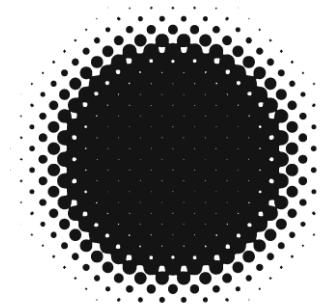


# JEU DE PAUME

HISTORY & HALFTONES  
Spring 2025

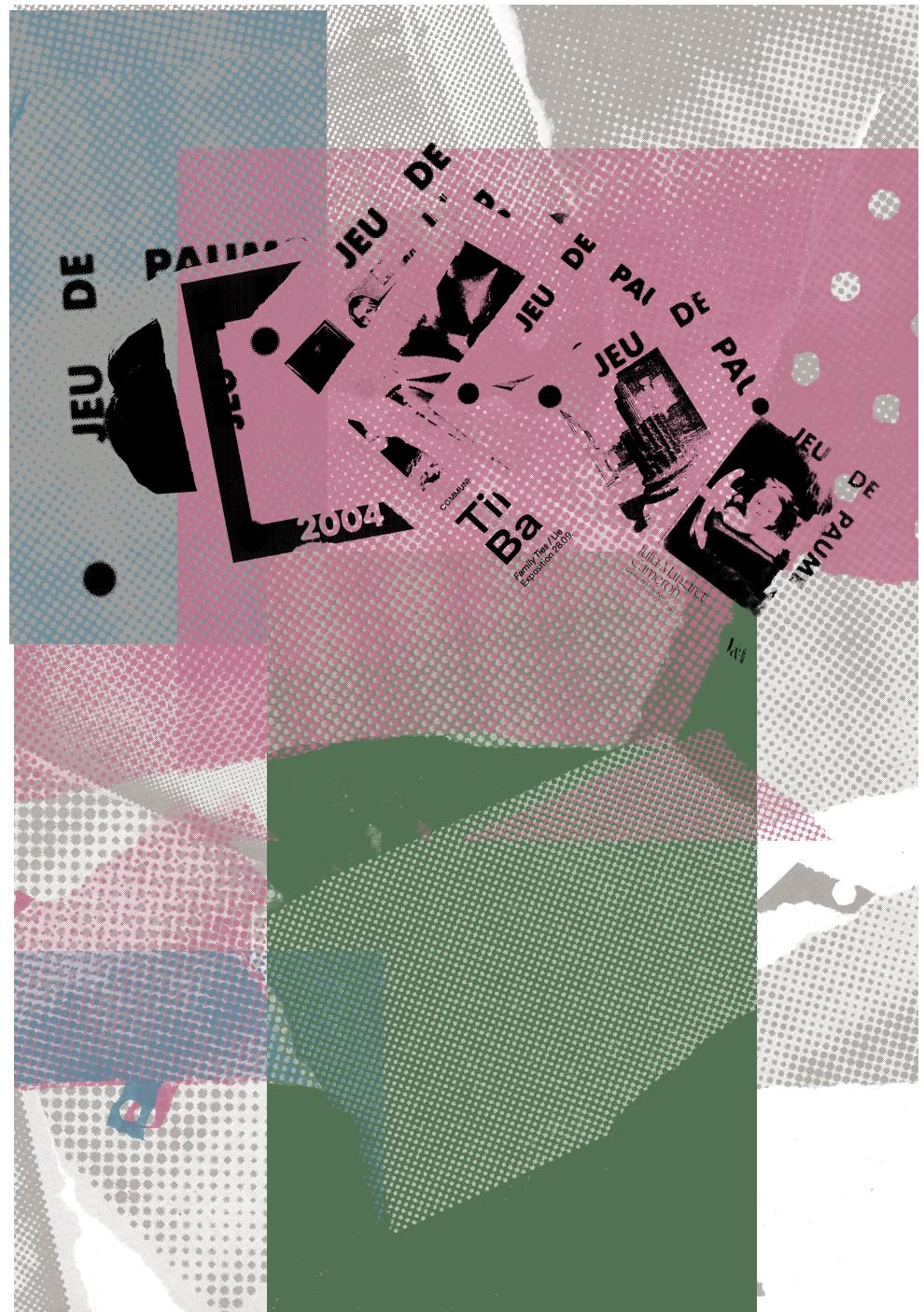


I focused my project on Jeu De Paume's design identity through it's layered history from the 1800s as a tennis court to a present day Art Center that presents & promotes exhibitions on mechanical & electronic imagery (photography, cinema, installations, online creation, etc.)

