

*Hour*, designed by Federico Parra Barrios, is an original typeface that presents both conceptual and technical challenges. It proposes a contemporary interpretation of engraved letters, exploring how we perceive their forms based on the angle of incidence of the sun and the ambient light.

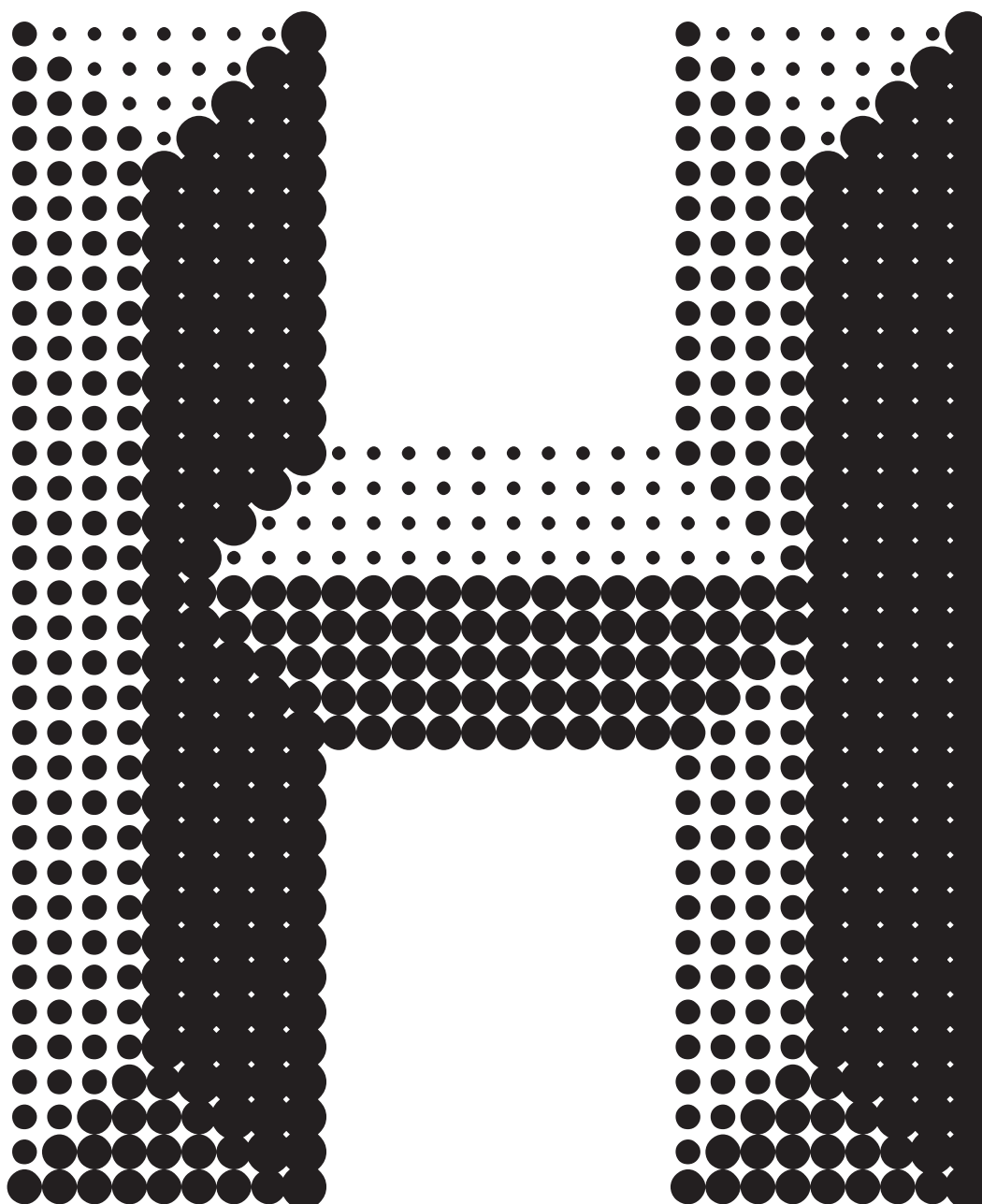
This typeface breaks with a two-dimensional representation of the alphabet. One of the main challenges of *Hour* was how to portray the texture and depth of lapidary engraving, along with its shadows, under the constraints of Bézier curves. The illusion is created through an interplay of rasters with varying values. Though actually only drawn in black, each letter appears to contain tones of gray.

*Hour* is a particularly accomplished variable font, despite having only two axes. The first axis, “hour,” determines the angle at which light strikes the surfaces of the

letters, similar to a sundial. This axis evolves logically from 0 to 12, with the light appearing to revolve around the letters, generating an infinite number of variations.

