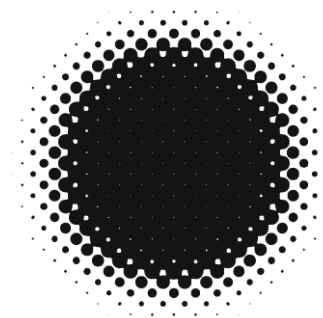


JEU DE PAUME

HISTORY & HALFTONES
Spring 2025

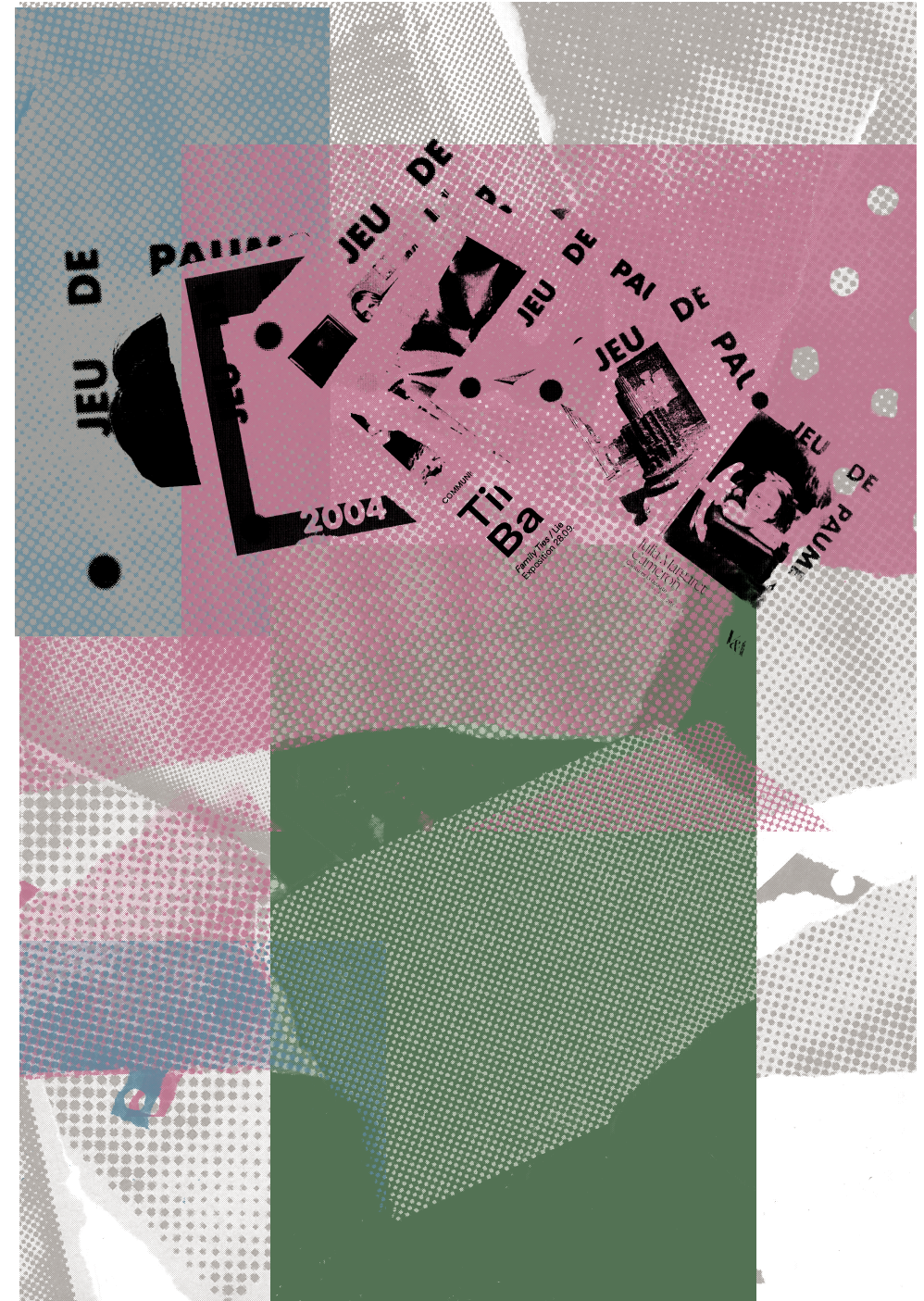


I focused my project on Jeu De Paume's design identity through it's layered history from the 1800s as a tennis court to a present day Art Center that presents & promotes exhibitions on mechanical & electronic imagery (photography, cinema, installations, online creation, etc.)

