

*Exposure* borrows the eponymous principle from photography, using it to question the possibilities offered by variable fonts in a completely original way. While studying at the Atelier national de recherche typographique (Nancy, France), Federico Parra Barrios took a very unique approach to the technique, developing a singular typeface between 2019 and 2022.

Available in Roman and Italic, *Exposure* is a remarkable feat – both technically and in terms of drawing – that shows how other ways of exploiting variable font technology are possible.

While variable fonts – which appeared in 2016 – are considered to be a major development in typography, the use of axes of variation to modify weight, set-width, and optical size are all transformations inherited from previous techniques. Federico Parra Barrios breaks away from this conventional approach to propose a new way of thinking.

*Exposure*'s axis of variation ranges from -100 to +100, and gives a feeling of adjusting the intensity of the light

to which the typeface is exposed, thus affecting its outline. Some might see this as a nod to another, now defunct, technique: phototypesetting.

At zero, the typeface is sharp and crisp. As the index decreases, the font becomes increasingly underexposed. The typeface seems to deform and becomes overwhelmingly black. The counterforms are filled almost to the point of illegibility.

Conversely, as the index increases, so does the light intensity. The original line is somehow overexposed until parts of it vanish as if burned by the light.

Federico Parra Barrios has carefully sculpted many intermediate designs in-between these extremes. In its static version, *Exposure* is also available in 21 different intensities of light. With the variable version, the user is free to select the index according to their needs and, of course, dynamically exploit the technology to create animations.



240PTS

Exp

120PTS

Exposure

56PTS

Exposure *Exposur*

32PTS

Exposure **Exposure Italic** Exposu

24PTS

**Exposure Italic** Exposure *Exposure Italic* **Exp**

16PTS

*Exposure Italic* **Exposure** *Exposure Italic* Exposure **Exposure Italic**

## 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	French	Maasai	Sicilian
Afaan Oromo	Frisian	Makhuwa	Silesian
Afar	Friulian	Malay	Slovak
Afrikaans	Gagauz	Maltese	Slovenian
Albanian	Galician	Manx	Slovio
Alsatian	Ganda	Maori	Somali
Amis	Genoese	Marquesan	Sorbian Lower
Anuta	German	Meglenoromanian	Sorbian Upper
Aragonese	Gikuyu	Meriam Mir	Sotho Northern
Aranese	Gooniyandi	Mirandese	Sotho Southern
Aromanian	Greenlandic	Mohawk	Spanish
Arrernte	Greenlandic Old	Moldovan	Sranan
Arvanitic	Orthography	Montagnais	Sundanese
Asturian	Guadeloupean	Montenegrin	Swahili
Atayal	Gwichin	Murrinhpatha	Swazi
Aymara	Haitian Creole	Nagamese Creole	Swedish
Azerbaijani	Han	Nahuatl	Tagalog
Bashkir	Hawaiian	Ndebele	Tahitian
Basque	Hiligaynon	Neapolitan	Tetum
Belarusian	Hopi	Ngiyambaa	Tok Pisin
Bemba	Hotcak	Niuean	Tokelauan
Bikol	Hungarian	Noongar	Tongan
Bislama	Icelandic	Norwegian	Tshiluba
Bosnian	Ido	Novial	Tsonga
Breton	Igbo	Occidental	Tswana
Bulgarian	Ilocano	Occitan	Tumbuka
Romanization	Indonesian	Old Icelandic	Turkish
Cape Verdean	Interglossa	Old Norse	Turkmen
Catalan	Interlingua	Oshiwambo	Tuvaluan
Cebuano	Irish	Ossetian	Tzotzil
Chamorro	Istorianian	Palauan	Ukrainian
Chavacano	Italian	Papiamento	Uzbek
Chichewa	Jamaican	Piedmontese	Venetian
Chickasaw	Javanese	Polish	Vepsian
Chinese Pinyin	Jerriais	Portuguese	Volapuk
Cimbrian	Kaingang	Potawatomi	Voro
Cofan	Kala Lagaw Ya	Qeqchi	Wallisian
Cornish	Kapampangan	Quechua	Walloon
Corsican	Kaqchikel	Rarotongan	Waraywaray
Creek	Karakalpak	Romanian	Warlpiri
Crimean Tatar	Karelian	Romansh	Wayuu
Croatian	Kashubian	Rotokas	Welsh
Czech	Kikongo	Sami Inari	Wikmungkan
Danish	Kinyarwanda	Sami Lule	Wiradjuri
Dawan	Kiribati	Sami Northern	Wolof
Delaware	Kirundi	Sami Skolt	Xavante
Dholuo	Klingon	Sami Southern	Xhosa
Drehu	Kurdish	Samoan	Yapese
Dutch	Ladin	Sango	Yindjibarndi
English	Latin	Saramaccan	Zapotec
Esperanto	Latino Sine	Sardinian	Zarma
Estonian	Latvian	Scottish Gaelic	Zazaki
Faroese	Lithuanian	Serbian	Zulu
Fijian	Lojban	Seri	Zuni
Filipino	Lombard	Seychellois	
Finnish	Low Saxon	Shawnee	
Folkspraak	Luxembourgish	Shona	

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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.

