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**True . Ld**

**An informal editorial family for Latin and Tamil,  
drawn from expressive hand-lettering and  
unconventional writing tools.**

**Designer** Sidharth Jaishankar

**Year** 2026

**About** Tac is an informal editorial family for Latin and Tamil, drawn from expressive hand-lettering and unconventional writing tools. Taking inspiration from Tamil book covers and magazines in the 1960s–80s that used a lot of hand-drawn elements, and were put together using techniques like paste-up composition, it goes back to this tradition of playfulness and expressivity. It derives its letterforms from extensive writing explorations focused on speed and rhythm, using a folded pen, a tool that incentivises quick and energetic shapes. These shapes are interpreted in different ways in the Title, Header, and Text subfamilies that make up Tac’s hierarchy.

The Title styles present interesting structures and interactions from the writing exercises in the most direct manner. They have a unique texture from the blotting created by the tool, and the rhythm of the interplay of sharp and soft elements. Title One works well in short titles, but is more delightful in longer titles and even short paragraphs. Title Two is better utilised in short, punchy titles that need to grab the most attention.

The Header style acts as a bridge between the title and text styles, adding a third point in the hierarchy. It presents more rationalised versions of the interesting structures found across the family.

The Text styles integrate the materiality of the tool with more subtlety, focusing on the energy and momentum created by the letter structures. Its sharp features with hints of softness give it the same dynamism as the rest of the family.

Title One

Text Light

Text Light Italic

Title Two

Text Regular

Text Italic

Text Medium

Text Medium Italic

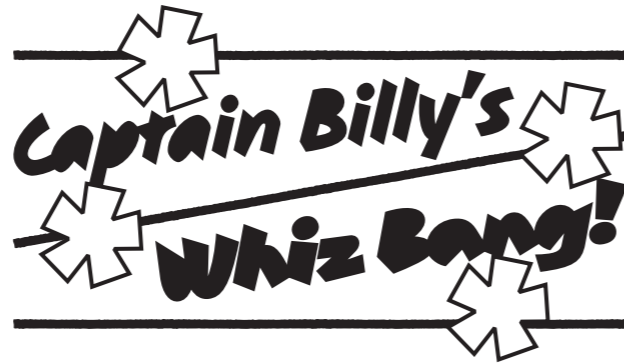
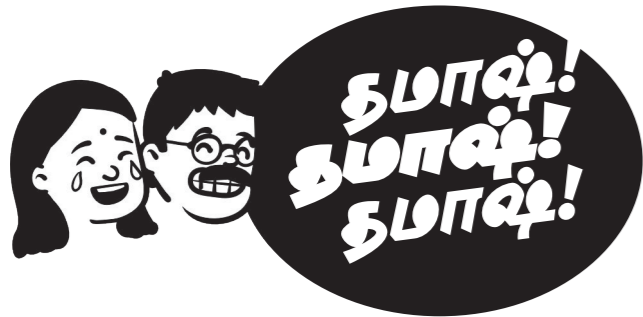
Header Bold

Text Bold

Text Bold Italic

Text Extrabold

Text Extrabold Italic



**Bassin de la Villette**  
Le bassin de la Villette est le plus grand plan d'eau artificiel de Paris. Situé dans le 19e, il constitue l'un des éléments du réseau des canaux parisiens.

**Parc Rives de Seine**  
Du pont des Arts au pont de Sully sur la rive droite, le Parc Rives de Seine offre une vue panoramique sur les plus beaux monuments de Paris.

**Canal Saint-Martin**  
Le canal Saint-Martin, long de 4,55 km, est situé pour l'essentiel dans les 10e et 11e. Il est inscrit monument historique depuis le 23 février 1993.

# Medical Chronicle

## A Weekly Check-up on Medical News

### Doubts over insect bite treatment?

People should consider using a cold, wet cloth to treat insect bites instead of turning to over-the-counter remedies, experts say. Prof Michael Siva-Jothy, from Sheffield University's Department of Animal and Plant Sciences, recruited 29 brave volunteers to test the theory further, watching the bedbugs as they found a place to feed and removing them only as they were about to bite.