In my research I am focused not only on the history of the space and evolution of the museum, but also the history of printing, halftones, and photography layers. This shows the transformation of the space, while including elements that have been consistent throughout-such as light and space.

Since halftone is a process of two, a lot of pages have 2 collums, and the grid is similar to that a grid of a tennis court, with a halftone dot guiding like a ball throughout the book.

Some keywords would include... light, archive, court, movement, pixel, dot, negative space, halftone, photo



Coorporate Editorial Design



Syndicat Design



Mbait Design



Transparency & hand sewn

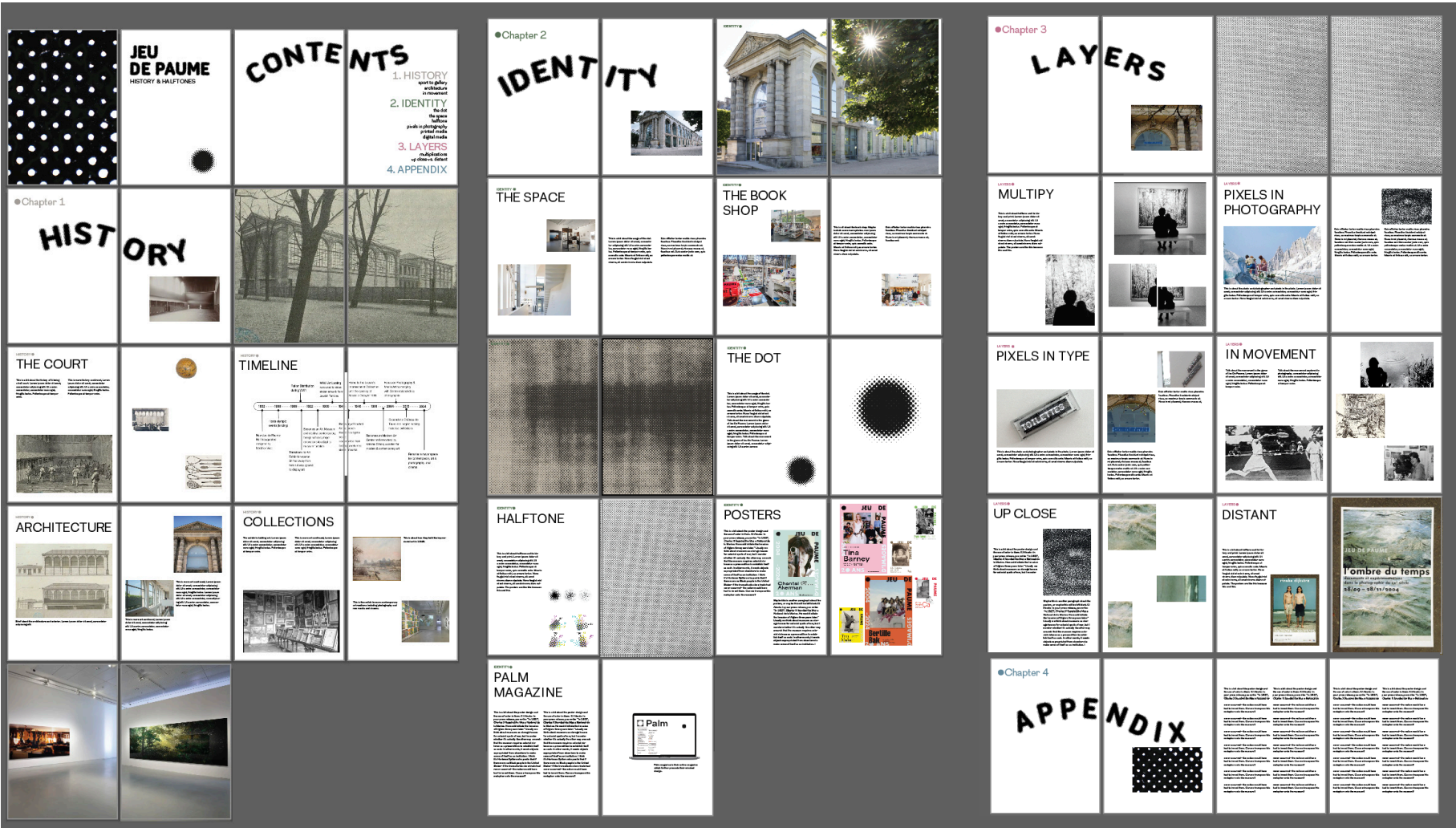
Printed format References



Re: Printed Matter, Karel Martens



Fantasma, Jannete Mark



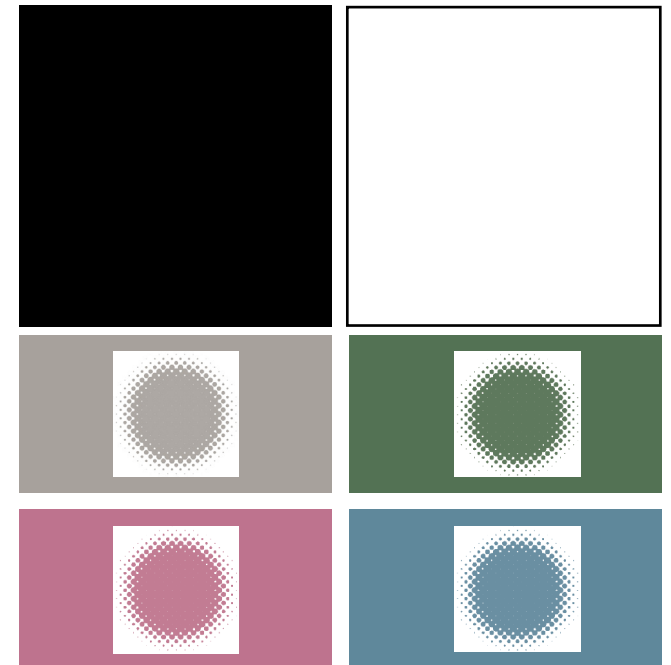


CHAPTERS

AREA INKTRAP

Body text Cotham Sans

Image captions Cotham Sans



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HISTORY

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HISTORY ●

THE COURT

Nestled within the Tuileries Garden, the Jeu de Paume building has undergone a remarkable transformation—from a space of athletic competition to a sanctuary for art and photography. Its origins trace back to 1861, when Napoleon III commissioned the structure as a tennis court for the aristocracy, dedicated to the traditional French game *jeu de paume*, a precursor to modern tennis. The name itself, meaning “game of the palm,” refers to the sport’s early practice of striking the ball with the palm of the hand before rackets were introduced.

During the 19th century, *jeu de paume* courts were more than just sporting venues—they were spaces of social gathering, competition, and aristocratic leisure. The Tuileries court, designed with high ceilings and expansive walls, was built to accommodate fast-paced play, where the ball would ricochet across the enclosed space. These architectural elements—its rectangular form, controlled lighting, and smooth surfaces—would later lend themselves seamlessly to the display of art, where control over light and space remains essential.

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HISTORY ●

TIMELINE

●

(a)

1862

●

(b)

1900

●

(c)

1909

●

(d)

1922

●

(e)

1939

●

(f)

1944

●

(g)

1948

●

(h)

1991

●

(i)

2010

●

(j)

2024

a. New Jeu de Paume Hall inaugurated designed by Makhior Vrat

