

Muoto is an extended type family, begun as a collaboration between Matthieu Cortat and the agency Base Design (Anthony Franklin and Sander Vermeulen). Published in 2021, *Muoto* has now been completed with three new set widths: Ultra Condensed, Condensed, and Extended.

Muoto is the synthesis of a sensitive and human approach to modernist design. This variable sans serif font combines full curves and solid stems, showing that functionalism can actually be warm and softly effective.

With its robust structure and subdued proportions, it evokes organic forms dear to Finnish architect Alvar Aalto, who in 1957 wrote: “we should work for simple, good, undecorated things, but things which are in harmony with the human being and organically suited to the little man in the street.” *Muoto* embodies this idea while simultaneously responding to contemporary typographic standards with its range of weights (from Thin to Black) and now its four set widths (from Ultra Condensed to Extended), and everything is fully variable!

In 2009, when GVA Studio joined the Base group, it marked the Swiss studio’s entry into a network of international scope. With tongue firmly in cheek, Base Geneva

designed a site to generate posters that played with stereotypes of Swiss style. *Basetica* “a *Helvetica* for the 2010s” was designed in this context, commissioned from Matthieu Cortat and distributed by 205TF a few years later.

In 2021, Base Design wished to redefine their typographic identity, and so the studio once again invited Matthieu Cortat to collaborate on a typeface to succeed *Basetica*.

What came next was a story of debates and questions, of micro-modifications and radical decisions, of discussions and rich debates.

In 2022, Matthieu Cortat began working on an extension for *Muoto* so as to offer designers a typographic tool with greater potential for expression and a wider range of applications. The Extended and Condensed styles resize letters to 20% of the standard proportions, while the Ultra Condensed design is even more radical as it assigns a single set width to the counterforms, regardless of weight. This “irregularity” in the definition of widths emerges from a typographic and visual logic rather than one based on mathematics, and allows designers to adjust both the set width and weight thanks to the variable font format.



M M

240 PTS

Muot

120 PTS

Muoto *Muoto*

56 PTS

Muoto Muoto **Muot**

32 PTS

Muoto Muoto **Muoto** *Muoto* **Muot**

24 PTS

Muoto *Muoto* Muoto **Muoto** Muoto **Muoto** M

16 PTS

Muoto *Muoto* Muoto Muoto **Muoto** Muoto *Muoto* Muoto **Muoto** *Muot*

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

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 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.

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 website.

ULTRA CONDENSED THIN

Muoto Ultra Condensed Thin

ULTRA CONDENSED THIN ITALIC

Muoto Ultra Condensed Thin Italic

ULTRA CONDENSED LIGHT

Muoto Ultra Condensed Light

ULTRA CONDENSED LIGHT ITALIC

Muoto Ultra Condensed Light Italic

ULTRA CONDENSED REGULAR

Muoto Ultra Condensed Regular

ULTRA CONDENSED ITALIC

Muoto Ultra Condensed Italic

ULTRA CONDENSED MEDIUM

Muoto Ultra Condensed Medium

ULTRA CONDENSED MEDIUM ITALIC

Muoto Ultra Condensed Medium Italic

ULTRA CONDENSED BOLD

Muoto Ultra Condensed Bold

ULTRA CONDENSED BOLD ITALIC

Muoto Ultra Condensed Bold Italic

ULTRA CONDENSED BLACK

Muoto Ultra Condensed Black

ULTRA CONDENSED BLACK ITALIC

Muoto Ultra Condensed Black Italic

CONDENSED THIN

Muoto Condensed Thin

CONDENSED THIN ITALIC

Muoto Condensed Thin Italic

CONDENSED LIGHT

Muoto Condensed Light

CONDENSED LIGHT ITALIC

Muoto Condensed Light Italic

CONDENSED REGULAR

Muoto Condensed Regular

CONDENSED ITALIC

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CONDENSED MEDIUM

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Muoto Condensed Medium Italic