The second axis, “okta,” borrows the measurement of cloud cover from meteorology. By varying it, the designer gives the sensation of modifying the intensity of the incident light, as if adjusting the nebulosity and opacity of clouds in the sky. Like the original unit of measurement, this axis extends from 0 to 800: from *cloudy* to *sunny*, progressing through *clear*.

Thanks to its particularly advanced technical development, *Hour* is a typeface intended for motion design, but can also display its originality when used to compose the title of a book or a magazine. To try *Hour* is to adopt it!



TYPEFACE

280 PTS

HO

196 PTS

HOUL

120 PTS

HOURLH

## INTRODUCTION

### OWNERSHIP AND LICENCE

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 user of a 205TF typeface must first acquire of a licence that is adapted to his needs (desktop, web, application/epub, TV/film/videos web).

A licence is nominative (a physical person 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.

### 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

(small capitals, aligned and oldstyle numerals, proportionals and tabulars, ligatures, alternative letters, etc.). The OpenType format is supported by a wide range of software. The dynamic functions are accessed differently depending on the software used.

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

### SUPPORTED LANGUAGES

|                |                 |                 |                 |
|----------------|-----------------|-----------------|-----------------|
| Abenaki        | English         | Latvian         | Sango           |
| Afrikaans      | Esperanto       | Lithuanian      | Saramaccan      |
| Albanian       | Estonian        | Lombard         | Sardinian       |
| Alsatian       | Faroese         | Low Saxon       | Scottish Gaelic |
| Aragonese      | Filipino        | Luxembourgish   | Serbian         |
| Aranese        | Finnish         | Maasai          | Seri            |
| Aromanian      | Folkspraak      | Makhuwa         | Sicilian        |
| Arvanitic      | French          | Maltese         | Silesian        |
| Asturian       | Frisian         | Maori           | Slovak          |
| Atayal         | Friulian        | Marquesan       | Slovenian       |
| Aymara         | Gagauz          | Meglenoromanian | Sorbian Lower   |
| Azerbaijani    | Galician        | Meriam Mir      | Sorbian Upper   |
| Bashkir        | Ganda           | Mirandese       | Sotho Northern  |
| Basque         | Genoese         | Moldovan        | Spanish         |
| Belarusian     | German          | Montagnais      | Swedish         |
| Bemba          | Gikuyu          | Montenegrin     | Tahitian        |
| Bosnian        | Greenlandic     | Nahuatl         | Tetum           |
| Breton         | Greenlandic Old | Neapolitan      | Tongan          |
| Bulgarian      | Orthography     | Niuean          | Tswana          |
| Romanization   | Guadeloupean    | Noongar         | Turkish         |
| Cape Verdean   | Gwichin         | Norwegian       | Turkmen         |
| Catalan        | Haitian Creole  | Occidental      | Tuvaluan        |
| Chamorro       | Han             | Occitan         | Ukrainian       |
| Chavacano      | Hawaiian        | Old Icelandic   | Venetian        |
| Chichewa       | Hotcak          | Old Norse       | Vepsian         |
| Chickasaw      | Hungarian       | Ossetian        | Vietnamese      |
| Chinese Pinyin | Icelandic       | Papiamentu      | Volapuk         |
| Cimbrian       | Igbo            | Piedmontese     | Voro            |
| Cofan          | Indonesian      | Polish          | Wallisian       |
| Cornish        | Irish           | Portuguese      | Walloon         |
| Corsican       | Istroromanian   | Potawatomi      | Waraywaray      |
| Creek          | Italian         | Quechua         | Wayuu           |
| Crimean Tatar  | Jerriais        | Rarotongan      | Welsh           |
| Croatian       | Kaingang        | Romanian        | Wolof           |
| Czech          | Kala Lagaw Ya   | Romansh         | Xavante         |
| Danish         | Kaqchikel       | Sami Inari      | Yapese          |
| Dawan          | Karelian        | Sami Lule       | Zapotec         |
| Delaware       | Kashubian       | Sami Northern   | Zarma           |
| Drehu          | Kurdish         | Sami Skolt      | Zazaki          |
| Dutch          | Ladin           | Sami Southern   | Zuni            |

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## 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!)

**Test!** 205TF makes test typefaces available. Before downloading them from [www.205.tf](http://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.