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 columns, 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



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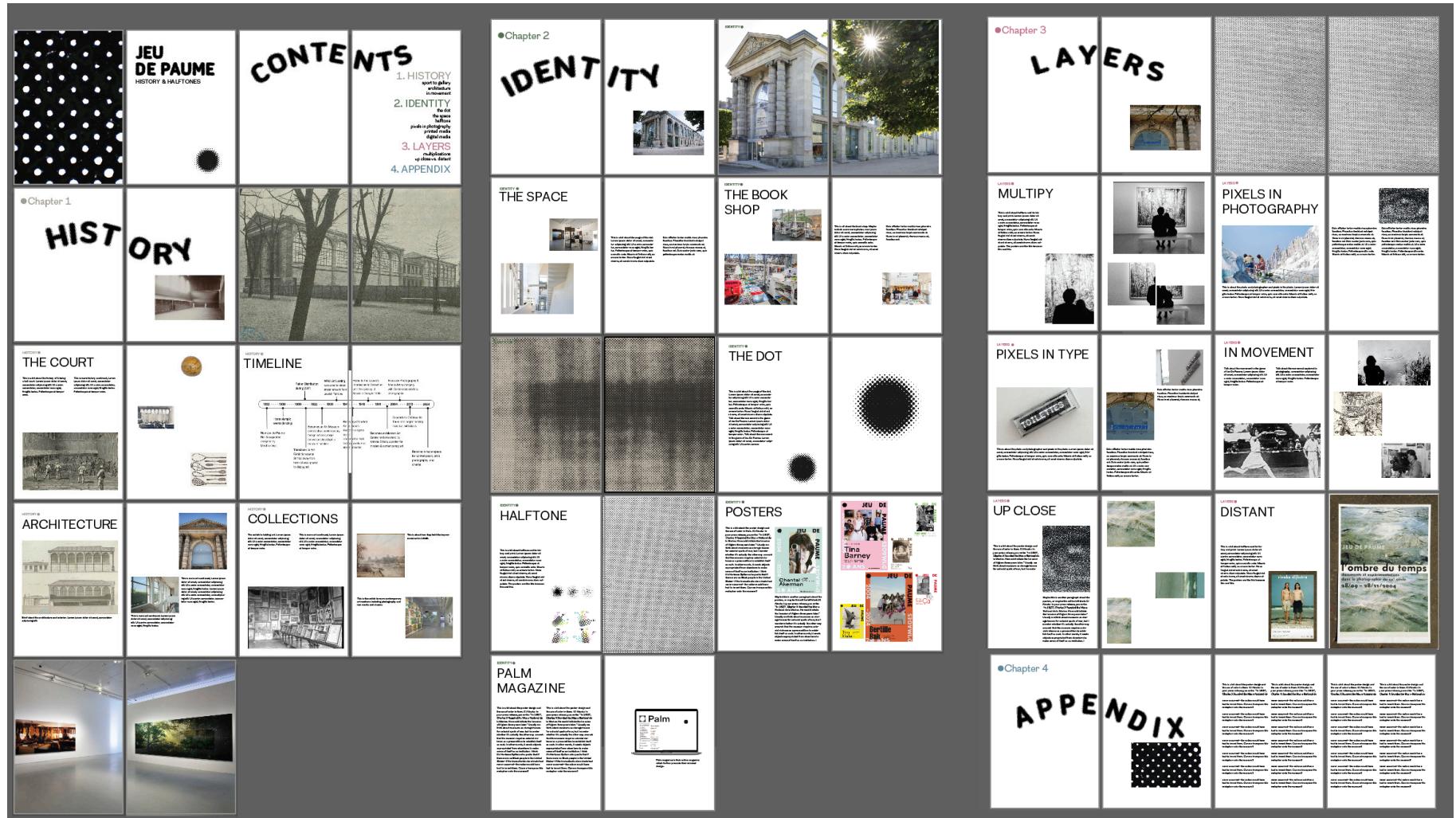
## Printed format References