b. Hosts olympic events (tennis)

c. Ration Distribution during WWI
Transitions to Art Exhibition space Shifted away from tennis & repurposed to display art

d. Becomes an Art Museum and displays contemporary foreign schools; major renovations to adapt to museum function

e. WW2 Art Looting was used to store stolen artwork from Jewish Families

f. Recovery of Looted Art as French Resistance fighter secretly documented Nazi looting & returned stolen artworks

g. Home to the Louvre's Impressionist Collection until the opening of Musée d'Orsay in 1986

h. Becomes an Modern Art Center and renovated by Antoine Stinco; a center for modern & contemporary art

i. Focus on Photography & Media Art by merging with Centre national de la photographie

j. Expands to Chateau de Tours and begins hosting historical exhibitions

k. Remains a major space for contemporary art & photography, and cinema

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HISTORY ●

ARCHITECTURE

After rebuilding the interior of the building to plans by Antoine Stinco, the Galerie nationale du Jeu de Paume became a center for modern and contemporary art at the initiative of Jack Lang. The big windows remain, while the interior has evolved as an exhibition space, bookstore, and cinema.

Exterior of the Jeu de Paume

In 1861, the construction of the Grand Opéra led to the demolition of a *jeu de paume* hall located in Paris's 9^e arrondissement. Napoleon III authorized the club to move to the north-west corner of the Tuileries Gardens. The new hall was built by the architect Makhior Vrat, and was inaugurated on 29 January 1862. Its construction was based on the decorative principles of the neighbouring Orangerie building, designed nine years earlier, for reasons of symmetry and urban composition.

Interior windows looking out into the Tuileries

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HISTORY ●

COLLECTIONS

The Jeu de Paume has housed a dynamic range of collections throughout its history, reflecting the evolution of art and also the shifting cultural priorities of France. In 1947, the Louvre's Department of Paintings relocated its Impressionist collections to the Musée du Jeu de Paume, which marked a significant moment for the building, as it became the primary space for showcasing works by Monet, Renoir, Degas, and Van Gogh—artists who had once struggled for recognition but were now celebrated as masters of modern art.

