

# Molto

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

DESIGNED BY

**Xavier Dupré**

YEAR

2018

Xavier Dupre'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.

#### STYLES

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Hair

Thin

ExtraLight

Light

Regular

Medium

Bold

Black

Fat

Alajuela

Flatwhite

Macchinetta

Café au lait

Ristretto

Arabica

Kafejnica

Breve

Jedáleň

# Robusta

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

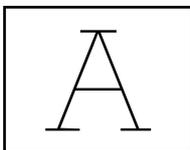
**ESPRESSO** is made by forcing hot water at 9-10 bars of pressure through very finely ground coffee beans

# Los Guacharacos

Zebulon Cafe—258 Wythe Avenue, Brooklyn

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# Kavárnička



*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?

HAIR 25/30PT

---

And now I was on my journey, in a pair of thick boots and with a hazel

THIN 25/30PT

---

And now I was on my journey, in a pair of thick boots and with a hazel

EXTRALIGHT 25/30PT

---

And now I was on my journey, in a pair of thick boots and with a hazel

LIGHT 25/30PT

---

And now I was on my journey, in a pair of thick boots and with a hazel

REGULAR 25/30PT

---

And now I was on my journey, in a pair of thick boots and with a hazel

MEDIUM 25/30PT

---

**And now I was on my journey, in a pair of thick boots and with a hazel**

BOLD 25/30PT

---

**And now I was on my journey, in a pair of thick boots and with a hazel**

BLACK 25/30PT

---

**And now I was on my journey, in  
a pair of thick boots and with a**

FAT 25/30PT

---

**And now I was on my journey, in  
a pair of thick boots and with a**

HAIR 18/22PT

---

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 do her

THIN 18/22PT

---

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

EXTRALIGHT 18/22PT

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LIGHT 18/22PT

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BOLD 18/22PT

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BLACK 18/22PT

---

**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**

FAT 18/22PT

---

**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**

THIN 10/13PT

---

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 trill, and the yellow-bellied. The phoebe-like cry of the trill was to be heard constantly from the hotel piazza. The yellow-bellied seemed to be confined to

EXTRALIGHT 10/13PT

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THIN 12/15PT

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EXTRALIGHT 12/15PT

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BOLD 10/13PT

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BLACK 10/13PT

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GERMAN 10/13PT

Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache

PORTUGUESE 10/13PT

Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus senti-

TURKISH 10/13PT

İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve

ICELANDIC 10/13PT

Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að

FRENCH 10/13PT

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

NORWEGIAN 10/13PT

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 henviser til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk,

SWEDISH 10/13PT

Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommuniceras exempelvis via talat språk, teckenspråk,

SPANISH 10/13PT

Un lenguaje (del provenzal lenguatge1 y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje

CZECH 10/13PT

Vědecký obor zabývající se zkoumáním jazyka se nazývá lingvistika. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém Řecku, byly zde otázky typu zda mohou slova reprezentovat zkušenost nebo motivovanost obsahu slov, konkrétními památkami jsou například Platónovy

ITALIAN 10/13PT

Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di elaborare e produrre un lin-

POLISH 10/13PT

Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka

FINNISH 10/13PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatukset kielellisillä merkeillä, abstraktioilla. Näitä merkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditivisia) merkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtä-

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 Á Ā Ą Å Æ Æ À Ā Ȧ Ă Ą Ć Ć Ć Ć Đ
Ď Ę Ě Ě Ě Ě Ě Ě Ę Ğ Ğ Ğ Ğ Ğ Ğ Ĩ Ĩ Ĩ Ĩ Ĩ Ĩ
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Ø Ō Œ Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ Ŧ Ŧ Ŧ Ŧ Ŧ Ŧ Ũ Ũ Ũ Ũ
Ū Ū Ū Ū Ū Ū Ŵ Ŵ Ŵ Ŵ Ŵ Ŵ Ŷ Ŷ Ŷ Ŷ Ŷ Ŷ ŷ ŷ ŷ ŷ ŷ ŷ Þ Æ