Re: Printed Matter, Karel Martens



Fantasma, Jannete Mark



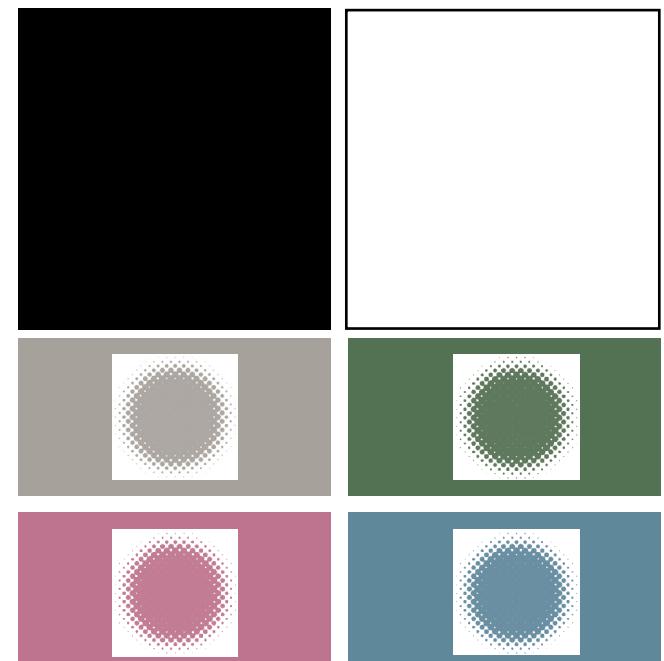


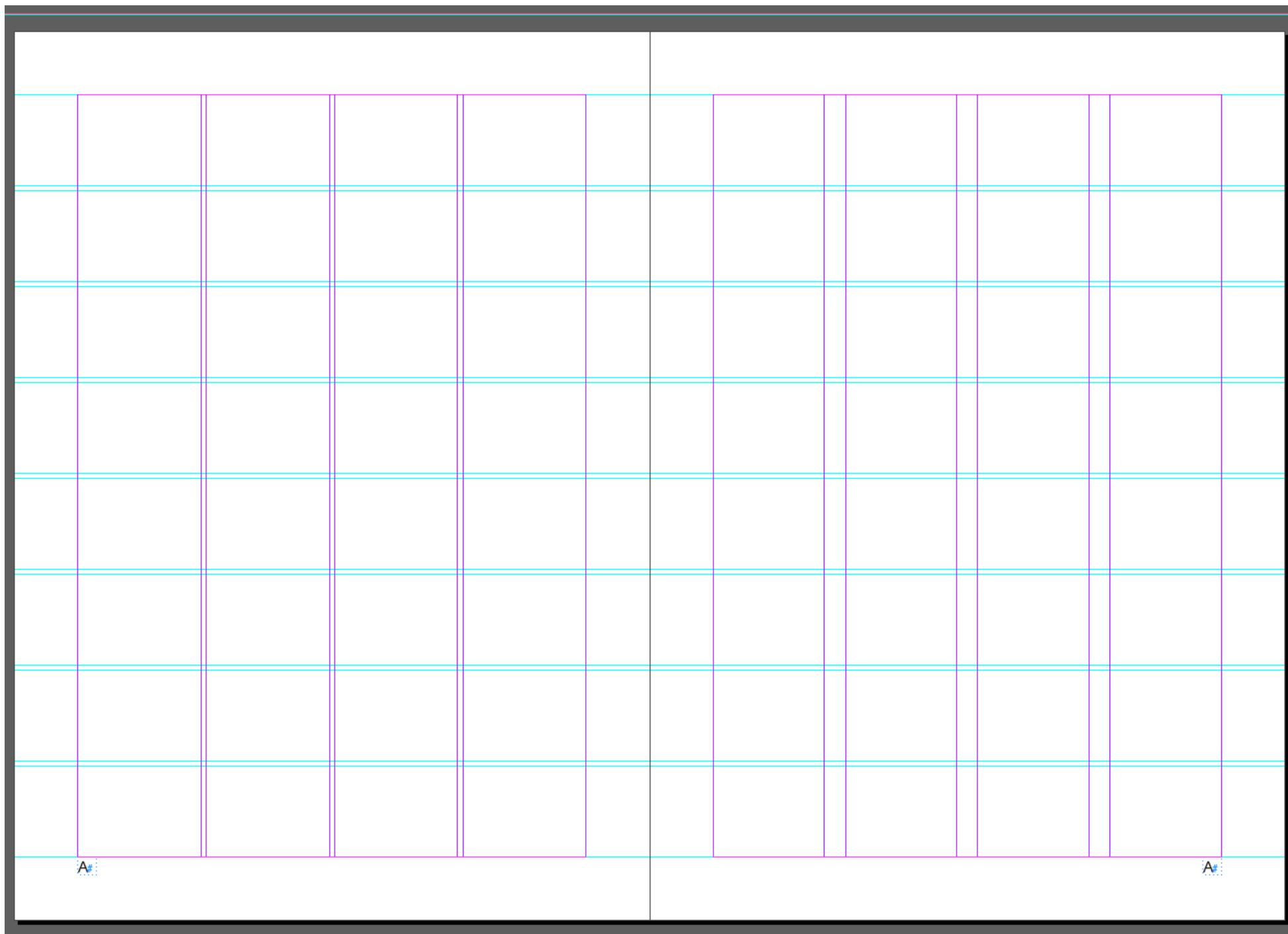
# CHAPTERS

## AREA INKTRAP

Body text Cotham Sans

Image captions Cotham Sans





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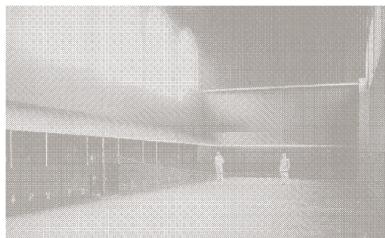
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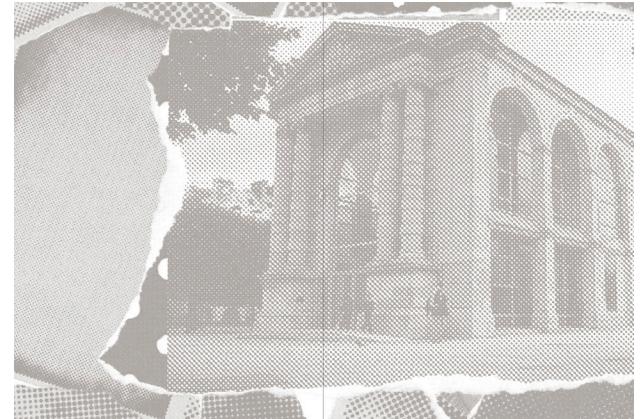
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# 01

# HISTORY



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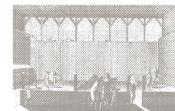


HISTORY

## 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 center of art and photography. Its origins trace back to 1811, when Napoleon III commissioned the structure as a tennis court for the monarchy, 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 holding the ball with the palm of the hand before rackets were introduced.

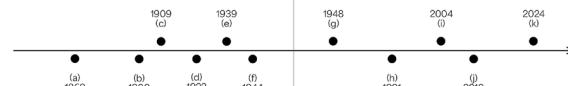


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HISTORY

