

Student
Font Pack



Monotype

The best ideas start
with the right fonts.

— Allan Haley

Monotype knows that graphic and digital design students need a strong foundational collection of fonts to use in course projects.

To help you get started, we've put together two font offerings: a suite of 58 OpenType® fonts from 13 typeface families, and access to the complete collection of fonts available through our Fonts.com Web Fonts service. Both offerings are available at no charge, if you are currently enrolled as a full-time student.

Using a wide range of fonts, you'll be able to create professional-quality hard copy designs, effective websites and rich interactive experiences.

Desktop Fonts

The desktop Student Font Pack contains an excellent cross-section of designs, with sufficient depth, breadth and variety to satisfy the needs of virtually any project.

The fonts are limited for use on one computer, and they can be used as long as you're enrolled in a full-time study program. When you are no longer a student, the fonts must either be removed from any storage devices or licensed at the current discounted rate.

Web Fonts

The Educational Web Fonts Account program provides free Fonts.com Web Fonts accounts with access to the service's complete font library for student projects at no charge. These can be used to develop websites and interactive designs. Simply select the typefaces you want to use and the Fonts.com Web Fonts service deploys them to the visitor's browser.

How it Works

- Participating students may purchase the Student Font Pack at a 100 percent discount.
- Participating students are eligible to sign up and be granted access to all fonts on our Web font service.
- Students may register member accounts on www.fonts.com and receive a 25 percent discount on all font products from Monotype.

How to Sign Up

1. Go to www.webfonts.fonts.com and subscribe to the free plan.
2. Log in to your account.
3. Visit www.fonts.com/_StudentAppPage.htm.
4. Submit the requested information.
5. Monotype will review your application, if approved, will upgrade your Fonts.com account so that you receive the benefits above. You will receive an e-mail confirmation upon approval.
6. When you have received approval, visit www.fonts.com and log in to your account. Search for the Student Font Pack product (MTIV01573), select the product and add to your shopping cart. The product price will be discounted 100 percent.

Limits on How the Web Font Service may be Used

- Students are limited to 25,000 page views per month on their account.
- Limited to student projects and not for use on commercial websites.
- Students can monitor their page view activity by project within their account.
- If your account limit is exceeded, you will be notified and required to upgrade to a paid account, or your account will be downgraded or terminated at the discretion of Monotype Imaging.
- Web fonts may only be used to display static content and no editing of content by visitors using the fonts is allowed.

How to Learn More about Web Fonts

Visit www.webfonts.fonts.com and view our tutorial to find out how easily you can implement Web fonts using our service.

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Designer: Akira Kobayashi

Release Date: 2011

The Akko™ Rounded suite of typefaces is the “softer” version of Akko Regular. Both designs are characterized by their simplicity and compactness. The softly rounded diagonal strokes in letters such as A, V, K, v and y ensure that text color is even. Akko Rounded is straightforward, warm—and ideal for situations where space is at a premium.

Akko Rounded

Akko Rounded Regular

Akko Rounded Bold

Akko Rounded Black

Akko Rounded Regular

abcdefghijklmnopqrstvwxyz
ABCDEFGHIJKLMNopqrstuvwxyz
1234567890 [.,'" - ; : !] ? &

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Designer: Adrian Frutiger (Avenir)

Designers: Adrian Frutiger & Akira Kobayashi (Avenir Next)

Release Date: 1988 (Avenir)/2004 (Avenir Next)

The Avenir® Next typeface is a modern interpretation of geometric sans serif letterforms. At substantial sizes, especially in the bolder weights, Avenir Next communicates with friendly authority. Its distinctive character shapes and proportions make for a design that does not overpower the message and draws the reader in. At smaller sizes, the typeface remains legible—and genial—thanks to the design’s large x-height, open counters and simple character shapes.