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 Á Ā Ą Å Æ Æ À Ā Ȧ Ă Ą Ć Ć Ć Ć Đ
Ď Ę Ě Ě Ě Ě Ě Ě Ę Ğ Ğ Ğ Ğ Ğ Ğ Ĩ Ĩ Ĩ Ĩ Ĩ Ĩ
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Ø Ō Œ Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ Ŧ Ŧ Ŧ Ŧ Ŧ Ŧ Ũ Ũ Ũ Ũ
Ū Ū Ū Ū Ū Ū Ŵ Ŵ Ŵ Ŵ Ŵ Ŵ Ŷ Ŷ Ŷ Ŷ Ŷ Ŷ ŷ ŷ ŷ ŷ ŷ ŷ Þ Æ

LIGATURES

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PUNCTUATION

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/ \ | ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « » ˆ ˇ ˘ ˙ ˚ ˛ ˜ ˝

PUNCTUATION SMALL CAPS

& ©

HISTORICAL FORMS

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OLDSTYLE FIGURES

0 0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¤ ¤ ¤ ¤ % %

LINING FIGURES

0 0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¤ ¤ ¤ ¤ % %

SUPERSCRIPTS

H a c d e f g h i j k l m n o p q r s t u v w x y z

H 0 1 2 3 4 5 6 7 8 9 ( + - = . , - )

NUMERATOR/DENOMINATOR

H 0 1 2 3 4 5 6 7 8 9 ( + - = . , - ) /

H 0 1 2 3 4 5 6 7 8 9

FRACTIONS

1/2 1/3 2/3 1/4 3/4 1/5 2/5 3/5 4/5 1/6 5/6 1/8 3/8 5/8 7/8

DIACRITICS

ˆ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˆ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˆ ˇ ˘ ˙ ˚ ˛ ˜ ˝

LOWERCASE

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
á â ã ä å æ à ā ą ă ą ą ć ć ć ć ă ă ă ă ă ă ă ă
ę ę ę ę ę ę ħ ħ ħ ħ ħ ħ ħ ħ ħ ħ ħ ħ ħ ħ ħ ħ
ñ ñ ó ô õ ö ø ö œ ı ı ı ı ı ı ı ı ı ı ı ı ı ı ı ı
û ü ú û ü ü ŵ ŵ ŵ ŵ ŷ ŷ ŷ ŷ ŷ ŷ þ æ

SWASHES

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 Á Ā Ą Å Æ Æ À Ā Ȧ Ă Ą Ć Ć Ć Ć Đ
Ď Ę Ě Ě Ě Ě Ě Ě Ę Ğ Ğ Ğ Ğ Ğ Ğ Ĩ Ĩ Ĩ Ĩ Ĩ Ĩ
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DISCRETIONARY LIGATURES

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ALTERNATES

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CASE SENSITIVE

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SMALL CAPS FIGURES

0 0 1 2 3 4 5 6 7 8 9

TABULAR OLDSTYLE FIGURES

0 0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¤ ¤ ¤ ¤ % %

TABULAR LINING FIGURES

0 0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¤ ¤ ¤ ¤ % %

SUBSCRIPTS

H a c d e f g h i j k l m n o p q r s t u v w x y z

H 0 1 2 3 4 5 6 7 8 9 ( + - = . , - )

ORDINALS

H a c d e f g h i j k l m n o p q r s t u v w x y z ( + - = . , - )

Nº Nº nª aº Aº

SYMBOLS

† ‡ § ¶ ^ ~ © ® ™ ℓ e ™ ← ↑ → ↓

MATH SYMBOLS

∂ Ω Δ Π Σ Δ Ω μ π μ ∙ √ ∞ ∫ ≈ ≠ ≤ ≥ < = > ∅ + -
± ÷ × ¬ ¤

ALL CAPS

¿para texto?  
nº1978 a-b [ende] H@I

¿PARA TEXTO?  
Nº1978 A-B [ENDE] H@I

SMALL CAPS

1234% Charming Creatures  
{abc} n\*/ d&e nº567890

1234% CHARMING CREATURES  
{ABC} N\*/ D&E Nº567890

ALL SMALL CAPS

(RADIOLARIANS & co?)  
{“GRÀCIES@1928 Hey”]