## TIMELINE



- a. New Jeu de Paume Hall inaugurated designed by Melior Vinal
- b. Hosts Olympic events (fencing)
- c. Rotation Distribution during WW1
- d. Transitions to Art Museum and displays contemporary foreign schools; major renovations to adapt to museum function
- e. WW2 Art Lofting 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

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HISTORY

## ARCHITECTURE



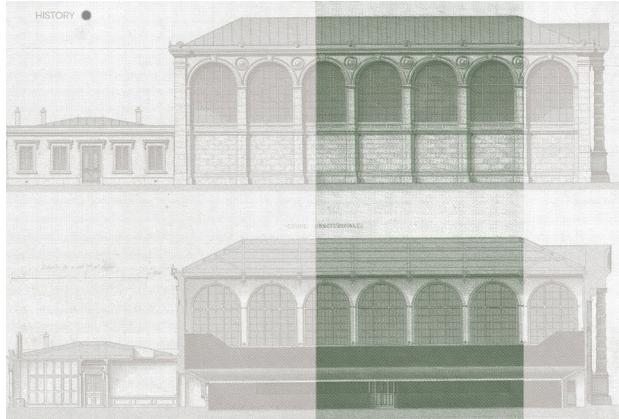
Exterior of Jeu de Paume

In 1851, the construction of the Garnier Opera led to the demolition of a jeu de paume hall located in Paris's 9th arrondissement. Napoleon III authorised the club to move to the northwest corner of the Tuileries Garden. The building was designed by the architect Alfred-Philibert Aldrophe, and was inaugurated on 29 January 1862. Its construction was based on the decorative principles of the neighbouring Orangery building, designed nine years earlier, for reasons of symmetry and urban composition.



