



The New Typefaces You May Have Missed from the Monotype Library

Innovative new releases include a mix of sans serifs, a semi-connected script and a brush script that blends analogue and digital design

WOBURN, Mass., June 28, 2018 – A sans serif with swashes, two brush scripts, a humanist original, a geometric classic and a restored design from a type legend are among the recent typeface releases from the Monotype Library.

“One of our goals with the Monotype Library is to be constantly adding innovative and interesting typefaces that give the design community more type options for their projects,” said Tom Rickner, director of the Monotype Studio. “These typefaces—created both by Monotype designers and others in the community—demonstrate a dedication to pushing type design forward by exploring new styles, updating legacy typefaces for the modern age and infusing greater levels of creativity into the craft.”

[Angeletta™](#): Exuberant and Playful, This Script Draws on a Hand-Lettering Tradition

Carefully crafted, the Angeletta typeface is a semi-connected script that looks as if it jumped directly from the page to the screen while the ink was still wet. Created by Rob Leuschke, the Angeletta design is bursting with the personality of its hand-drawn heritage, while remaining highly legible for commercial use. Energetic and playful, the typeface fits well on packaging, in branding and for social expression. It also includes a titling version, so the design can be used in all caps while remaining legible and pleasing to read.

[Hope Sans™](#): A Swashy Sans Serif

The Hope Sans typeface is a throwback to the type styles of the 1970s, with most of the family’s characters offering swash alternates that enable almost limitless combinations for designers. Designed by Charles Nix of

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the Monotype Studio, this versatile sans serif design comes in six weights. The typeface's large counters and open spacing means it can work effortlessly across a range of environments—including digital, print, text, headlines, editorial, advertising, and branding.

[Neue Plak™](#): A Revival of a Hidden Gem from a Type Legend

German type designer Paul Renner is best known for his Futura® design, but Plak®, his 'other' typeface, was long overdue a rediscovery. Unbeknownst to each other, Monotype designers Linda Hintz and Toshi Omagari were separately working on ideas for revivals of the typeface, but quickly combined forces to create a versatile set of 60 weights that draw on the forms of the original wood type, as well as a text version. The revived design is well-suited to digital interfaces, and feeds the trend of brands using mechanical-looking grotesque styles for UI.

[VAG Rounded™ Next](#): An Expansion of a Classic Geometric Design

A collaborative effort by the Monotype Studio led by Creative Type Director Steve Matteson, the VAG Rounded Next family is an extension of the original VAG Rounded typeface. This new offering brings the popular 1970s design up to date while expanding language support and adding two new display fonts. The original typeface was a favorite of a number of well-known brands thanks to its blend of personality and simplicity, but was only available in four weights. The VAG Rounded Next design extends the family to more than 700 glyphs with pan-European language support (including Greek and Cyrillic), as well as OpenType features like stylistic alternates, ligatures, fractions and more, all while keeping the sense of familiarity and playfulness of the original design.

[Morandi™](#): Confidence, Grace and Elegance Define this Humanist Typeface

Named for Italian painter Giorgio Morandi, Jovica Veljović's typeface is a confident and graceful design, drawn to work across print and digital environments. Veljović's influences range from Paul Renner's Futura typeface and ancient Greek inscriptions, to poetry and letterpress printing, as well as the paintings of Morandi, and all contributed to this typeface design. Offering eight weights from ultra light to extra bold, in regular, condensed and extended proportions, the Morandi typeface sports open counters, a large x-height and generous apertures to ensure legibility and versatility across environments.

[Terry Junior™](#): A Brush Script that Blends Analogue and Digital Craft

For seven years, the idea for the Terry Junior typeface had been floating around in the head of Terrance Weinzierl of the Monotype Studio. It was only during Monotype's Font Marathon in 2016 that Terrance materialized his vision on paper using paint and brush. And though it has been refined digitally, the Terry Junior design preserves the imperfections of the painted version, giving it a youthful personality and a bold appearance. The typeface has obvious appeal for children's brands of all kinds, with its rounded forms right at

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PRESS RELEASE | July 2018

home on products aimed at a younger audience. However it's not just limited to this realm, with plenty of possibility for book covers, packaging or even mobile gaming.

Each of these recent releases from the Monotype Library can be licensed through [MyFonts.com](https://www.myfonts.com), and can also be found in [Mosaic™](#), a cloud-based font platform that provides enterprises with an easy way to discover, manage, share and deploy Monotype fonts.

About Monotype

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