An investigation has concluded that there is little evidence that creams, painkillers and anti-inflammatories often used for bites actually work. In any case, said *Drug and Therapeutics Bulletin* researchers, the reactions got better by themselves in most cases. Midges, mosquitoes, flies, fleas and bed-bugs account for most bites. A variety of remedies are sold over the counter in pharmacies to relieve the itching,

pain and swelling. Other scientists have suggested that swapping thicker fur for clothes was a way of making insect bites and parasitic infestations less likely. Prof. Mark Pagel, an evolutionary biologist at the University of Reading, said that biting parasites remain a major cause of disease and death worldwide, making them a potentially enormous evolutionary pressure on early man.

### Cold flannel 'best'

Researchers from the journal reviewed a host of data and evidence published on insect-bite treatments. It concluded in many cases treatments for insect bites had not actually been tested for such purposes. It said medical help should clearly be sought if serious symptoms, such as infections or anaphylactic shock, developed. But it said for simple bites a flannel or cloth soaked in cold water often worked best—despite advice from official bodies, such as *NHS Choices*, suggesting treatments should be used. David Phizackerley, the deputy editor of the journal, said: "People are using these treatments so they should know there is no evidence they work. Most bites will get better on their own." Hungry bugs placed on shaved arms were more likely to try to feed compared with those on unshaved arms, the journal *Biology Letters* reported. Researchers say the hair slows down the bed bugs and warns the victim. Pest controllers say the UK is currently experiencing a steep rise in the number of bed bug infestations. Prof Michael Siva-Jothy, from Sheffield University's Department of Animal and Plant Sciences, recruited 29 brave volunteers to test the theory further, watching the bedbugs as they found a place to feed and removing them only as they were about to bite. This tallies with other studies which look at how humans came to be relatively less hairy than apes.

He found that more layers of both longer visible hairs and finer, "vellus" hairs near the surface appeared to work as a deterrent to the insects, with the finer hairs also acting as an early warning system. Professor Siva-Jothy of Sheffield University said: "Our findings show that more body hairs mean better detection of parasites—the hairs have nerves attached to them and provide us with the ability to detect displacement." He said they also slowed down the insect as it searched for a tasty spot to bite. "The results have implications for understanding why we look the way we do, what selective forces might have driven us to look the way we do, and may even provide insight for better understanding of how to reduce biting insects' impact on humans." However, even though men are naturally hairier than women, they do not appear to be bitten less often. Professor Siva-Jothy suggested this pointed to an evolutionary battle between bed bugs and their prey, with the insects adapting to automatically head for relatively hairless bits of the body, such as wrists and ankles. He added that extreme hairiness might also be more of a disadvantage than an advantage. "If you have a heavy coat of long thick hairs it is easier for parasites to hide, even if you can detect them. Our proposal is that we retain the fine covering because it aids detection and if we lost all hair, even the relatively invisible fine hair, our detection ability goes down."

Title One

Wacky

Tac Title One 120pt

Dynamic

Tac Title One 92pt

வேகமாக

Tac Title One 84pt

ஒரு கணம்

Tac Title One 72pt

செம்பு Speed!

Tac Title One 60pt

Greased Lightning

Tac Title One 45pt

விளையாட்டுத்தனம்

Tac Title One 36pt

S. Rangarajan (3 May 1935 – 27 February 2008), better known by his allonym Sujatha, was an Indian author, novelist and screenwriter who wrote in Tamil. இவர் 100க்கும் மேற்பட்ட புதினங்கள், 250 கதைகள், 10 அறிவியல் நூல்கள், 10 மேடை நாடகங்கள், மற்றும் ஒரு சில கவிதைகளையும் எழுதியுள்ளார். He was one of the most popular authors in Tamil literature, and a regular contributor to topical columns in Tamil periodicals such as Ananda Vikatan, Kumudam and Kalki. குழுத்தின் ஆசிரியராக சிந்து காலம் பணியாற்றினார். மேலும், பல தமிழ் படங்களுக்கு திரைக்கதைகளையும் வசனங்களையும் எழுதியுள்ளார்.

Tac Title One 24pt/24pt

இவருடைய, “இடது ஓரத்தல்” என்ற கதை 1962-ஆம் ஆண்டு குழுதம் இதழில் ரங்கராஜன் என்ற பெயரில் வெளிவந்தது. பிறகு, குழுதம் ரா.க. ரங்கராஜனின் பெயரும் இவர் பெயரும் குழப்பிக் கொள்ளப்பட்டதால் தன் மனைவி பெயரான, ‘சுஜாதா’வைத், தன் புனைப்பெயராக வைத்துக் கொண்டார். கணையாழி இதழில் கடைசிப் பக்கங்கள் எனும் கட்டுரைத் தொடரை ‘ஸ்ரீரங்கம் எஸ்.ஆர்.’ எனும் பெயர்லும் எழுதி வந்தார்.