Interior windows looking out onto 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 character of the French state. In 1847, the Louvre's Department of Paintings relocated its Impressionist collections to the Musée du Luxembourg, which marked a significant moment for the building, as it became the primary repository for Impressionist art. Monet, Renoir, Degas, and Van Gogh—artists who had once struggled for recognition but were now celebrated as masters of modern art,

In 1998, the opening of the Musée d'Orsay prompted another shift, as the Impressionist works were moved to the new building. This transition left the Jeu de Paume in search of a new identity, in which it was remodeled as a center for modern and contemporary art.

In 2004, under the initiative of Minister of Culture and Sports Alain Le Yaouanc, the Jeu de Paume had significant restructuring. The Centre national de la photographie, the Palais de Tokyo, and the Galerie nationale du Jeu de Paume were merged into a single institution, under the banner of a space for the exploration of 19th, 20th, and 21st-century visual culture.

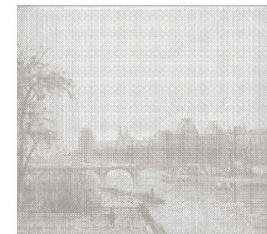


Early collection of Impressionist paintings in the Jeu de Paume

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## HISTORY ● COLLECTIONS



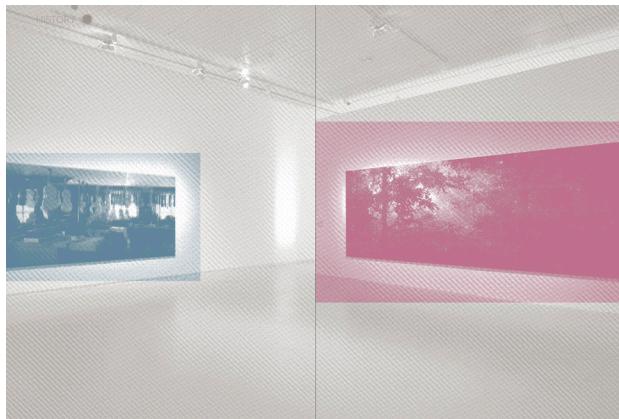
The Seine And The Louvre, 1903 by Camille Pissarro

This shift from impressionism aligned the museum with the growing recognition of photography, video, and digital media as essential artistic mediums.



Gordon Matta Clark exhibition, 2018

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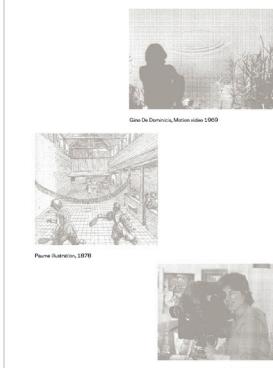


## HISTORY ● IN MOVEMENT

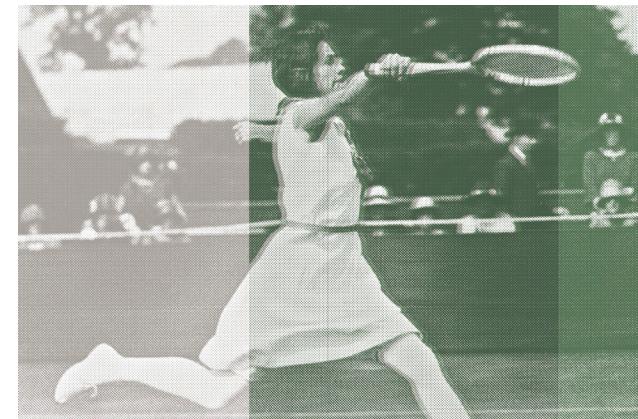
There is a constant movement within Jeu de Paume, a constant ball being thrown. One can ping pong from exhibit to exhibit, book to book, photo to photo. How can we capture movement in a photograph? The photographs exhibited present how movement can be captured and felt in a still image.



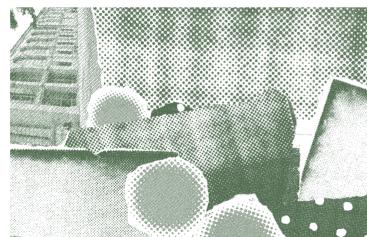
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Gina De Dominicis, Motion video 1993  
Ping Pong, 1970  
Chantal Akerman on the set of the documentary "Tut tut", 1990



# 2 IDENTITY



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## IDENTITY CINEMA



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

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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 atmospheres and convey meaning, and the Jeu de Paume's focus 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 movements. The program is an ongoing exploration of how art intersects with contemporary issues. The museum's cinematic programming continues to encourage dialogue between different visual media—photography, art, installation, and film—so that they can inform and influence one another. In doing so, the museum functions as a space not just as a cultural hub, a place where different forms of visual expression are collocated, but where boundaries between them are fluid.