In 1996, the opening of the Musée d'Orsay prompted another shift, as the Impressionist works were moved to the new institution. This transition left the Jeu de Paume in search of a new identity, in which it was reimagined as a center for modern and contemporary art. In 2004, under the initiative of Minister of Culture Jean-Jacques Aillagon, the Jeu de Paume had significant restructuring. The Centre national de la photographie, the Patrimoine photographique, and the Galerie nationale du Jeu de Paume were merged into a single institution, creating a dedicated space for the exploration of 19th, 20th, and 21st century visual culture.



Early collection of impressionist paintings in the Jeu de Paume

HISTORY ●

COLLECTIONS

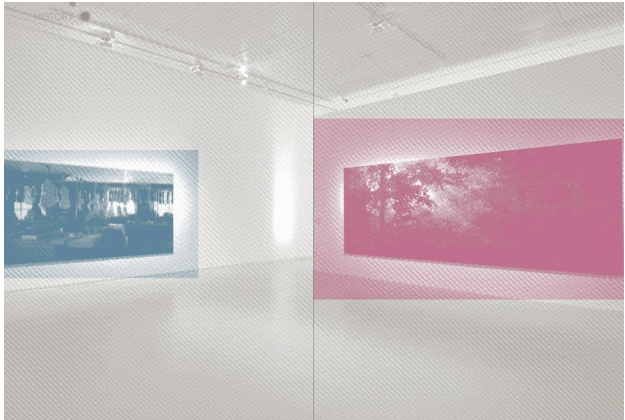


The Seine And The Louvre, 1903 by Camille Pissarro

Today, the Jeu de Paume stands as a premier venue for contemporary visual arts, hosting exhibitions, film cycles, symposia, and educational programs. It continues to bridge past and present, offering a space where historical processes can be seen as part of an ongoing visual dialogue.



Gordon Matta Clark exhibition, 2018



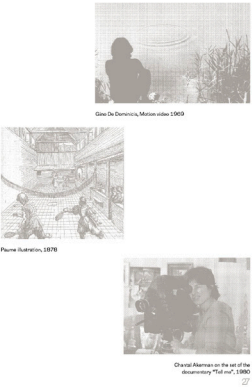
HISTORY ●

IN MOVEMENT

There is a constant movement within Jeu De Paume, a constant ball being thrown. One can ping pong from exhibit to exhibit, book to book, photo to photo. This movement is also captured within photography. The photographs exhibited present how movement can be captured and fall in a still image.



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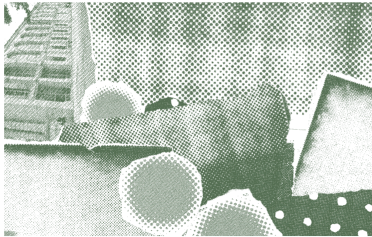
Olga De Domitriou, Motion series 1969

Paume Bulletin, 1976

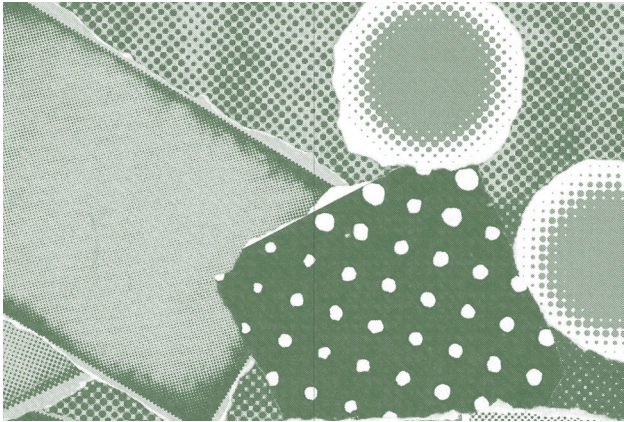
David Hume on the left of the documentary 'Ted m', 1990



2 IDENTITY



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IDENTITY ●

THE SPACE



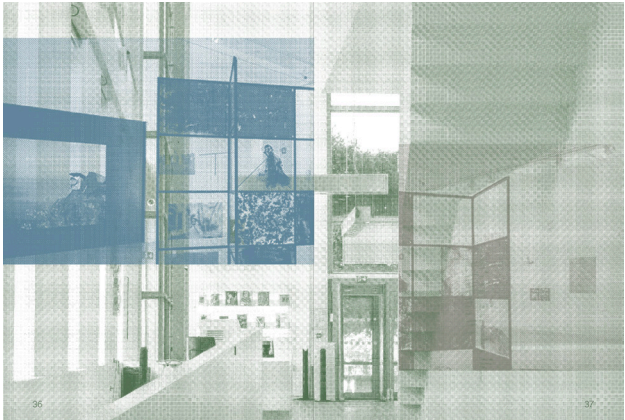
The interior of Jeu de Paume reflects a dialogue between its history and its contemporary function as a space for visual culture. Originally designed as a jeu de paume court, its long, rectangular shape and high ceilings create a sense of openness, allowing for fluid movement through exhibitions.