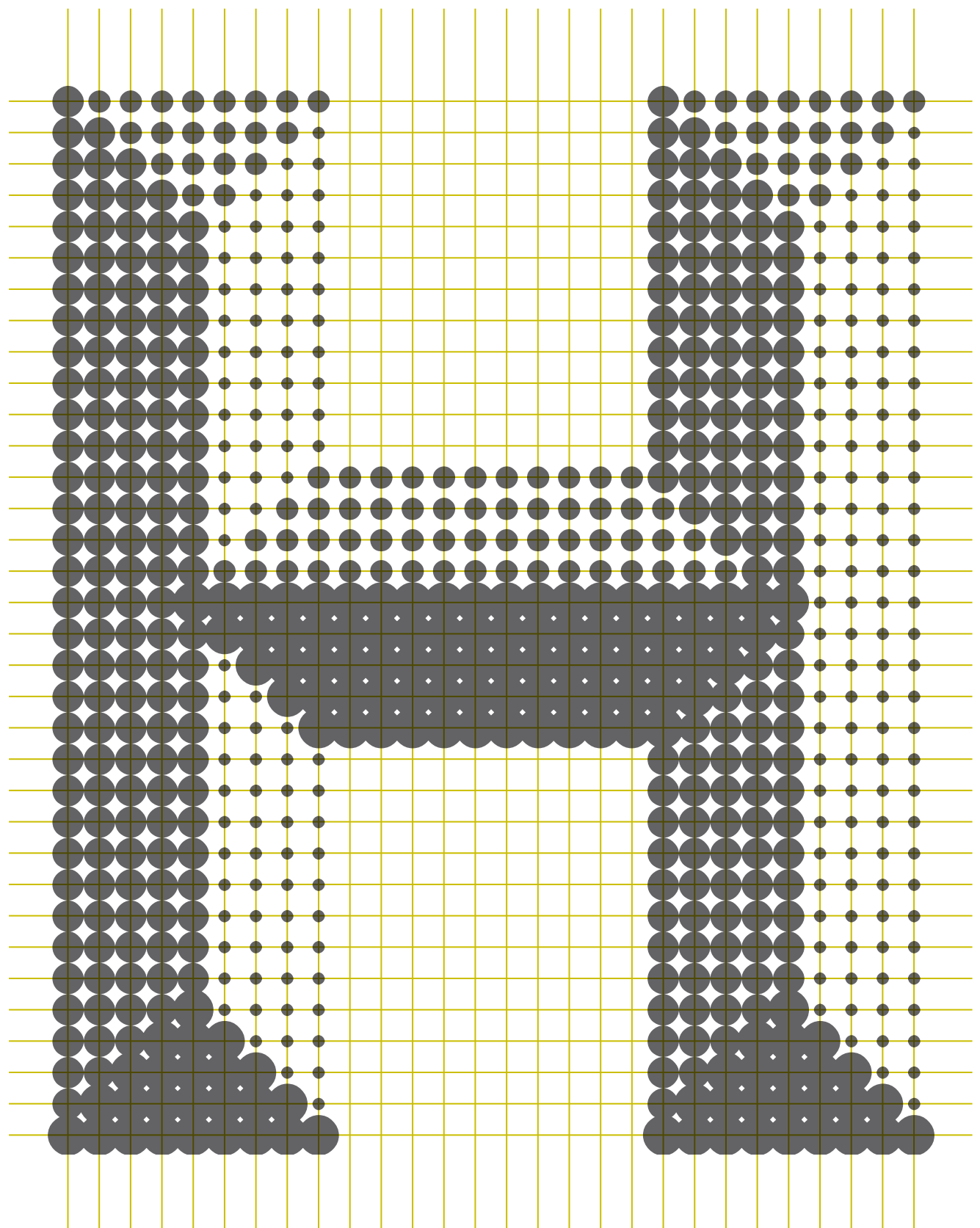
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## RESPONSIBILITY

205TF and the typeface designers represented 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).

205TF can not guarantee their correct 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](http://www.205.tf) website.



TYPEFACES

HOOR VARIABLE

HOOR

AXIS

HOOR [HOOR]

OKTA [OKTA]

HOOR CLOUDY VARIABLE

HOOR

AXIS

HOOR [HOOR]

HOOR CLEAR VARIABLE

HOOR

AXIS

HOOR [HOOR]

HOOR SUNNY VARIABLE

HOOR

AXIS

HOOR [HOOR]