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## IDENTITY BOOKSHOP



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The bookshop at Jeu de Paume holds a curated collection of books, magazines, and printed matter that reflect its focus on photography, cinema, video, and contemporary art. Not only does the bookshop maintain the museum's clean, minimalist aesthetic, allowing the books to take center stage.



The collection spans art monographs, critical essays, theoretical texts, and exhibition catalogues, providing visitors with deeper insights into the themes explored within the galleries. Special attention is given to independent publications and artist-run publications. 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.

## IDENTITY THE SPACE



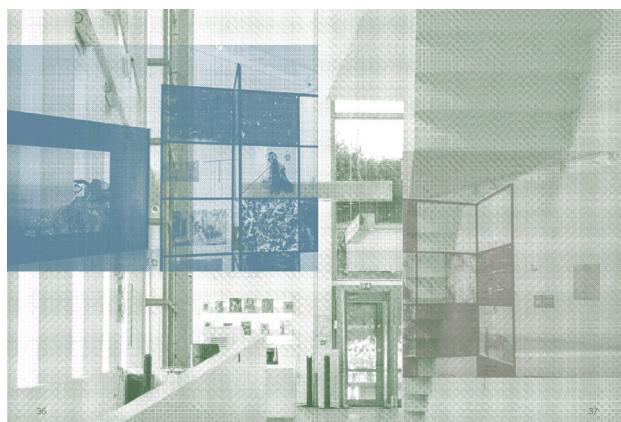
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The interior of Jeu de Paume reflects a dialogue between its history and its contemporary function as a space for contemporary art. Originally designed as a jeu de paume court, its long, rectangular shape and high ceilings create a sense of openness,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

Large windows and large glass walls bring natural light, enhancing the connection between the artwork and its surroundings, subtly connecting the museum to the city of Paris outside. This relationship between light, transparency, and negative space is a key element of the museum's focus on photography and image-making, where perception, framing, and context shape meaning.



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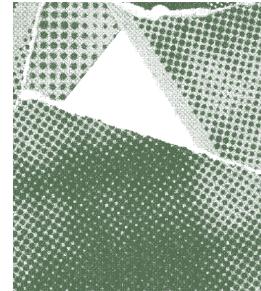




IDENTITY

# 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.

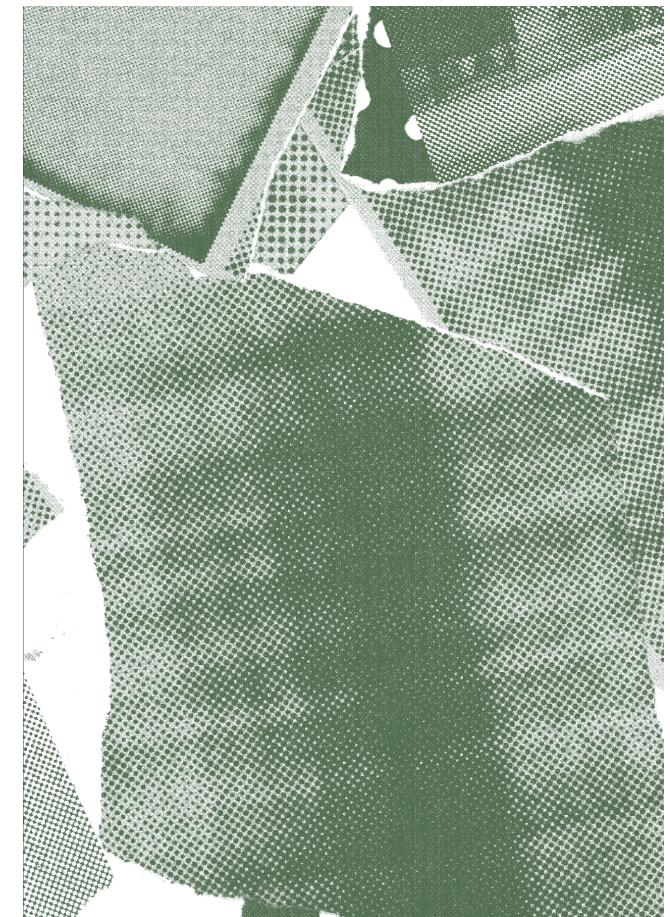
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## THE DOT

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 contemporary art museum, 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 its neighborhood. It also affects the mechanical nature of early photography, where images were broken down into dots to be reproduced in print—a direct link to Jeu de Paume's mission of exploring photographic and cinematic history.