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Large windows and skylights bring natural light, enhancing the connection between the artwork and its surroundings, subtly connecting the museum to the Tuileries Gardens outside. This relationship between light, transparency, and negative space mirrors the institution's focus on photography and image-making where perception, framing, and context shape meaning.

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IDENTITY ●

CINEMA



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On the occasion of its 20th anniversary, the Jeu de Paume transforms its auditorium into a real movie theater from November 13, 2024. Jeu de Paume participates in the promotion of independent cinema. It also values the work of directors in connection with festivals with specific sections of first or second films or short films such as the Semaine de la Critique or the Champs-Élysées Film Festival.

Cinema at Jeu de Paume serves as an extension of the museum's broader themes, especially in terms of space and light. Much like photography, film relies on the manipulation of light to create atmosphere and convey meaning, and Jeu de Paume's emphasis on lighting and its relationship with the physical space plays a big role in how these films are experienced.



The films exhibited often explore issues such as memory, identity, and the role of the individual within the broader context of social or political forces, mirroring the museum's ongoing exploration of how art intersects with contemporary issues. The museum's cinematic programming contributes to the ongoing dialogue between different visual media—photography, art, installation, and film—offering a space where these practices can inform and influence one another. In doing so, the museum reinforces its identity as a cultural hub, a place where different forms of visual expression are celebrated, and the boundaries between them are fluid.

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IDENTITY ●

BOOKSHOP



The bookshop at Jeu de Paume holds a curated selection of books, magazines, and printed matter that reflect its focus on photography, cinema, video, and contemporary art. Nestled within the space, the shop maintains the museum's clean, minimalist aesthetic, allowing the books to take center stage.



Its collection spans artist monographs, critical essays, theoretical texts, and exhibition catalogs, providing visitors with deeper insights into the themes explored within the galleries. Special attention is given to independent publishers and experimental print formats. The bookshop is not just a retail space but invites visitors to engage with the printed image as both an artifact and a medium of exploration.

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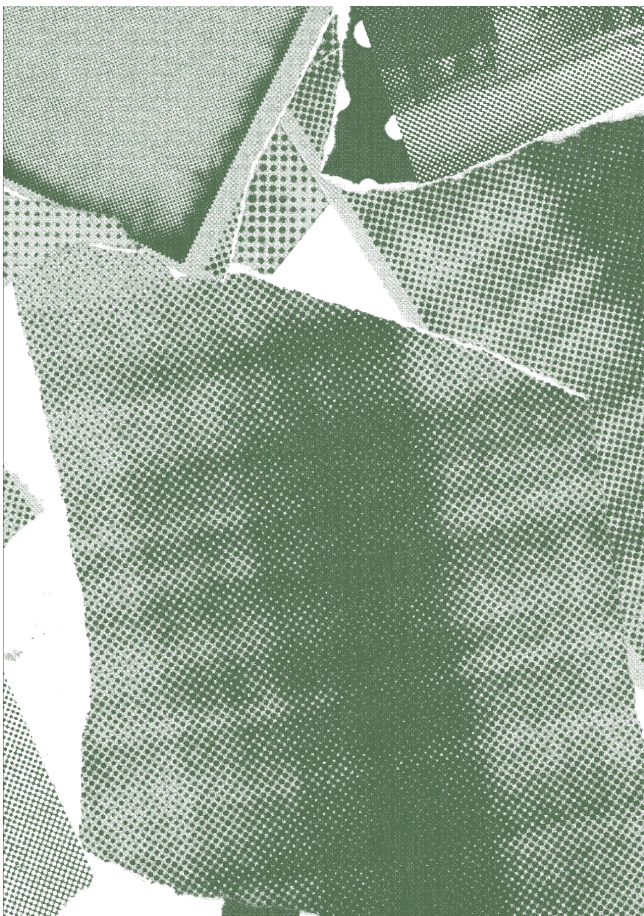
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IDENTITY ●

HALFTONE

The halftone process is not a single, well-defined photo-mechanical printing process. Rather, the term halftone describes two processes. The first translates continuous tonalities of photographic prints or negatives into a series of dots. The second uses different methods of mechanical printing to produce a print that simulates the continuous tonality of reproduced photographs.



