VERSATILE TYPE STANDARD SET 14 STYLES SIMON RENAUD

2023

Augure is based on an a priori paradoxical principal: how to move beyond traditional letterforms without undermining legibility? To this end, this typeface questions the canons inherited from Roman capitals and Carolingian minuscules.

Augure freely reflects a range of diverse influences: somewhere between historical forms of the Latin alphabet (including Uncials), forms taken from cryptography, and forms inspired by digital technology and its rationality. The combinations of elementary forms are reminiscent of early twentieth-century experiments with geometric sans serifs. The juxtaposition of these many borrowed elements provides the typeface with a formal singularity, generating captivating typographic compositions. Though Augure is also available in a variable font format (weight and slant), the typeface has seven different weights by default (from Thin to Black). The user can thus activate one of the three stylistic sets (classic, eclectic, cryptic) or separately select one of the numerous alternate glyphs contained in the typeface's extended palette.





AUGURE TYPEFACE

120 PTS



56 PTS

Augure Augure Δ

32 PTS

Λυσυνθ Δυσυνθ Αυσυνθ Augurθ

24 PTS

Λυσυγο *Δυσυγ*ο Αυσυγο *Αυσυγ*ο **Αυσυγο** Α

16PTS

Δυσυγθ Αυgurθ Αυgurθ Λυσυγθ Αυσυγθ Αυσυγθ Αυgur

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 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

SUPPORTED LANGUAGES

Abenaki Afaan Oromo Afar Afrikaans Albanian Alsatian Amis Anuta Aragonese Aranese Aromanian Arrernte Arvanitic Asturian Atayal Aymara Azerbaijani Bashkir Basque Belarusian Bemba Bikol Bislama Bosnian Breton Bulgarian Romanization Cape Verdean Catalan Cebuano Chamorro Chavacano Chichewa Chickasaw Chinese Pinyin Cimbrian Cofan Cornish Corsican Creek Crimean Tatar Croatian Czech Danish Dawan Delaware Dholuo Drehu Dutch English Esperanto Estonian Faroese Fijian Filipino Finnish Folkspraak

French Frisian Friulian Gagauz Galician Ganda Genoese German Gikuyu Gooniyandi Greenlandic Greenlandic Old Orthography Guadeloupean Gwichin Haitian Creole Han Hawaiian Hiligaynon Hopi Hotcak Hungarian Icelandic Ido Ilocano Indonesian Interglossa Interlingua Trish Istroromanian Italian Jamaican Javanese Jerriais Kaingang Kala Lagaw Ya Kapampangan Kaachikel . Karakalpak Karelian Kashubian Kikongo Kinyarwanda Kiribati Kirundi Klingon Kurdish Ladin Latin Latino Sine latvian Lithuanian Lojban Lombard Low Saxon

Luxembouraish

Maasai

Malay Maltese Manx Maori Marquesan Meglenoromanian Meriam Mir Mirandese Mohawk Moldovan Montagnais Montenegrin Murrinhpatha Nagamese Creole Nahuatl Ndebele Neapolitan Ngiyambaa Niuean Noongar Norwegian Novial Occidental Occitan Old Icelandic Old Norse Oshiwambo Ossetian Palauan Papiamento Piedmontese Polish Portuguese Potawatomi Qeqchi Quechua Rarotongan Romanian Romansh Rotokas Sami Inari Sami Lule Sami Northern Sami Southern Samoan Sango Saramaccan Sardinian Scottish Gaelic Serbian Seri Seychellois Shawnee Shona Sicilian Silesian

Slovak Slovenian Slovio Somali Sorbian Lower Sorbian Upper Sotho Northern Sotho Southern Spanish Sranan Sundanese Swahili Swazi Swedish Tagalog Tahitian Tetum Tok Pisin Tokelauan Tongan Tshiluba Tsonga Tswana Tumbuka Turkish Turkmen Tuvaluan Tzotzil Ukrainian Uzbek Venetian Vepsian Volapuk Voro Wallisian Walloon Waraywaray Warlpiri Wayuu Welsh Wikmungkan Wiradjuri Wolof Xavante Xhosa Yapese Yindjibarndi Zapotec Zazaki 7u]u 7uni

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

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.

(small capitals, aligned and oldstyle numerals, proportionals and tabulars, ligatures, alternative letters, etc.).

software used.

Makhuwa

The OpenType format is supported by a wide

range of software. The dynamic functions are accessed differently depending on the

A licence is nominative (a physical person

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!)

RESPONSIBILITY

205TF and the typeface designers represented 205TF can not guarantee their correct 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).

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.

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.