Tac Title One 16pt/18pt

An Electronics-Engineer by profession, he was proficient in the language of technology. Widely read and knowledgeable, he presented his knowledge in simple Tamil.

His works stood out during a time when Tamil writing was dominated by social dramas and historical novels. His identification with the masses, and his uncanny adoption of their way of talking, behavior, mindset and slang, made him popular across multiple demographic segments.

His popularization of technology was one of his greatest contributions – starting with his சில்கன் சிலுப் புரட்சி in திணைக்கீர் and ஏன் எதற்கு எப்படி in Junior Vikatan. At one point, his writings

were appearing in numerous Tamil weeklies and journals simultaneously, including ஆனந்த விகடன், குழுதம், குங்கும், கல்கி and திணைக்கீர். Later he contributed as script/screenplay author for several Tamil movies. His notable movies included வீகரம், திருடா திருடா, Boys and சவாஜி. Most of his early novels/stories were adapted into movies, like பீர்யா, காயத்ரி, கரையெல்லாம் சென்பகப்பூ and ஆனந்தத் தாண்டவம்.

Brought up in Srirangam, Trichy, and having spent most of the later part of life in Bangalore, he described both places vividly in his writings. Among his popular novels are பீர்வோம் சந்திப்போம், ரத்தம் ஒரே நிறம், and கொலையுதிர்காலம்.

Tac Title One 12pt/12pt

**Jimmy**

Tac Title Two 144pt

**தலை**

Tac Title Two 128pt

**Tactile**

Tac Title Two 96pt

**மின்னல்**

Tac Title Two 72pt

**நொடிகள்**

Tac Title Two 64pt

**Spontaneous**

Tac Title Two 48pt

**மாயா பஜார் (Maya Bazaar)  
1957 ஆம் ஆண்டு வெளிவந்த  
ஒரு திரைப்படமாகும்.**

Tac Title Two 36pt/42pt

**The film was directed by K. V. Reddy, and was produced by the duo Nagi Reddy and Chakrapani under their banner, Vijaya Productions. Produced by Telugu cinema, it was shot simultaneously in Telugu and Tamil, with a few differences in the cast. தமிழில் ஜெமினி கணேசன், சாவித்திரி, என். டி. ராமாராவ், எஸ். வி. ரங்கா ராவ் மற்றும் பலரும் நடித்துள்ளனர்.**

Tac Title Two 24pt/28pt

**The film continued to receive positive reviews from critics even half a century later. In 2006, W. Chandrakanth of The Hindu wrote: "The greatness of the director lies here—he successfully reduces all characters to ordinary mortals displaying all the follies of human beings except Ghatotkacha or Krishna. And then he injects into the Yadava household a Telugu atmosphere, full with its simile, imagery, adage, sarcasm and wit. The result—a feast for the eyes and soul. That is Mayabazaar for you." Vijayzree Venkatraman wrote for The Hindu in 2008 that the "special effects in this summer's Hollywood superhero movies were spectacular, but, for me, the mythological Maya Bazaar hasn't lost any of its magic."**

Tac Title Two 16pt/18pt

Header Bold

# Seriocomic

Tac Header 72pt

# Immediately

Tac Header 64pt

# Whippersnapper

Tac Header 48pt

# Purely Knowledgeable

Tac Header 36pt

Text Light  
Text Light Italic

# Unharnessed

Tac Text Light 64pt

# *Phototypesetting*

Tac Text Light Italic 48pt

# Onomatopœic element

Tac Text Light 36pt

*Unique texture created by blotting*

Tac Text Light Italic 24pt

The name is a portmanteau of the words 'marsupial,' 'Pilou-Pilou': the French name for Eugene the Jeep, a character Franquin loved, and 'ami': French for friend

Tac Header Bold 24pt/24pt

The species' binomial name is given as 'Marsupilamus fantasii'. Its specific epithet refers to Fantasio, who was tasked with finding a specimen by his late uncle. He successfully found one on his expedition to South America with Spirou and then brought it to Europe, where it later became the pair's pet.