CONDENSED BOLD

Muoto Condensed Bold

CONDENSED BOLD ITALIC

Muoto Condensed Bold Italic

CONDENSED BLACK

Muoto Condensed Black

CONDENSED BLACK ITALIC

Muoto Condensed Black Italic

THIN

Muoto Thin

THIN ITALIC

Muoto Thin Italic

LIGHT

Muoto Light

LIGHT ITALIC

Muoto Light Italic

REGULAR

Muoto Regular

ITALIC

Muoto Italic

MEDIUM

Muoto Medium

MEDIUM ITALIC

Muoto Medium Italic

BOLD

Muoto Bold

BOLD ITALIC

Muoto Bold Italic

BLACK

Muoto Black

BLACK ITALIC

Muoto Black Italic

EXTENDED THIN

Muoto Extended Thin

EXTENDED THIN ITALIC

Muoto Extended Thin Italic

EXTENDED LIGHT

Muoto Extended Light

EXTENDED LIGHT ITALIC

Muoto Extended Light Italic

EXTENDED REGULAR

Muoto Extended Regular

EXTENDED ITALIC

Muoto Extended Italic

EXTENDED MEDIUM

Muoto Extended Medium

EXTENDED MEDIUM ITALIC

Muoto Extended Medium Italic

EXTENDED BOLD

Muoto Extended Bold

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Muoto Extended Black Italic

CHARACTER MAP

[illegible]

OPENTYPE FEATURES

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

	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 DİYARBAKIR	Diyarbakır DİYARBAKIR
DUTCH	Mijn	Mijn
POLISH	CiemnośĆ	CiemnośĆ
6. ORDINALS	No Nos no nos 1A 1O	No Nos n ^o nos 1 ^a 1 ^o
7. FRACTIONS	1/4 1/2 3/4	1/4 1/2 3/4
8. SUPERIORS	Mr Mme 1 ^{er}	Mr Mme 1 ^{er}
9. INFERIORS	H ₂ O Fe ₃ O ₄	H ₂ O Fe ₃ O ₄
10. PROPORTIONAL LINING FIGURES	0123456789	0123456789
11. PROPORTIONAL OLD STYLE FIG.	×	×
12. TABULAR LINING FIGURES	0123456789	0123456789
13. TABULAR OLD STYLE FIG.	×	×
14. SLASHED ZERO	0	0
15. LIGATURES	Afficher	Afficher
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)	<p>--W</p> <p>--E</p> <p>--S</p> <p>--N</p> <p>--NW</p> <p>--NE</p> <p>--SE</p> <p>--SW</p> <p>--NS</p> <p>--WE</p>	<p>←</p> <p>→</p> <p>↓</p> <p>↑</p> <p>↖</p> <p>↗</p> <p>↘</p> <p>↙</p> <p>↕</p> <p>↔</p>
THIN PUNCTUATION (SS02)	<p>(Frank Lloyd Wright?)</p> <p>[Eero Saarinen!]</p> <p>«ALVAR AALTO»</p>	<p>(Frank Lloyd Wright?)</p> <p>[Eero Saarinen!]</p> <p>«ALVAR AALTO»</p>
CALT MULTIPLY (SS03)	<p>08x32mm 10X65mm</p>	<p>08×32mm 10×65mm</p>

M

M

CHARACTER MAP

[illegible]

112 PTS

The first door is to
the library and reading

96 PTS

The first door is to the
library and reading
rooms over the shopping

64 PTS

The first door is to the library and reading
rooms over the shopping area. On the
right is an entrance to a U-shaped

48 PTS

The first door is to the library and reading rooms over the shopping area. On the right is an entrance to a U-shaped passageway encompassing the garden and

32 PTS

The first door is to the library and reading rooms over the shopping area. On the right is an entrance to a U-shaped passageway encompassing the garden and fountain. There are walls of glass on the left and city offices on the right. As one enters the major passageway, there is a passage leading up and around to the large city council chamber, but it is isolated from the chatter of the hallway visitors.