Most methods of mechanical printing can only print ink or leave blank areas on a printed substrate. The halftone process translates the different tones of a photograph into dots of various sizes.

IDENTITY ●

THE DOT

In halftone printing, dots come together to form an image, much like how Jeu de Paume has accumulated different identities over time, from a sports court to a wartime storage site, to a center for Impressionism, and now a home for photography, film, and digital art.



Visually, the dot recalls the motion of a ball bouncing across a court, referencing the building's origins in sport and its relationship with rhythm, space, and repetition. It also reflects the mechanical nature of early photography, where images were broken down into dots for reproduction in print—a direct link to Jeu de Paume's mission of exploring photographic and cinematic history.



IDENTITY ●

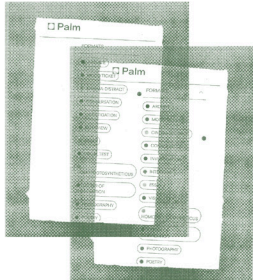
POSTERS

Jeu de Paume's poster design reflects their historical reference with contemporary minimalism. Their posters often employ a clean, structured layout, allowing the artwork or photography to take center stage while maintaining a strong graphic identity through typography, color, and composition. The use of halftone effects, either in imagery or typography, reinforces the institution's connection to print history and photographic processes, while also creating texture.



IDENTITY ●

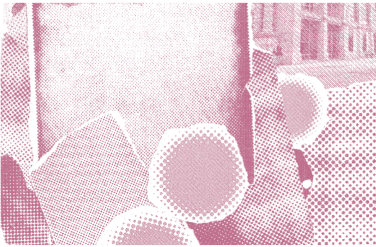
PALM MAGAZINE



01 Palm

The magazine serves as a platform for in-depth reflections on photography, cinema, video, and digital arts, engaging with contemporary artists, theorists, and historians. Through interviews, essays, archival explorations, and multimedia features, Palm expands upon the museum's exhibitions and programming, offering a layered, research-driven perspective on the visual world.

Jeu de Paume launched Palm, a bilingual (French and English) online version of their magazine, in September 2021. It is designed by a special committee around biennial dossiers devoted to historical and contemporary visual cultures.



LAYERS ●

MULTIPLY

The concept of "multiply" is deeply embedded in Ieu de Paume's visual identity, history, and curatorial approach. In design, the multiply blend mode allows layers to interact, creating depth and complexity—much like the museum's role in layering history, art, and critical thought. This idea resonates with the halftone pattern in its logo, where dots multiply to form an image, referencing both early photographic printing techniques and the fragmented nature of visual perception.

Historically, Ieu de Paume itself has undergone a process of multiplication—shifting from a sports court to an art space, from Impressionist collections to contemporary photography, from physical exhibitions to digital publishing. It is a site where meanings and interpretations overlay and evolve, much like a photograph exposed multiple times to reveal new dimensions. Even within its exhibition design, light filters through glass and negative space, multiplying reflections and perspectives, reinforcing the museum's ongoing dialogue between past, present, and future.



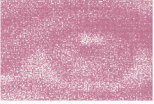
LAYERS ●

PIXELS IN PHOTOGRAPHY



Producing halftone dots of different sizes requires both an appropriate halftone screen and keeping the screen at a certain distance from a light-sensitive plate. Only then will the final dots have different sizes related to the amount of light penetrating each opening of the screen. The intensity of light, the aperture of the process camera, and the shape of the aperture are additional parameters that have to be well balanced when making a halftone printing of a reproduced photograph.

To identify the dot pattern and dot shape, it is best to inspect areas from light to medium tonality. These areas are optically open enough to show the shape of individual dots and the growing size of individual dots in slightly darker areas. The round shape of the individual dots indicates the use of the round aperture of the process camera.



Halftone image making/printing was always viewed as a reproduction process for the mass production of photographic images, it did not attract much attention from the members of the photographic art community but is still present today.

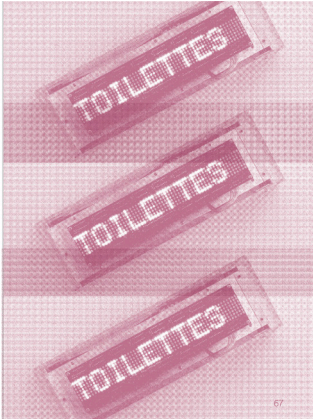
LAYERS ●

PIXELS IN TYPE

At Ieu de Paume, the use of pixels in typography and LED text boxes throughout the museum creates a direct connection between the institution's focus on digital media and contemporary image-making. Change is Good designed the LED text boxes to be programmed around the building to guide the visitor. Pixels, like the halftone dots in their logo, break down an image or letterform into modular units—presenting the mechanics of visual perception and reproduction.




