Molto

A slab serif tonal master, tempering toughness with exuberant flourishes.

DESIGNED BY
Xavier Dupré

YEAR
2018
Xavier Dupré’s Molto font family is a tonal master, creating tenderness in a slab serif and tempering toughness with flourishes. Slab serifs created their original niche by their ability to grab attention and overwhelm, which caused them to be seen as strong, dominant, and desired fonts, especially in advertising. Slab serifs are the result of placing defined edges on something meant to take up an inordinate amount of space, rather than meant to be graceful. Molto updates this concept to allow a greater, and gentler, range in the lighter weights.

Molto’s nine weights are defined by their intended use. The two extreme weights (Hair and Fat) act as display partners for magazines, titles, and posters. The Hair weight is runway ready with its sturdy serifs, breathy internal space, and stable lettershapes that were designed both to perform and impress. Molto’s Fat weight packs maximum punch in a believable way. Its wide and deliberate curves contrast against thin connections and landing strip stems. Molto can be put to perfect use in a fashion magazine using swashy Hair headlines set against its darkest weight.

Molto’s seven intermediate weights, with their classic and legible shapes, are meant for texts of all sizes. The notches on diagonals, distinct numerals, and acute terminals grant benefits from caption sizes up to headings. Molto’s refined light weights and punchy heavy weights set the stage for a swashy surprise — alternate capital letters act as refined garments laid atop its concrete skeleton.

The Molto font family rejects saving space in favour of intensifying shapes, placing the maximum weights on the edges for better legibility and impact. Latin-based digital and printed designs will benefit from Molto’s design voice and breadth. This means UI, video, and online text, and print materials like dictionaries, packaging, advertising, and branding can all put Molto’s robust forms to multipurpose use. Molto successfully creates balance in a slab serif design: an opinionated and striking type family, stalwart in captions and exuberant in display, thanks to swashes which add some originality to the slab category.
Alajuela
Flatwhite
Macchinetta
Café au lait
Ristretto
Arabica
Kafejnīca
Breve
Jedáleň
Robusta

Ristretto * Café del Tiempo * Frappé
Lungo * Galão * Doppio * Red Eye
Affogato * Ca phe sua da * Vienna
Bombón * Espressino * Mazagram

**ESPRESSO** is made by forcing hot water at 9–10 bars of pressure through very finely ground coffee beans

Los Guacharacos
Zebulon Cafe—258 Wythe Avenue, Brooklyn

************

Kavárníčka

************

*Coffea arabica* é uma espécie de café natural da Etiópia, supostamente uma das primeiras espécies de café a ser cultivada. A espécie *Coffea arabica* produz cafés de qualidade, finos e requintados, e possui aroma intenso e os mais diversos sabores, com inúmeras variações de corpo e acidez. O café tradicional é composto por esta planta.

QUETZALTENANGO?!

Der Anbau von ‘Kaffee ist mit beträchtlichen Auswirkungen auf die ‘Umwelt verbunden.

Mohu dostat kávu, prosím?
And now I was on my journey, in a pair of thick boots and with a hazel
And now I was on my journey, in a pair of thick boots and with a
Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the house so that she could
Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the
As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of flycatchers. All our common eastern Massachusetts species were present —the kingbird, the phoebe, the wood pewee, and the least flycatcher— and with them the crested flycatcher (not common), the olive-sided, the traill, and the yellow-bellied. The phoebe-like cry of the traill was to be heard constantly from the hotel piazza. The yellow-bellied seemed to be confined to

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Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses : lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut effectuer une danse

Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvise til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (mennesselige enkeltspråk,
### UPPERCASE