## STYLES

-100

**Exposure -100**

ITALIC -100

***Exposure Italic -100***

-90

**Exposure -90**

ITALIC -90

***Exposure Italic -90***

-80

**Exposure -80**

ITALIC -80

***Exposure Italic -80***

-70

**Exposure -70**

ITALIC -70

***Exposure Italic -70***

-60

**Exposure -60**

ITALIC -60

***Exposure Italic -60***

-50

**Exposure -50**

ITALIC -50

***Exposure Italic -50***

-40

**Exposure -40**

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ITALIC -40

***Exposure Italic -40***

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**Exposure -30**

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***Exposure Italic -30***

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**Exposure -20**

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STYLES

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STYLES

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+80

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ITALIC +80

*Exposure Italic +80*

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+90

Exposure +90

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ITALIC +90

*Exposure Italic +90*

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+100

Exposure +100

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ITALIC +100

*Exposure Italic +100*



## CHARACTER MAP

[illegible]

## OPENTYPE FEATURES

- |   |  |
|---|--|
| 1. Automatically spaced capitals.<br>2. Punctuation is optically repositionning<br>3, 4. Specific small capitals whereas<br>optically reduced capitals.<br>5. Specific glyphs in several languages.<br>6, 7, 8, 9. Specific superior<br>and inferior glyphs.<br>10, 11. Proportional figures. | 12, 13. Tabular figures, practical when<br>the user needs alignment in columns.<br>14. Slashed zero to distinguish with<br>letter 0.<br>15. Standard ligatures automatically correct<br>collision between two characters.<br>16. Smart ligatures.<br>17. Specific contextual glyphs. |
|---|--|

	FEATURE OFF	FEATURE ON
1. FULL CAPS	Lacassagne	LACASSAGNE
2. CASE SENSITIVE FORMS	(Hôtel-Dieu)	(HÔTEL-DIEU)
3. SMALL CAPS	×	×
4. CAPS TO SMALL CAPS	×	×
5. LOCALIZED FORMS		
ROMANIAN	Chişinău Galaţi	Chişinău Galaţi
CATALAN	Paral·lel	Paral·lel
FRENCH	Il dit: « Vous fîtes »	Il dit: « Vous fîtes »
TURKISH	Diyarbakır DIYARBAKIR	Diyarbakır DİYARBAKIR
6. ORDINALS	No Nos no nos 1A 1O	Nº N <sup>os</sup> n <sup>o</sup> n <sup>os</sup> 1 <sup>a</sup> 1 <sup>o</sup>
7. FRACTIONS	1/4 1/2 3/4	¼ ½ ¾
8. SUPERIORS	Mr Mme 1 <sup>er</sup>	M <sup>r</sup> M <sup>me</sup> 1 <sup>er</sup>
9. INFERIORS	H <sub>2</sub> O Fe <sub>3</sub> O <sub>4</sub>	H <sub>2</sub> O Fe <sub>3</sub> O <sub>4</sub>
10. PROPORTIONAL LINING FIGURES	0123456789	0123456789
11. PROPORTIONAL OLD STYLE FIG.	0123456789	0123456789
12. TABULAR LINING FIGURES	0123456789	0123456789
13. TABULAR OLD STYLE FIG.	0123456789	0123456789
14. SLASHED ZERO	102 304 506 708	102 304 506 708
15. LIGATURES	Afficher	Afficher
16. DISCRETIONARY LIGATURES	×	×
17. CONTEXTUAL ALTERNATES	08x32mm 10X65mm	08×32mm 10×65mm

## 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	↙
	--NS	↕
	--WE	↔

-100

56 PTS

**In photography, exposure is the amount of light**

32 PTS

**In photography, exposure is the amount of light per unit area (the image plane illuminance times the exposure time)**

24 PTS

**In photography, exposure is the amount of light per unit area (the image plane illuminance times the exposure time) reaching a frame of photographic film or the surface of an electronic image**

16 PTS

**In photography, exposure is the amount of light per unit area (the image plane illuminance times the exposure time) reaching a frame of photographic film or the surface of an electronic image sensor, as determined by shutter speed, lens F-number, and scene luminance. Exposure is measured in lux seconds, and can be computed from exposure value (EV) and scene luminance in a specified region. An exposure is a single shutter cycle. For**

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-100

56 PTS

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8 PTS

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photographic film (or sensor) has a physically limited useful exposure range, sometimes called its dynamic range. If, for any part of the photograph, the actual exposure is outside this range, the film cannot record it accurately. In a very simple model, for example, out-of-range values would be recorded as black (underexposed) or white (overexposed) rather than the precisely graduated shades of colour and tone required to describe detail. Therefore, the purpose of exposure adjustment (and/or lighting adjustment) is to control the physical amount of light from the subject that is allowed to fall on the film, so that significant areas of shadow and highlight detail do not exceed the film's useful exposure range. This ensures that no significant information is lost during capture. The photographer may carefully overexpose or underexpose the photograph to eliminate insignificant or unwanted detail; to make, for

6 PTS

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+100

56 PTS

*In photography,  
exposure is the  
amount of light*

32 PTS

*In photography, exposure is  
the amount of light per unit area  
(the image plane illuminance  
times the exposure time) reaching*

24 PTS

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nance times the exposure time) reaching a  
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electronic image sensor, as determined by*

16 PTS

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Exposure is measured in lux seconds, and can be computed from  
exposure value (EV) and scene luminance in a specified region.  
An exposure is a single shutter cycle. For example, a long exposure*

+100

12 PTS

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10 PTS

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