifiable by people on
 back in the West; a musical involves s
 and dancing; a war movie shows war.
 so-called women’s picture was a movi
 featured women prominently. But the
 who worked in film noir didn’t use tha
 to describe their work. One searches
 for the term in the interviews with so
 genre’s crucial creators—Otto Premir
 Siegel, Fritz Lang, Robert Aldrich, and
 G. Ulmer—by Peter Bogdanovich in h
 collection “Who the Devil Made It.” T
 appearance of the term “film noir” in
 azine is from 1971; the first in the New
 Times is from 1973. For that matter, th
 wasn’t even endemic in French cinep
 cles. When François Truffaut discuss
 “Shoot the Piano Player” soon after it
 he spoke of it in terms of “B movies”
 ster films”; when Jean-Luc Godard ta

5#46)

OCTAVIA REGULAR

36 PT

The femme fatale doesn’t get upset when men flirt with her. In fact, she barely looks at them. She just answers their lame lines with a witty retort, one that lets them know she’s not necessarily available, and that she’s definitely smarter than them. She’s always glamorous, hair immaculately curled and lips with a perfect matte finish. You can tell she’s different because she’s usually wearing something dramatic, an accessory that would look slightly ridiculous on anyone else. It might be an ankle bracelet, a turban, or a set of elbow-length gloves (that she throws in other men’s faces). Other men notice her, and she’ll constantly remind you of that fact. But none of these qualities is really what sets the femme fatale apart. Her defining feature is ambition, which means that, if you’re a man, she’s about to ruin your life.

In the period immediately following World War II, the femme fatale embodied a host of male anxieties about gender roles. Returning soldiers worried that the women they left on the homefront wouldn’t look or act the same, that they might feel differently after years of separate lives. They also worried that these women wouldn’t give

36 PT

The Femme Fatale

30 PT

In other words, Frank and the critics who joined him in his praise of the newly dubbed genre were interested in exactly the sorts of things that the young enthusiasts of Cahiers du Cinéma—Truffaut, Godard, and company—didn’t care about at all: the politics and sociology of cinema, the cinema of social criticism. The big French book on the subject of film noir was written, in 1955, by Raymond Borde and Étienne Chaumeton—two critics associated with the magazine Positif, Cahiers’s bitter rival. French Wikipedia sums up the opposition well, if tendentiously;

Raymond Borde was a member of the editorial board of Positif from 1954 to 1967. A member of the Communist Party until 1958, he was a partisan of [politically] engaged cinema and took a stand against Cahiers du Cinéma and the filmmakers of the New Wave, whose politique des auteurs and rightist tendencies he denounced.

The term “film noir” has come down to us as a product of a subordinate strain of French criticism, different from the one that came to dominate cinematic discourse with the concept of auteurism, as well as to dominate filmmaking itself through the innovations of the New Wave. It had no currency among Hollywood filmmakers of the forties and fifties, for the simple reason that

REGULAR 58PT

These “noir” films no longer have anything in common with the usual kind of police..

REGULAR 45PT

They are essentially psychological narratives with the action—however violent or fast-paced, less significant.

REGULAR 32PT

It is clear that one of the key elements in the welcome given by the French critics to the American “films noirs” was the feeling that serious European influence lay behind their panache.

OCTAVIA REGULAR, PORTUGUESE

A femme fatale não fica chateada quando os homens flertam com ela. Na verdade, ela mal olha para eles. Ela apenas responde às suas falas idiotas com uma réplica espirituosa, que os deixa saber que ela não está necessariamente disponível e que ela é definitivamente mais esperta do que eles. Ela está sempre glamorosa, cabelos imaculadamente cacheados e lábios com um acabamento mate perfeito. Você pode dizer que ela é diferente porque ela geralmente está usando algo dramático, um acessório que ficaria um pouco ridículo em qualquer outra pessoa. Pode ser uma tornozeleira, um turbante ou um par de luvas até o cotovelo (que ela joga na cara de outros homens).

OCTAVIA REGULAR, GERMAN

Die Femme Fatale regt sich nicht auf, wenn Männer mit ihr flirten. Tatsächlich sieht sie sie kaum an. Sie antwortet nur auf ihre lahmen Zeilen mit einer witzigen Erwiderung, die sie wissen lässt, dass sie nicht unbedingt verfügbar ist und dass sie definitiv schlauer ist als sie. Sie ist immer glamourös, das Haar makellos gelockt und die Lippen mit einem perfekten matten Finish. Sie können erkennen, dass sie anders ist, weil sie normalerweise etwas Dramatisches trägt, ein Accessoire, das an jedem anderen etwas lächerlich aussehen würde. Es könnte ein Fußkettchen, ein Turban oder ein Paar ellenbogenlange Handschuhe sein (die sie anderen Männern ins Gesicht wirft).

OCTAVIA REGULAR, SWEDISH

Femme fatale blir inte upprörd när män flirtar med henne. Faktum är att hon knappt tittar på dem. Hon svarar bara på deras lama rader med en kvick replik, en som låter dem veta att hon inte nödvändigtvis är tillgänglig och att hon definitivt är smartare än dem. Hon är alltid glamorös, håret oklanderligt lockigt och läpparna med en perfekt matt finish. Du kan se att hon är annorlunda eftersom hon vanligtvis har på sig något dramatiskt, en accessoar som skulle se lite löjlig ut på någon annan. Det kan vara ett ankelarmband, en turban eller en uppsättning armbåglånga handskar (som hon kastar in andra mäns ansikten). Andra män lägger märke till henne, och hon kommer ständigt att påminna dig.

OCTAVIA REGULAR, ICELANDIC

Femme fatale verður ekki í uppnámi þegar karlmenn daðra við hana. Reyndar lítur hún varla á þá. Hún svarar bara ömurlegum línnum þeirra með hnyttnum andmælum, sem lætur þá vita að hún sé ekki endilega tiltæk og að hún sé örugglega klárari en þau. Hún er alltaf glæsileg, hárið óaðfínnanlega krullað og varirnar með fullkomnu mattri áferð. Þú getur sagt að hún er öðruvísi vegna þess að hún er venjulega í einhverju dramatísku, aukabúnaði sem myndi líta svolítið fáránlega út á hvern annan. Það gæti verið ökklaarmband, túrban eða sett af olnbogalengdum hönskum (sem hún kastar í andlit annarra karlmannna). Aðrir karlmenn taka eftir henni og hún mun stöðugt minna þig á þá staðreynd.

UPPERCASE

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

ACCENTED UPPERCASE

À Á Â Ã Ä Å Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö
Š Ù Ú Û Ü Ý Ž Æ Ą ĕ ħ ĩ ł ø ß

LOWERCASE

abcdefghijklmnopqrstuvwxy

LOWERCASE

à á â ã ä å ç è é ê ë ì í î ï ñ ò ó ô õ ö
š ù ú û ü ý ž æ œ ģ ĥ ĩ ł ø ß fb fh fi fj fl

FIGURES

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PUNCTUATION & SIMBOLS

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