STYLES

3-CLOUDY

HOURL 3-CLOUDY

6-CLOUDY

HOURL 6-CLOUDY

9-CLOUDY

HOURL 9-CLOUDY

12-CLOUDY

HOURL 12-CLOUDY

3-CLEAR

HOURL 3-CLEAR

6-CLEAR

HOURL 6-CLEAR

9-CLEAR

HOURL 9-CLEAR

12-CLEAR

HOURL 12-CLEAR

3-SUNNY

HOURL 3-SUNNY

6-SUNNY

HOURL 6-SUNNY

9-SUNNY

HOURL 9-SUNNY

12-SUNNY

HOURL 12-SUNNY

## CHARACTER MAP

|                                |  |
|--------------------------------|--|
| LATIN UPPERCASES               | A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  |
| LATIN LOWERCASES               | ×  |
| ACCENTED UPPERCASES            | À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã  |
| ACCENTED LOWERCASES            | ×  |
| STANDARD PUNCTUATION           | ! " # \$ % & ' ( ) * + , - . / : ; < = > ? [ \ ] ^ _ ` {   } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ |
| CAPS PUNCTUATION               | ×  |
| PROPORTIONAL LINING FIGURES    | 0 1 2 3 4 5 6 7 8 9  |
| TABULAR LINING FIGURES         | ×  |
| PROPORTIONAL OLD STYLE FIGURES | ×  |
| TABULAR OLD STYLE FIGURES      | ×  |
| SUPERIORS/INFERIORS            | ×  |
| NOMINATORS/DENOMINATORS        | ×  |
| PREBUILD & AUTOMATIC FRACTIONS | ×  |
| ORDINALS                       | ×  |
| SYMBOLS & MATHEMATICAL SIGNS   | @ & ¶ § © ® ¢ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾  |
| STANDARD LIGATURES             | FI FL  |
| ARROWS                         | ↶ ↷ ↸ ↹ ↺ ↻ ↼ ↽ ↾ ↿  |



OPENTYPE FEATURES

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>1. Automatically spaced capitals.</li> <li>2. Punctuation is optically repositionning</li> <li>3, 4. Specific small capitals whereas optically reduced capitals.</li> <li>5. Specific glyphs in several languages.</li> <li>6, 7, 8, 9. Specific superior and inferior glyphs.</li> <li>10, 11. Proportional figures.</li> </ul> | <ul style="list-style-type: none"> <li>12, 13. Tabular figures, practical when the user needs alignment in columns.</li> <li>14. Slashed zero to distinguish with letter 0.</li> <li>15. Standard ligatures automatically correct collision between two characters.</li> <li>16. Smart ligatures.</li> </ul> |
|---|--|

|                                 | FEATURE OFF           | FEATURE ON            |
|---------------------------------|-----------------------|-----------------------|
| 1. FULL CAPS                    | ✗                     | ✗                     |
| 2. CASE SENSITIVE FORMS         | ✗                     | ✗                     |
| 3. SMALL CAPS                   | ✗                     | ✗                     |
| 4. CAPS TO SMALL CAPS           | ✗                     | ✗                     |
| 5. LOCALIZED FORMS              |                       |                       |
| CATALAN                         | PARAL·LEL             | PARALLEL              |
| FRENCH                          | IL DIT: «VOUS FÎTES»  | IL DIT: «VOUS FÎTES»  |
| TURKISH                         | DİYARBAKIR DİYARBAKIR | DİYARBAKIR DİYARBAKIR |
| 6. ORDINALS                     | ✗                     | ✗                     |
| 7. FRACTIONS                    | ✗                     | ✗                     |
| 8. SUPERIORS                    | ✗                     | ✗                     |
| 9. INFERIORS                    | ✗                     | ✗                     |
| 10. PROPORTIONAL LINING FIGURES | 0123456789            | 0123456789            |
| 11. PROPORTIONAL OLD STYLE FIG. | ✗                     | ✗                     |
| 12. TABULAR LINING FIGURES      | ✗                     | ✗                     |
| 13. TABULAR OLD STYLE FIG.      | ✗                     | ✗                     |
| 14. SLASHED ZERO                | ✗                     | ✗                     |
| 15. LIGATURES                   | ✗                     | ✗                     |
| 16. DISCRETIONARY LIGATURES     | ✗                     | ✗                     |

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         | ↶          |
|               | --E         | ↷          |
|               | --S         | ↵          |
|               | --N         | ↶          |
|               | --NW        | ↶↷         |
|               | --NE        | ↷↶         |
|               | --SE        | ↵↷         |
|               | --SW        | ↶↵         |

3-CLOUDY

224 PTS



3-CLOUDY

156PTS

SOLAR  
POLE  
ANGLE  
YEAR  
MOON  
EAST



3-CLOUDY

112 PTS

ECLIPSE  
GLOBE  
MOTION

88 PTS

POSITION  
CENTER  
EXPOSED  
SEASON  
ORIENTED

6-CLOUDY

224PTS





6-CLOUDY

156PTS

SOLAR  
POLE  
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MOON  
EAST

6-CLOUDY

112 PTS

ECLIPSE  
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MOTION

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POSITION  
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SEASON  
ORIENTED



9-CLOUDY

224 PTS



9-CLOUDY

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9-CLOUDY

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3-CLEAR

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6-CLEAR

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6-CLEAR

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ORIENTED

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POSITION  
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SEASON  
ORIENTED

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## CREDITS

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## CAUTION

In order to protect the work of the typeface designer,  
 this pdf file is locked.  
 205TF will initiate legal action against anyone unlocking this pdf.

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