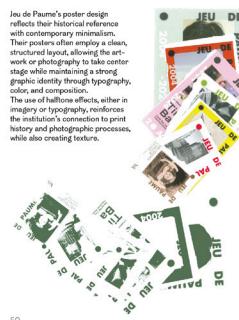
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## POSTERS

Je de Paume's poster design reflects their historical reference with contemporary minimalism. Their posters often employ a clean, structured layout, using text, artwork or photography to take center stage without creating a strong graphic identity through typography, color, and composition.

The use of halftone effects, either in images or in the text, emphasizes the institution's connection to print history and photographic processes, while also creating texture.

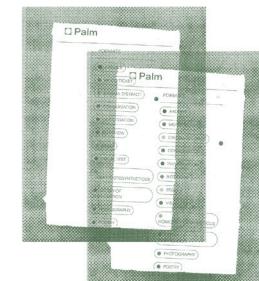


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## PALM MAGAZINE



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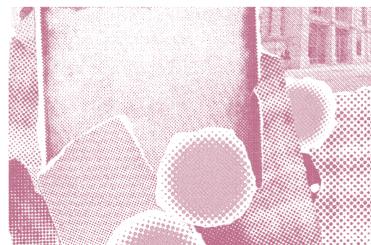
The magazine serves as a platform for in-depth reflections on photography, cinema, video, and digital arts, engaging with contemporary artists, theorists, and critics. It includes interviews, essays, archival explorations, and multimedia features. Palm explores the intersections of exhibition and programming, 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 2014, it was redesigned by a special committee around bimonthly editions devoted to historical and contemporary visual cultures.

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# LAYERS



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LAYERS

## MULTIPLY

The concept of “multiply” is deeply embedded in Jeu de Paume’s visual identity, history, and curatorial approach. In design, the multiply binds together the past and present, creating depth and complexity—much like the museum’s role in layering history and the present.

This idea resonates with the halftone pattern in the logo, where dots multiply light and dark in an image, reflecting both early printing and printing techniques and the fragmentary nature of visual perception.

Historically, Jeu de Paume itself has undergone a process of multiplication: from an art space, from Impressionist painting to photography, from photography to digital publishing. It is a site of multiple representations and interpretations, overlay and evolves, much like a photograph exposed multiple times within its exhibition design, light filters through glass and negative filters through the building’s multiple perspectives, reinforcing the museum’s ongoing dialogue between past, present, and future.

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LAYERS

## PIXELS IN PHOTOGRAPHY



Producing halftone dots of different sizes requires both an optical halftone screen and a photographic 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 that reaches the eye of the viewer. 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.

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

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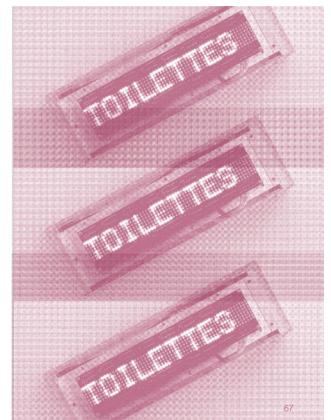
LAYERS

## PIXELS IN TYPE

In the Jeu 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 its physical space and architecture. Chang + Good designed the LED text boxes to be programmed around the building to guide the visitor. These boxes have the ability to 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 element of the building’s architecture. Their illuminated, dynamic presence contrasts with the dynamic architecture, reinforcing the museum’s ongoing dialogue between past and present. This fragmented yet structured communication is a visual metaphor for the exploration of how images are constructed, disseminated, and interpreted in analog and digital forms.

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LAYERS

## UP CLOSE

Up-close, images and photographs at the Jeu de Paume explore halftone patterns, and digital printing, 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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APPENDIX

APPENDIX

LAYERS

## DISTANT

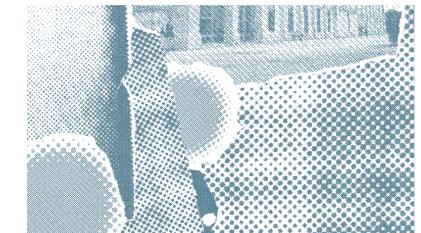
The black or white representation of a scene or scene images is an optical illusion because of the limited optical resolution of the human eye. When observed from a normal, printed distance, a halftone field of tiny halftone dots is seen by the human eye as a smooth continuous tone. The halftone patterns 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.