Tac Header Bold 16pt/16pt

An early example of an English-language translation of Spirou and Fantasio was published in 1960, when the Franquin story 'Le nid des Marsupilamis' was printed in the weekly British boys' magazine Knockout, under the title Dickie and Birdbath Watch the Woggle. In that early localization, Spirou was called "Dickie," Fantasio

was "Birdbath," Seccotine was "Cousin Constance," the Marsupilami was "the Woggle," and the female Marsupilami was "the Wiggle." One album of Spirou and Fantasio featuring Marsupilami, no. 15, was translated to English by Fantasy Flight Publishing in 1995, but plans on releasing no. 16 ended early due to bad sales.

Tac Header Bold 12pt/12pt

*Marsupilami* is a comic book character and fictional animal species created by André Franquin. Its first appearance was in the 31 January 1952 issue of the Franco-Belgian comics magazine *Spirou*, published by the *Dupuis* company.

Tac Text Light and Light Italic 16pt/18pt

Since then it appeared regularly in the popular Belgian comics series *Spirou and Fantasio*, as a pet of the main characters, until Franquin stopped working on the series; the character's final appearance in the series during Franquin's lifetime was in 1970. Another character of the same species,

distinct from the pet Marsupilami owned by Spirou and Fantasio, got its own successful spin-off series of comic albums entitled *Marsupilami*, written by Greg, Yann, and Dugomicr, and drawn by Batem. The first of these was released in 1987 by publisher *Marsu Productions*, named after the character.

Tac Text Light and Light Italic 12pt/14.4pt

*Marsupilami* has since become a multimedia franchise, with multiple animated series, a feature film, a Marsupilami Sega Genesis video game and a variety of other merchandise. The asteroid 98494 *Marsupilami* is named in its honour.

Marsupilami's adventures have been translated to several languages, like Dutch, German, Greek, Catalan, Spanish, Portuguese,

English, Italian and several Scandinavian languages. The most recent English translations are published by the British publishing house *Cinebook*. According to *Marsu Productions*, more than three million albums of the Marsupilami series have been sold.

In 2013, *Dupuis* bought *Marsu Productions* and its characters, allowing a new production of *Spirou and Fantasio* adventures.

Tac Text Light and Light Italic 9pt/10.8pt

Text Regular  
Text Italic

# Caricaturists

Tac Text Regular 64pt

## Absentmindedly

Tac Text Italic 48pt

## Vernacular Languages

Tac Text Regular 36pt

## Gestures and fingerprints of tools

Tac Text Italic 24pt

Text Medium  
Text Medium Italic

# Relentlessly

Tac Text Medium 64pt

## Unexpectedness

Tac Text Medium Italic 48pt

## Handwriting exercise

Tac Text Medium 36pt

## Exaggerated and extrapolated

Tac Text Medium Italic 24pt

*Paste up* is a method of creating or laying out publication pages that predates the use of the now-standard computerized page design desktop publishing programs. Completed, or camera-ready, pages are known as *mechanicals*.

Tac Text Regular and Italic 16pt/18pt

In the offset lithography process, the mechanicals would be photographed with a stat camera to create a same-size film negative for each printing plate required. Paste up relied on *phototypesetting*, a process that would generate "cold type" on photographic paper that usually took the form of

long columns of text. These printouts were often a single column in a scroll of narrow 3-inch or 4-inch paper that was as deep as the length of the story. A professional known variously as a *paste-up artist*, *layout artist*, *mechanical artist*, *production artist*, or *compositor* would cut the type into sections.

Tac Text Regular and Italic 12pt/14.4pt

It was then arranged carefully across multiple columns. For example, a 15 inch strip could be cut into three 5-inch sections. Headlines and other typographic elements were often created and supplied separately by the typesetter, leaving it to the paste up artist to determine their final position on the page. Adhesive was then applied to the back side of these strips. The adhesives were

intentionally made *semi-permanent*, allowing the strips to be removed and moved around the layout if it needed to be changed. The strips would be adhered to a board, usually a stiff white paper on which the artist would draw the publication's margins and columns, either lightly in pencil or in *non-photographic blue ink*, a light cyan color that would be ignored by *orthochromatic film*.