(RADIOLARIANS & CO?)  
{“GRÀCIES@1928 HEY”]

LIGATURES

ff fi fl ffi ffl

ff fi fl ffi ffl

DISCRETIONAL LIGATURES

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PROPORTIONAL OLDSTYLE FIGURES

00123456789€\$¢€¥

00123456789€\$¢€¥

PROPORTIONAL LINING FIGURES

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TABULAR OLDSTYLE FIGURES

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TABULAR LINING FIGURES

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NUMERATOR/DENOMINATOR

00123456789/0123456789

00123456789/0123456789

FRACTIONS

1/4 1/2 3/4 1/3 2/3

¼ ½ ¾ ⅓ ⅔

ARBITRARY FRACTIONS

0123456789/0123456789

0123456789/0123456789

SUPERIOR/INFERIOR

H<sub>2</sub>(x+y=z) O B<sup>8</sup> y<sup>(35+x)</sup> N<sub>7</sub>

H<sub>(x+y=z)</sub><sup>2</sup> O B<sup>8</sup> y<sup>(35+x)</sup> N<sub>7</sub>

ORDINALS

1<sup>st</sup> 2<sup>th</sup> 3<sup>rd</sup> 1<sup>a</sup> M<sup>lle</sup> 2<sup>e</sup> 85<sup>th</sup>  
H<sup>x(a+b)</sup> n<sup>º</sup>

1<sup>st</sup> 2<sup>th</sup> 3<sup>rd</sup> 1<sup>a</sup> M<sup>lle</sup> 2<sup>e</sup> 85<sup>th</sup>  
H<sup>x(a+b)</sup> n<sup>º</sup>

SLASHED ZERO

0 0 0 0

0 0 0 0

HISTORICAL FORMS

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TURKISH/AZERI/CRIMEAN

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findik, FINDIK

findik, FİNDİK

ROMANIAN/MOLDAVIAN

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Mulțumesc, MULȚUMESC

Mulțumesc, MULȚUMESC

CATALAN

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novel·la, CAL·LIGRAFIA

novel·la, CALLIGRAFIA

DUTCH

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praktijk, BÍJNA

praktijk, BÍJNA

STYLISTIC SET 01 ALTERNATE CAPS

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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 ...

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 ...

STYLISTIC SET 02 ALTERNATE G

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gladioli, aġustos, ġimene, ...

gladioli, aġustos, ġimene, ...

STYLISTIC SET 03 ARROWS

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abcd

←↑→↓

SWASHES

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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 Æ ...

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 Æ ...

## 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, Hän, Hawaiian, Hiligaynon, Hopi, Hotçak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish (Latin), Ladin, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', 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, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni ...

## EXTENDED TYPOGRAPHIC FEATURES:

Basic ligatures, discretionary 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...

THE DESIGNERS

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**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 Giuglaro. Beginning in 1999 he worked as a type designer in a packaging design agency. He has also collaborated with Ladislav 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.

CREDITS

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*Lead design and concept*

**Xavier Dupré**

*Engineering*

Joancarles Casasín

*Quality assurance*

Azza Alameddine

*Graphic design*

Elena Veguillas

Roxane Gataud

*Copywriting*

Joshua Farmer

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MOLTO

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Design: Xavier Dupré  
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TEXT CREDITS

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*As I Walked Out One Midsummer Morning*  
by Laurie Lee (London, 1969).  
*Wilt* by Tom Sharpe (1976).  
*Foot-path Way* by Bradford Torrey (Boston, 1892).  
Wikipedia.

ABOUT THIS SPECIMEN

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This specimen has been set using Ebony Light and Ebony Bold. If you print this specimen, please be kind to the environment and consider printing only the pages you need.