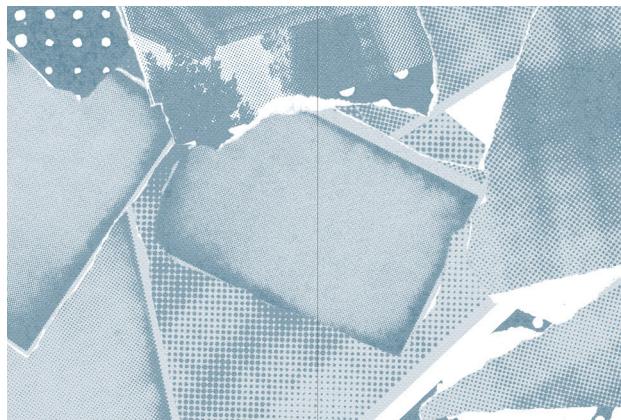
The use of light, space, and scale in the gallery are enhanced by the distance from which they absorb the overall impact of an artwork from a distance before engaging with its finer details. This larger view of the artwork can impact on the broader themes of the exhibition, such as the evolution of visual representation from the 19th century to the present day, the relationship between history and contemporary practice, and the interplay between photography and other forms of media.

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APPENDIX

## APPENDIX

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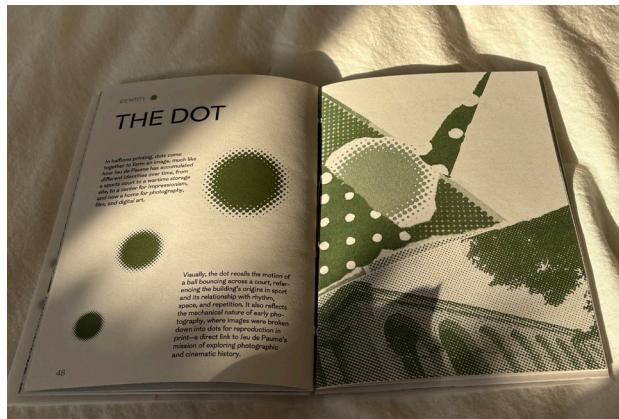
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# Corporate Editorial Design



# Book Structure

This book was designed & produced by Natalie Benson for the Corporate Editorial Design course at Paris College of Art taught by Claire Mouton, Communication Design, Spring 2025

References and excerpts from Jeu de Paume archives & website, Getty Conservation Institute, and 1000 Words Magazine

Body text in Cotham Sans by type designer Sébastien Sanfilippo, Love Letters type foundry

Headings in Halftone Font by digitemply

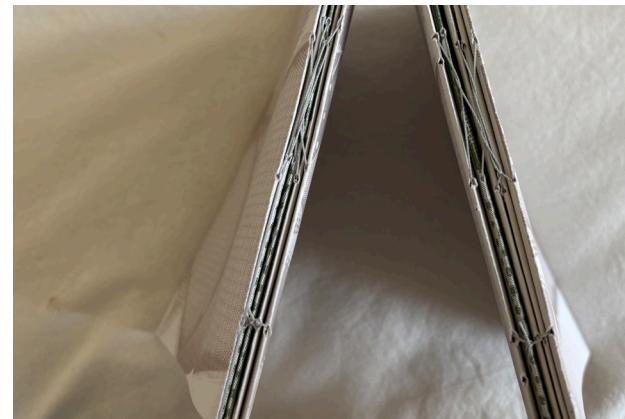
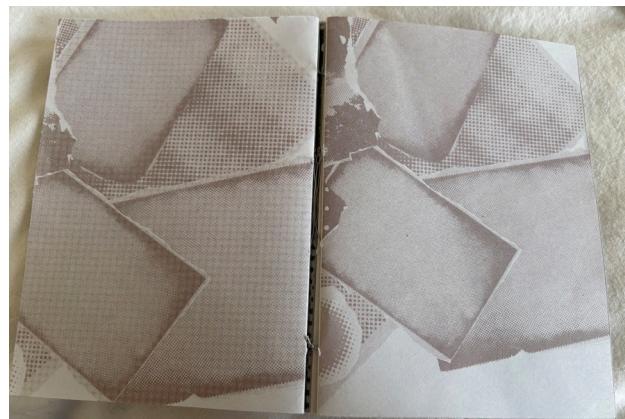
Digitally printed at Paris College of Art on Evercopy Recycled White Paper 80gsm

Hand stitched coptic binding

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## Corporate Editorial Design



THANK  
YOU