Avenir Next

Avenir Next Regular

Avenir Next Italic

Avenir Next Demi

Avenir Next Bold

Avenir Next Heavy

Avenir Next Regular

abcdefghijklmnopqrstvwxyz

ABCDEFGHIJKLMNPOQRSTUVWXYZ

1234567890 [.,'" -;:!]?&

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Designer: John Baskerville

Release Date: 1762

Modern Baskerville designs are based on the type of John Baskerville, the distinguished 18th century English printer and type founder. His original type was patterned somewhat on the earlier Caslon typefaces, but is a more precise design with heightened contrast in character stroke thickness. Weight stress is vertical in Baskerville's typeface, making his fonts the first "transitional" design between old styles typified by Garamond and neoclassical designs like Bodoni.

Monotype Baskerville

Baskerville Regular

Baskerville Italic

Baskerville Semibold

Baskerville Semibold Italic

Monotype Baskerville

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMN OPQRSTUVWXYZ

1234567890 [.,””-;:!]?&

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Designer: Francesco Griffo (Bembo)/Robin Nicholas (Bembo Book)

Release Date: Circa 1495 (Bembo) 2002 (Bembo Book)

The digital version of the Bembo® typeface, called Bembo Book, was designed to better suit setting text in the 10 to 18 point size range. This new face has been carefully drawn to produce results comparable to those achieved from the letterpress version. Outlines were taken directly from the metal type drawings and digitized, then meticulously edited to preserve the design features and overall color of the original design.

Bembo Book

Bembo Regular

Bembo Italic

Bembo Bold

Bembo Bold Italic

Bembo Book

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMN OPQRSTUVWXYZ

1234567890 [.,”-;:!]?&

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Designer: Giambattista Bodoni/Monotype Drawing Office

Release Date: 1798/1911

The work of Giambattista Bodoni epitomizes the neoclassical style of type. Contrast between thick and thin strokes is abrupt and dramatic. The axis of curved strokes is vertical, with little or no bracketing. In many cases, stroke terminals are “ball” shapes rather than an evocation of a broad pen effect. The Bodoni™ typeface is a highly mannered design, with clearly constructed letters.

Monotype Bodoni

Bodoni Book

Bodoni Italic

Bodoni Bold

Bodoni Bold Italic

Bodoni Black

Monotype Bodoni

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMN OPQRSTUVWXYZ

1234567890 [.,””-;:!]?&

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Designer: Bruce Rogers
Release Date: 1914/1929

Centaur

One of the most venerated typefaces of the twentieth century, the Centaur® typeface is also the only commercial typeface drawn by Bruce Rogers. While in Boston, Rogers first saw a copy of Nicholas Jenson's 1470 Eusebuis (generally regarded as one of the best examples of Jenson's type in use) at an exhibition at the Boston Public Library. Rogers, who wanted to emphasize the written quality of the letter shapes, enlarged photos of Jenson's type and drew over the letters with a flat pen. He then selected the best letters and touched them up with a brush and white paint.

Centaur Regular

Centaur Bold

Centaur

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMN OPQRSTUVWXYZ

I234567890 [.,”-;:!]?&

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Designer: Rod McDonald/Carl Crossgrove

Release Date: 2008

Slab serif typefaces became popular in the 19th century for display advertising. These typefaces have heavy serifs with minimal or no bracketing. Generally, changes in stroke weight are imperceptible.

The Egyptian Slate™ typeface, from Rod McDonald, is the result of his experimenting with serifs on a serifless foundation. McDonald drew the roman designs, and then collaborated with fellow type designer Carl Crossgrove to create the italic counterparts. McDonald provided the foundational control characters, and Crossgrove built on these to produce the finished designs.

Egyptian Slate

abcdefghijklmnopqrstvwxyz

ABCDEFGHIJKLMNPOQRSTUVWXYZ

1234567890 [.,”-;:!]?&

Egyptian Slate

Egyptian Slate Regular

Egyptian Slate Italic

Egyptian Slate Bold

Egyptian Slate Bold Italic

Egyptian Slate Black

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Designer: Jim Wasco

Release Date: 2010

Designers admired the original International Typeface Corporation's script logo, based on 17th century formal writing, since the early 1970s. Jim Wasco, of Monotype, created the Elegy™ typeface, that embodies the grace, verve and spirit of the script logo.

To capture the spontaneous and flowing quality of the logo, Wasco drew alternatives for each letter in addition to initial and final strokes for the beginnings and endings of words, specifically to take advantage of OpenType's contextual alternate feature.