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

### SMALL CAPS

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

### LIGATURES

ff fi fi fi fi

### PUNCTUATION

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### OPENTYPE FEATURES

<table>
<thead>
<tr>
<th>Feature</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ALL CAPS</strong></td>
<td>¿PARA TEXTO?</td>
</tr>
<tr>
<td>n°1978 a-b [ende] H@I</td>
<td>N°1978 A-B [ENDE] H@I</td>
</tr>
<tr>
<td><strong>SMALL CAPS</strong></td>
<td>1234% Charming Creatures</td>
</tr>
<tr>
<td>(abc) n°/ d&amp;e n°567890</td>
<td>(RADIOLARIANS &amp; CO?)</td>
</tr>
<tr>
<td><strong>ALL SMALL CAPS</strong></td>
<td>(&quot;GRACIES@1928 Hey&quot;)</td>
</tr>
<tr>
<td><strong>LIGATURES</strong></td>
<td>ff fi fl ffi ffl</td>
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<tr>
<td><strong>DISCRETIONAL LIGATURES</strong></td>
<td>Th</td>
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<tr>
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<tr>
<td><strong>PROPORTIONAL LINING FIGURES</strong></td>
<td>00123456789£$¢€¥</td>
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<tr>
<td><strong>TABULAR OLDSTYLE FIGURES</strong></td>
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<tr>
<td><strong>TABULAR LINING FIGURES</strong></td>
<td>00123456789£$¢€¥</td>
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<tr>
<td><strong>NUMERATOR/DENOMINATOR</strong></td>
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</tr>
<tr>
<td><strong>FRACTIONS</strong></td>
<td>1/4 1/2 3/4 1/3 2/3</td>
</tr>
<tr>
<td><strong>ARBITRARY FRACTIONS</strong></td>
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<tr>
<td><strong>SUPERIOR/INFERIOR</strong></td>
<td>H²(x+y=2) O B⁸ y⁽³⁵⁺x⁾ N⁷</td>
</tr>
<tr>
<td><strong>ORDINALS</strong></td>
<td>1st 2th 3rd 1a Mlle 2e 85th</td>
</tr>
<tr>
<td><strong>SLASHED ZERO</strong></td>
<td>1ª 2ª 3ª 1ª M³ª 2ª 85ª</td>
</tr>
<tr>
<td><strong>HISTORICAL FORMS</strong></td>
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<tr>
<td><strong>MOLTO</strong></td>
<td><strong>OPENTYPE FEATURES</strong></td>
</tr>
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</tr>
</tbody>
</table>

### Turkish/Azerbaijani/Crimean

| findik, FINDIK |

### Romanian/Moldavian

| Mulţumesc, MULŢUMESC |

### Catalan

| novel-la, CAL·LIGRAFIA |

### Dutch

| praktijk, BĲNA |

### Stylistic Set 01 Alternate Caps

<table>
<thead>
<tr>
<th>A B C D E F G H I J K L</th>
<th>M N O P Q R S T U V W</th>
<th>X Y Z ...</th>
</tr>
</thead>
</table>

### Stylistic Set 02 Alternate G

| gladioli, ağustos, şımene, ... |

### Stylistic Set 03 Arrows

<table>
<thead>
<tr>
<th>abcd</th>
</tr>
</thead>
<tbody>
<tr>
<td>←→↓</td>
</tr>
</tbody>
</table>

### Swashes

<table>
<thead>
<tr>
<th>A B C D E F G H I J K L</th>
<th>M N O P Q R S T U V W</th>
<th>X Y Z (Æ) ...</th>
</tr>
</thead>
</table>
SUPPORTED LANGUAGES INCLUDE (LATIN):

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Azerbaijani, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich’in, Haitian Creole, Han, Hawaiian, Hiligaynon, Hopi, Hotçak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Isto-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurish (Latin), Ladino, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noonar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami (Inari Sami), Sami (Lule Sami), Sami (Northern Sami), Sami (Southern Sami), Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian (Lower Sorbian), Sorbian (Upper Sorbian), Sotho (Northern), Sotho (Southern), Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Vöro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapeso, Yindjibarndi, Zapotec, Zulu, Zuni ...

EXTENDED TYPOGRAPHIC FEATURES:

Basic ligatures, discrentional ligatures, 3 sets of figures (proportional oldstyle, tabular oldstyle, tabular lining), arbitrary fractions, superiors & inferiors, ordinals, localised alternates, slashed zero, class kerning, case sensitive characters, swashes, stylistic alternates, arrows...
Xavier Dupré was born in France in 1977. He studied graphic design in Paris as well as calligraphy and typography at the Scriptorium de Toulouse with Bernard Arin and Rodolphe Giuglardo. Beginning in 1999 he worked as a type designer in a packaging design agency. He has also collaborated with Ladislas Mandel (known for telephone directory typography) on Renaissance experimental writings. Since 2001, after publishing his first type family through FontFont, he has lived and travelled in Asia where he designed Latin & Khmer typefaces for NGOs in Cambodia. His typefaces have been awarded on several occasions with the Certificate of Typographic Excellence by New York’s Type Directors Club.

Xavier prefers to work in full freedom, without any constraints, in order to spend time observing nature and cooking — especially vegetarian food and pastries.
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