Tac Text Regular and Italic 9pt/10.8pt

Other camera-ready materials like *photostats* and *line art* would also be prepared with adhesive and attached to the boards. Continuous-tone photographs would need *halftoning*, which would require black paper.

Tac Text Medium and Medium Italic 16pt/18pt

Red film could also be used for this purpose, as it photo-imaged the same as black. It would need to be trimmed and placed on the board in place of the image; in the process of creating the negative film for the printing plates, the solid black area would create a clear spot on the

negative, called a *window*. The photographs would be converted to halftone film separately and then positioned in this window to complete the composition of the page, although this process was typically performed by a different worker known as a *negative "stripper"*.

Tac Text Medium and Medium Italic 12pt/14.4pt

Once a page was complete, the board would be attached to an easel and photographed in order to create a negative, which was then used to make a printing plate. Paste up was preceded by cold type and hot type technologies. The major advancement that was presented by phototypesetting over hot metal typesetting was the elimination of the metal type, which was not needed by the

offset printing process. In retrospect, cold type paved the way for the vast range of modern digital fonts, with the lighter weight of equipment allowing far larger families than had been possible with metal type. Starting in the 1990s, many newspapers started doing away with paste up, switching to desktop publishing software like *QuarkXPress*, *PageMaker* and *InDesign*.

Tac Text Medium and Medium Italic 9pt/10.8pt

Text Bold  
Text Bold Italic

# Vocabulary

Tac Text Bold 64pt

## Quintessential

Tac Text Bold Italic 48pt

## Extensive exploring

Tac Text Bold 36pt

## Connecting through collision

Tac Text Bold Italic 24pt

Text Extrabold  
Text Extrabold Italic

# Mnemonic

Tac Text Extrabold 64pt

## Kaleidoscopes

Tac Text Extrabold Italic 48pt

## Interconnectedness

Tac Text Extrabold 36pt

## The rhythm of sharp and soft

Tac Text Extrabold Italic 24pt

The underlying technology is very similar to a *mimeograph*. It brings together several processes which were previously carried out manually, for example using the *Riso Print Gocco* system or the *Gestetner* system.

Tac Text Bold and Bold Italic 16pt/18pt

This simple technology is highly reliable compared to a standard photocopier and can achieve both very high speed, typically 150 pages per minute, and very low costs per copy when copying more than 100 copies. A good lifespan for a risograph might involve making

100,000 masters and 5,000,000 copies. Risograph printers use a soy ink made from vegetable soybean oil. One disadvantage of this soy based ink printing medium is that *all paper stock has to be uncoated* for the ink to dry and adhere to the paper stock.

Tac Text Bold and Bold Italic 12pt/14.4pt

Because the process involves real ink like in offset printing, and does not require heat to fix the image on the paper that a photocopier or laser printer does, the output from a risograph can be treated like any offset-printed material. *This means that sheets which have been through a risograph may be fed through a laser printer afterwards and vice versa.*

After sending the original through the machine, the Risograph makes an original master by making microscopic holes in the master with thermal heads. This master is then wrapped around a drum and the ink is forced through the voids in the master. The paper runs flat through the machine while the drum rotates at high speed to create each image on the paper.

Tac Text Bold and Bold Italic 9pt/10.8pt

The key master-making thermal head component is manufactured by *Toshiba*. Machines similar to Risographs are manufactured by companies like *Ricoh*, *Gestetner*, *Rex Rotary*, *Nashuatec* and *Duplo*.

Tac Text Extrabold and Extrabold Italic 16pt/18pt

For schools, clubs, churches, colleges, political campaigns, and other short-run print jobs, the risograph bridges the gap between a standard photocopier, which is cheaper up to about 100 copies and using an offset press, which is cheaper over about

10,000 copies. Risograph printing has become popular among artists starting in the 2010s, particularly in the creation of zines and comics. The *Riso MZ* series models have two ink drums, thereby allowing two colors to be printed in a single pass.

Tac Text Extrabold and Extrabold Italic 12pt/14.4pt

*Risograph* is a brand of digital duplicators manufactured by the *Riso Kagaku Corporation*. Released in Japan in 1980, it is designed mainly for high-volume photocopying and printing. It is sometimes called a *printer-duplicator* as newer models can be used as a network printer as well as a stand-alone duplicator. When printing or copying many

duplicates, generally more than 100 of the same content, it is typically far less expensive per page than a conventional photocopier, laser printer, or inkjet printer, going as low as a third of a cent. Risographs typically have interchangeable color inks and drums allowing for printing in different colors or using spot color in a single print job.