The LED text boxes function as both signage and an extension of the museum's identity. Their illuminated, dynamic presence contrasts with the historical architecture, reinforcing Ieu de Paume's role as a bridge between past and present. This fragmented yet structured approach reflects the museum's exploration of how images are constructed, disseminated, and interpreted in analog and digital forms.



LAYERS ●

UP CLOSE

Up close, images and photographs at Jeu de Paume reveal their grain, halftone patterns, and digital pixelation, emphasizing the very mechanics of image-making.




Whether through historical prints or contemporary digital works, the museum showcases the space between clarity and abstraction, how an image can appear sharp from a distance but shift and dissolve into textures, structures, and new shapes upon closer inspection.

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LAYERS ●

DISTANT

The black or white representation of a continuous-tone image is an optical illusion based on the limited optical resolution of the human eye. When observed from a normal, practical distance, a printed field of tiny halftone dots is seen by the human eye as a smooth continuous tone. From a distance, the images and photographs at Jeu de Paume often present themselves as coherent compositions, with their visual elements coming together to form a clear narrative or concept.

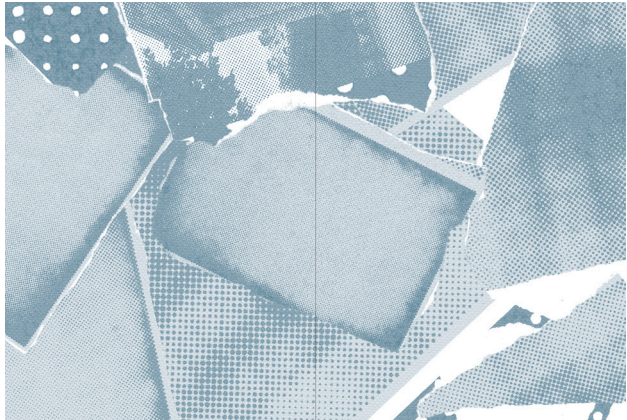
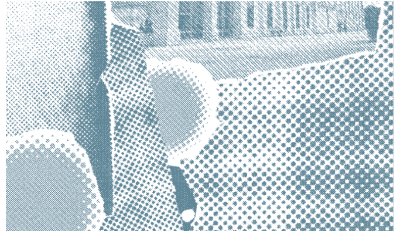


The use of light, space, and scale in the gallery enhance this effect, allowing viewers to absorb the overall impact of an artwork from a distance before engaging with its finer details. This larger view encourages visitors to reflect on the broader themes of the exhibition, such as the evolution of visual storytelling, the relationship between history and contemporary practice, and the interplay between photography and other forms of media.