THTN Λυσυrθ Ηhin

LIGHT

REGULAR

MEDIUM

BOLD

BLACK

EXTRALIGHT

Augure Light

Λυσυre Bold

Augure Black

Augure Regular

Λυσυιε Μθοιπ

Augure OxtraLight

EXTRALIGHT SLANTED

Jgurə OxtraLight Slantəð

LIGHT SLANTED

Λυσυνθ Light Slantθδ

SLANTED

Λυσυre Slanted

MEDIUM SLANTED

Λυσυre Medium Slanted

BOLD SLANTED

Λυσυre Bold Slanted

BLACK SLANTED

Лидиге Black Slanteð

CHARACTER MAP

UPPERCASES	ABCDƏFCHIJKLMΠΟΡϘϚSFUVWXYZ
LOWERCASES	abcðəfợhijklmnopǫrstuvwxyz
ACCENTED UPPERCASES	ĹĂĂÂÄÀĀĄÅĨÆÆÓĊĊÇĈĊÐĎÐÓŎŎŎÖÖŎÐ ČČĈÇĊĊĦĤIJÍĬĨĨÏĬĨŢĨĴĴĶĹĽĻĿŁŃŇŅÑŊÓŎŎ ÔÖÒŐŌØØŐQœÞĹҞĸŚŠŞŜŞ⊧ŀŀŀÚŬŬŨÜÜÜÜÜÜ ŪŲŮŨŴŴŴŴÝŶŸŶŦŸŹŽŻ
ACCENTED LOWERCASES	źžžźżżzźźzzźźzeźćčçĉċðờðéĕěëëëëëēēşẽəўўўўўħĥ iıíĭĭîiijīįĩjíĵķкĺľļŀłńňņñŋóŏŏôöööőōǫøǿõœþŕřŗ śšşŝşßſ⊧ťfţúŭŭûüüüüüūūuűuũwŵwwýŷÿỳӯӳźžż
STANDARD PUNCTUATION	H()[][],"""'、、、、、、、;…!;?;·.+*#/\
CAPS PUNCTUATION	H[][]()«»‹›i¿
DEFAULT FIGURES	① 〇123456789₿¢\$€£¥°¤
PROPORTIONAL LINING FIGURES	① 〇123456789₿¢\$€£¥°¤
TABULAR LINING FIGURES	00123456789₿¢\$€£¥°¤
PROPORTIONAL OLD STYLE FIGURES	00123456789
SUPERIORS/INFERIORS	Habcdefghijklmnoporstuvwxyz0123456789
	H _{abcdefghijklmnoporstuvwxyz0123456789}
NOMINATORS/ DENOMINATORS	H0123456789 H0123456789
PREBUILD & AUTOMATIC FRACTIONS	1/2 1/4 3/4 1/8 3/8 5/8 7/8 7/8 12345/67890
ORDINALS	<mark>┦</mark> ѫҌҫѻ҅ѳfӯһijklmпоро́rstuvwxyz ПºП⁰с∏ºПо
SYMBOLS & MATHEMATICAL SIGNS	+−×÷=≠><≥≤±≈~¬^∞∅∫Δ∏∑√᠔μ%‰ ΔΩμπƒ@δ¶§©®®™° ¦⁺ℓ≠⊖
STANDARD LIGATURES	fifl
ORNAMENTS	� º □ ■ ⊠ ● ♥ ⊗ ■ ▚ ▞ ᠅ ● ○ ○ ● ◆ ◊ ◊ ■ □ ▲ ▶ ▼ ◀
	$\vartriangle \rhd \lor \lhd \blacktriangle \blacktriangleright \blacktriangledown \lhd \bigtriangleup \rhd \lor \lhd \diamondsuit$
ARROWS (SS01)	$\uparrow \land \rightarrow \lor \downarrow \lor \leftarrow \lor \leftrightarrow \diamondsuit$