Tac Text Extrabold and Extrabold Italic 9pt/10.8pt



## Language Support

Acheron, Achinese, Afrikaans, Anuta, Aragonese, Arbëreshë, Albanian, Arvanitika Albanian, Ashéninka Perené, Balinese, Bari, Basque, Bosnian, Breton, Caquinte, Caribbean Hindustani, Cashibo-Cacataibo, Catalan, Central Aymara, Central Kurdish, Chamorro, Chavacano, Chitipech Chinantec, Chuukese, Cimbrian, Cotán, Cook Islands Māori, Cornish, Corsican, Creek, Crimean Tatar, Croatian, Czech, Danish, Dehu, Dutch, Eastern Abnaki, English, Ese Eja, Faroese, Filipino, Finnish, French, Friulian, Galician, Ganda, Garituna, Ga'anda, German, Gheg Albanian, Gooniyandi, Guadeloupean Creole French, Haitian, Hawaiian, Ho-Chunk, Hopi, Hungarian, Kän, Icelandic, Iloko, Inari Sami, Irish, Istro Romanian, Italian, Javanese, Jola-Fonyi, Kabuverdianu, Kaonde, Karelian, Kashubian, Khasi, Konzo, Kven Finnish, Kölsch, Ladin, Latgalian, Ligurian, Lithuanian, Lombard, Low German, Lower Sorbian, Lule Sami, Luxembourgish, Macedo-Romanian, Makhuwa, Malagasy, Maltese, Manx, Maori, Mapudungun, Marshallese, Matsés, Meriam Mir, Meru, Mohawk, Montagnais, Montenegrin, Munsee, Miskito, Neapolitan, Niuean, Nomatsiguenga, Northern Kurdish, Norwegian, Nyanja, Occitan, Ojiltán Chinantec, Oroqen, Palauan, Papantla Totonac, Papiamentu, Pedi, Picard, Pichis Ashéninka, Piemontese, Pijin, Pipil, Polish, Portuguese, Potawatomi, Purepecha, Quechua, Romanian, Romansh, Samoan, Sango, Sangu (Tanzania), Saramaccan, Sardinian, Scottish Gaelic, Seri, Sicilian, Silesian, Slovak, Slovenian, Southern Aymara, Southern Sami, Southern Sotho, Spanish, Sranan Tongo, Standard Estonian, Standard Latvian, Sundanese, Swedish, Swiss German, Tagalog, Tahitian, Teso, Tetum, Tetun Dili, Tiv, Tokelau, Tonga (Tonga Islands), Tonga (Zambia), Tosk Albanian, Tswana, Turkish, Turkmen, Uab Meto, Upper Sorbian, Venetian, Veps, Võro, Walloon, Waray (Philippines), Wayuu, Welsh, Western Abnaki, Western Frisian, Wolof, Yanasha', Yao, Yapese, Yucateco, Zapotec, Záparo, இரூளர் மொழி, எரவல்லன் மொழி, கன்னடக் குறும்பர் மொழி, காணிக் காரர் மொழி, கோத்தர் மொழி, செளராட்டிர மொழி, தமிழ், தோதவம், படுக மொழி, பனியா மொழி, பெட்டக் குறுப் பர் மொழி, மவுண்ட்டன் செட்டி, முதுவன் மொழி, வயநாடன் செட்டி, வாக்ரிபோலி, ஜேனு குறும்பர் மொழி.

## Features

Compound Matra Forms

சுறாசுறாப்ப

Non-Functioning

சுறுசுறுப்பு

Functioning

Akhand Forms

ஸ்ரீலக்ஷ்மி

Non-Functioning

ஸ்ரீலக்ஷ்மி

Functioning

Pulli Positioning

எக்ஸ்ட்ரா

Non-Functioning

எக்ஸ்ட்ரா

Functioning

Pre-Base Forms

வலேை

Non-Functioning

வேலை

Functioning

Above-Base Forms

மளவீர்

Non-Functioning

மளவீர்

Functioning

Post-Base Forms

கிச்சடி

Non-Functioning

கிச்சடி

Functioning

Stylistic Set 01

விசித்திரம்

Non-Functioning

வீச்சீரம்

Functioning

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