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APPENDIX

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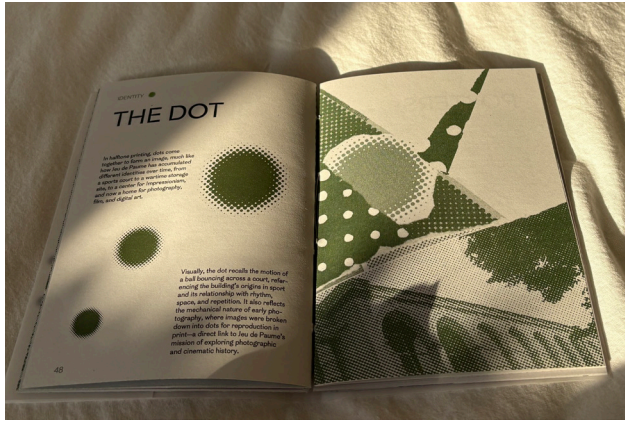
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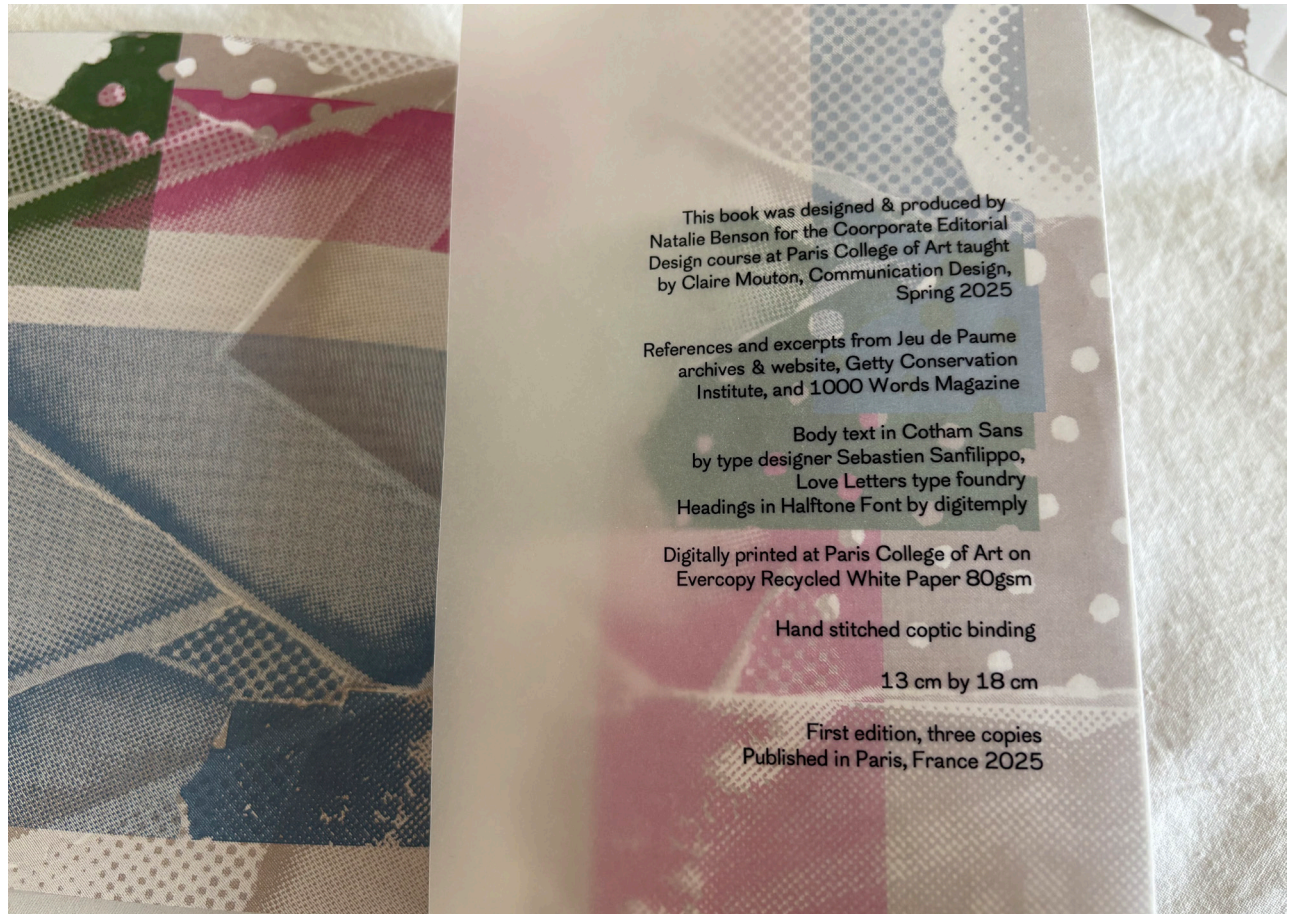
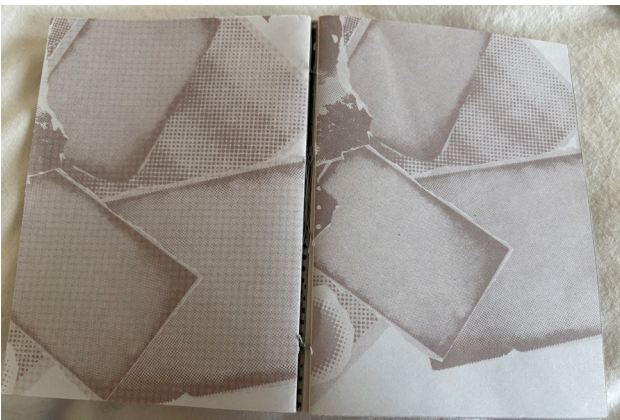
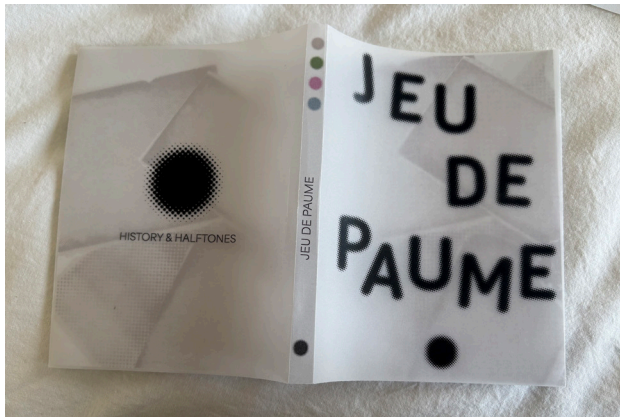
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Coorporate Editorial Design

Book Structure





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