AUGURE CHARACTER MAP	SIMON RENAUD
CHARACTER PAP	
CRYPTIC (SS02)	[—] ΔÀÁÂÃÄÅĀĂĂĄÆÆMSŹŜŢĬIJŴŴŴŰ iıìíîīīīīţijrŕŗřsśŝşšşwŵùúűųųų́ųųµųų́ų 11₁222 H ₁₁ 11 ₂₂ 22 _i ⁺ŗ′ _s ^s ┉ [┉] ų ^ų ½¼⅓ пººΩºº
ECLECTIC (SS03)	AÀÁÂÃÄÅĀĂĄĂÆÆEÈÉÊËĒĔĖĘĚĨŒNÑŃŅŇŊ aàáâăãäāāąbdďāgĝğğġġġŗýijijijijij 44 H ₄₄ 44 _a ° _b b _d d _g g _y y ¼¾
CLASSIC (SS04)	AÀÁÂÃÄÅĀĂĄĂÆÆEÈÉÊËËËËËËËŒGĜĞĞĢĞĞ IÌÍÎĨĬĮİĬNÑŃŅŇŊRŔŖŘTŢŤŦŢYÝŶŸŸŶŶ aàáâãäåāăqădďđgĝğġġġğāhĥħiıìíîïĩīĭjijĭ mnñńņňŋuùúûüũūŭůűųŭūůůůů 44 H₄4 ⁴⁴ a ^a d ^d g ⁹ h ^h i ⁱ m ^m n ⁿ u ^u ¼¾ nºn [®] №№ [®]
A R 4 (SS05)	_ AÀÁÂÃÄÅĀĂĄĂÆÆÆRŔŖŘ44 H₄₄⁴¼¾
A S (SS06)	 Δλάδδδδδφφ
E G (SS07)	_ EÈÉÊËĒĚĖĚĨÆÆGĜĞĠĢĞĞ
I N T Y (SS08)	 IÌÍÎĨĨĬĮİĬNÑŃŅŇŊTŢŤŦŢYÝŶŸŸŶŶ№№
M W 1 (SS09)	
2 (SS10)	222 H ₂ 2 ² 1/2
a r (SS11)	
a b d g y (SS12)	– aàáâǎãäåāǎݡbdďđgĝǧǧġġġӈӈӈӈӈӈӈ H _a ª _ь b _a d _g g _y ,
d g (SS13)	dďđgĝğġģġġ H _d d _g g
hmnui (SS14)	_ hĥħiıìíîïĩīĭįijĭmnñńņňŋuùúûüũūŭůűųŭūūū́i̇́i̇́i̇́i̇́i̇́i̇́í H _h ʰ _i ʿm ^m n ⁿ u ^u nºn≌
i y w (SS15)	
s (SS16)	²⁰ ∏ ² □, ² ¹ ²
i (SS17)	iı)(îïĩīĭjij H _i i

OPENTYPE FEATURES

Automatically spaced capitals.
 Punctuation is opticaly repositionning
 4. Specific small capitals whereas opticaly reduced capitals.
 Specific glyphs in several languages.
 7, 8, 9. Specific superior and inferior glyphs.
 10, 11. Proportional figures.

- 12, 13. Tabular figures, practical when the user needs alignment in columns.14. Slashed zero to distinguish with letter 0.

- Standard ligatures automaticaly correct collision between two characters.
 Smart ligatures.

1. FULL CAPS Lacassagne LACASSACHE 2. CASE SENSITIVE FORMS (Hôtel-Dieu) (Hôtel-DIEU) 3. SMALL CAPS X 4. CAPS X)
FORMS (HÖFƏI-DIƏU) (HÖFƏL-DIƏU) 3. SMALL CAPS X)
4. CAPS	
TO SMALL CAPS	
5. LOCALIZED FORMS	
ROMANIAN Chișinău Calați Chișinău Cala	63
CATALAN Paral·lel Paral·lel Paral·lel	ìΤ
FRENCH II dit: «Vous fîtes» II dit: «Vous fî	ìtes»
6. ORDINALS По Поз по поз 1ег 2по Пе Пее пе пе пе 1ег	2 ^{nð}
7. FRACTIONS 1/4 1/2 3/4 1/2 3/4	
8. SUPERIORS Cie Dr Mør Mmes C ^{ie} Dr M ^{ør} M ^{mes}	
9. INFERIORS H2O F03O4 H2O F03O4	
10. PROPORTIONAL LINING FIGURES O123456789 O123456789	
II. PROPORTIONAL OLD STYLE FIG. O123456789 O123456789	
12. TABULAR LINING FIGURES O123456789 0123456789	
13. TABULAR OLD STYLE FIG.	
14. SLASHED ZERO 0000 0000	
15. LIGATURES Afficher Afficher	
16. DISCRETIONARY LIGATURES	

2023

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	~
	⊖	<i>→</i>
	S	¥
	Π	↑
	□ ₩	ĸ
	ПӨ	7
	SO	И
	SW	⊻
	ΠS WƏ	\$ ↔
		$\overline{\mathbf{v}}$
CRYPTIC (SS02)	Machines Authority	Machines Δuthoritų
ECLECTIC (SS03)	<mark>⊼апо</mark> от Brө <mark>а</mark> k	Kandom Break
CLASSIC (SS04)	Deco <mark>ding Rem</mark> ote	Decoding Remote
A R 4 (SS05)	∧uthority K emote	Authority Remote
A S (SS06)	<mark>Л</mark> lgəbra <mark>S</mark> ystəms	Δlφebra Systems
E G (SS07)	⊖mails <mark>С</mark> өпөrator	Emails Generator
INTY (SS08)	INFINIHY	INFINITY
M W 1 (SS09)	Modular Wikipədia	Подиlar Шікірөдіа
2 (SS10)	512-bits	512-bits
a r (SS11)	Patterns	Patterns
a b d g y (SS12)	Standards Digitally	Standards Digitally
d g (SS13)	Deco <mark>òin</mark> ợ	Decoding
hmnui (SS14)	Automatic	Automatic
i y w (SS15)	Binary	Binarų
s (SS16)	Un <mark>s</mark> olve∂	οθνΙοznU
i (SS17)	Privacy	Privacy
CALT Multiply (SS18)	08x32mm 10X65mm	08×32mm 10×65mm