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is to the library
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designed public buildings with collaborators Gesellius and Lindgren The Kallio Church of 1908, the Church of St. Michael in Turku in 1905 (won as a student), the large Church of St. John in Tampere, the Helsinki Telephone Building (1909), the Eira Hospital, and the Stock Exchange of 1911 are among his buildings. Others of renown were Frosterus for the Stockman Department Store; Siren for the massive and classic Parliament Building; and Lindgren for his lyrical Olympic Stadium. During the twenties, Architects Aalto, Bryggman, and Huttunen gradually emerged. They were influenced in the beginning by some of the currents of Central Europe. Bryggman designed hotels, chapels, insurance offices, and the Vierumäki Sports Institute; and Aalto, now 30, began his Turku practice with a block for an Agricultural Cooperative, followed rapidly with the Turun-Sanomien Building, and the Paimio Competition. Aalto is the last link with the national romantic heritage that died with the coming of independence, the foreign influences of the twenties (especially that of LeCorbusier), the period of pre-war "Scandinavian Modern", the post-war housing planning and reconstruction, and lastly this new period of international competitions and technological advance. He continued on into a new adventurous period led by Wright, the late Mendelssohn, and by Mies, LeCorbusier, and Gropius. As the youngest of the pioneers, Aalto is just now making his full potential felt in the world of architecture. Sigfried Gideon, in his monumental book, Space, Time and Architecture, points to Aalto as important in the development of organic architecture: "The European development based on constructive means and the new visual approach had first to clear the atmosphere by pure functionalism.

NORMAL

▲ OTHER STYLES

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CHARACTER MAP

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Many visitors can not afford the two hours necessary to understand the wholeness of the design, and are surprised to find in the council chambers a Leger painting to counter-balance a large map of the community on the wall, and this painting in turn is placed next to a carefully louvred wood-blind window which provides the necessary natural light to accentuate the bright colors in the painting — a Touch of French avant garde in backwoods Finland. Cylindrical lamps are suspended from the high ceiling to provide the artificial light necessary during the long and dark winter months. In Finland there is no money to be wasted on affectation or absurd architectural postures, but the low cost of labor, the availability of wood, and the abundance of hand-craftsmen with a pride in their skill makes it possible to have such custom details. This little center is loved by the citizens who use it, and perhaps that is the highest salutation to the architect. It is also applauded by the public at large as well as the architectural critics. In Finland no architect goes without work simply because he is "too good." Competitions are held for practically every important church or public project in every city. There is always city planning work being done. The young architect is very busy during this period of suburban expansion in Helsinki and general high level of economy. The lean post-war period of reparations payments and slow recovery are over. In Finland now, it is

"what you can do," not "who you know" that counts. After Aalto, there are perhaps thirty Finnish architects of younger years capable of outstanding design ability. They do well at home and in international competition abroad. Most of these architects have small offices with three or four students or recent graduates as helpers. Such studios have an international flavor. Many foreigners studying architecture at the Institute of Technology work in these offices. One can find a multitude of languages, and occasionally an Ethiopian, Turk, Japanese, or South American who has come this great distance. One should also speak of Tiervo Paatela, Olli Kivinen, Prof. Aulis Blomstedt, Markus Tavio, Einar Teräsvirta, Tarja Toivianinen, Osmo Sipari, Esko Makel, Esko Korhonen, Eero Eerikainen, Hilding Ekelund, Jaako Kaikkonen, who have been influenced by Aalto and the pioneering heritage. When the present demand for housing and planning is satisfied; then they will turn their eyes on the world and design abroad. The rest of the world will probably only know them through magazines or journals, travels, books, exhibitions, or discussions with other architects. If they do not become well known, it will be because Finland is a distant country from the United States and the Finns do not like to publicize themselves. I lifted the building up to make a vertical difference between the traffic in the street and the

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