2023

56 PTS

Hhe Imitation Came, I propose to consider the

He Imitation Came. I propose to consider the question, 'Can machines think?' Hhis should begin with definitions of the

24 PTS

32 PTS

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16 PTS

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SIMON RENAUD

a game which we call the 'imitation game'. It is played with three people, a man (A), a woman (B), and an interrogator (C) who may be of either sex. The interrogator

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10PTS

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8 PTS

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6 PTS

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of either sex. He interrogator stays in a room apart from the other two. Hhe object of the game for the interrogator is to determine which of the other two is the man and which is the woman. He knows them by labels X and 4, and at the end of the game he says either 'X is A and Y is B' or 'X is B and Y is A'. He interrogator is allowed to put questions to Λ and B thus: C: Will X please tell me the length of his or her hair? Now suppose X is actually A, then A must answer. It is A's object in the game to try and cause C to make the wrong identification. His answer might therefore be 'My hair is shingled, and the longest strands are about nine inches long.' In order that tones of voice may not help the interrogator the answers should be written, or better still, typewritten. He ideal arrangement is to have a teleprinter communicating between the two rooms. Alternatively the question and answers can be repeated by an intermediary. The object of the game for the

hy and cause C to make the wrong identification. His answer might therefore be 'My hair is shingled, and the longest strands are about nine inches long'. In order that tones of voice may not help the interrogator the answers should be written, or better still, hypewritten. He ideal arrangement is to have a teleprinter communicating between the two rooms. Alternatively the question and answers can be repeated by an intermediary. He object of the game for the third player (B) is to help the interrogator. He best strategy for her is probably to give hruthful answers. She can add such things as 'I am the woman, don't listen to him!' to her answers, but it will avail nothing as the man can make similar remarks. We now ask the question, 'What will happen when a machine takes the part of A in this game?' Will the interrogator decide wrongly as often when the game is played like this as he does when the game is played between a man and a woman? Hese questions replace our original, 'Can machines think?' Critique of the New Problem. As well as asking, 'What is the answer to this new form of the question', one may ask, 'Is this new question a worthy one to investigate?' His latter question we investigate without further ado, thereby culting short an infinite regress. He new problem has the advantage of drawing a fairly sharp line between the physical and the intellectual capacities of a man. No engineer or chemist claims to be able to

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56 PTS

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12 PTS

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10 PTS

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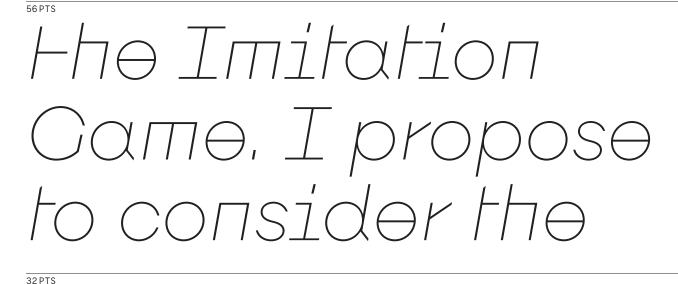
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SIMON RENAUD



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24 PTS

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SS03: ECLECTIC

12 PTS

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32 PTS

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24 PTS

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SS04: CLASSIC

12 PTS

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EXTRALIGHT

12 PTS

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10PTS

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SS02: CRYPTIC

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EXTRALIGHT SLANTED SS04: CLASSIC

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SS02: CRYPTIC

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56 PTS

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32 PTS

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16PTS

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SS04: CLASSIC

12 PTS

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56 PTS

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AUGURE

LIGHT SLANTED

12 PTS

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SIMON RENAUD

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6 PTS

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SIMON RENAUD

56 PTS

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32 P T S

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24 PTS

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SS02: CRYPTIC

12 PTS

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10 PTS

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8 PTS

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SS03: ECLECTIC

SIMON RENAUD

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56 PTS

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SS04: CLASSIC

12 PTS

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SS02: CRYPTIC

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SS03: ECLECTIC

8 PTS

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56 PTS

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CREDITS

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