Elegy

Elegy Regular

Elegy

abcdefghijklmnopqrstuvwxyz

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

1 2 3 4 5 6 7 8 9 0 / , ' " - ; : ! / ? &

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Designer: Claude Garamond/Stempel Drawing Office

Release Date: 1541/1925

Since Claude Garamond made his first font over 450 years ago in France, there have been so many versions of this typestyle that it's a challenge to know them all. The Stempel Garamond™ typeface is based closely on Claude Garamond's original fonts.

Classified as an old style design, the axis of curved strokes in the Stempel Garamond typeface is inclined to the left. The contrast in character stroke weight is not dramatic, and hairlines tend to be on the heavy side. Serifs are almost always bracketed in old style designs and head serifs are often angled.

Stempel Garamond

Stempel Garamond Roman

Stempel Garamond Italic

Stempel Garamond Bold

Stempel Garamond Bold Italic

Stempel Garamond

abcdefghijklmnopqrstuvwxy z

ABCDEFGHIJKLMN OPQRSTUVWXYZ

1234567890 [., ’” -;:!] ?&

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Designer: Max Miedinger/Christian Schwartz

Release Date: 1957/2011

When the Neue Haas™ Grotesk design was updated and made available as the Helvetica® family, certain design concessions were made. The Neue Haas Grotesk design was produced for typesetting by hand in a range of sizes from 5 to 72 points, but the Helvetica family was released as one design that is used for a range of sizes. The new digital version of Neue Haas Grotesk is true to the original design.

Neue Haas Grotesk

Neue Haas Grotesk 55 Roman

Neue Haas Grotesk 56 Italic

Neue Haas Grotesk 65 Medium

Neue Haas Grotesk 66 Medium Italic

Neue Haas Grotesk 75 Bold

Neue Haas Grotesk 95 Black

Neue Haas Grotesk

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 [.,”-;:!]?&

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Designer: Hannes von Döhren

Release Date: 2010

The Klint™ typeface, a square sans serif design, appears at first glance to be hard-edged and square shouldered. A closer look, however, reveals that there is more to the design. The stroke weights have an understated modulation, and quiet curves soften the angular aspect of many characters. At large sizes, especially in the bolder weights, Klint communicates with authority. At smaller sizes, Klint remains remarkably legible, thanks to the design's large x-height, open counters and stroke variation.

Klint

Klint Regular

Klint Italic

Klint Bold

Klint Bold Italic

Klint Black

Klint

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMN

1234567890 [.,'"-;:!]?&

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Designer: Ron Arnholm

Release Date: 1982

Perhaps because it is based on proven old style letter shapes and proportions, the ITC Legacy® Sans typeface is remarkably legible and forgiving. Character shapes are easy to read and the face's proportions add to its legibility, making it applicable to a wide range of graphic uses. While counters are open, the lowercase x-height is kept to modest proportions, which also results in an easy to read, but not overpowering design.

ITC Legacy Sans

ITC Legacy Sans Book

ITC Legacy Sans Book Italic

ITC Legacy Sans Bold

ITC Legacy Sans Ultra

ITC Legacy Sans

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 [.,'”-;:!]?&

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Designer: Jackson Burke/Akira Kobayashi & Tom Grace

Release Date: 1948/2009

Since their initial release, the Trade Gothic® typefaces have been a staple of North American graphic design. For a time, the design was even seen as a competitor to the Helvetica family. The Trade Gothic fonts are still used in advertising, publication and multimedia design.

Akira Kobayashi took Trade Gothic and updated to modern digital standards. Without losing the original's natural personality, Trade Gothic Next is a more elegant—and more versatile—typographic tool.

Trade Gothic Next

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 [.,'”-;:!]?&

Trade Gothic Next

Trade Gothic Next Regular

Trade Gothic Next Italic

Trade Gothic Next Bold

Trade Gothic Next Bold Italic

Trade Gothic Next Heavy

Trade Gothic Next Condensed

Trade Gothic Next Bold Condensed

Trade Gothic Next Heavy Condensed

Trade Gothic Next Compressed

Trade Gothic Next Bold Compressed



Colophon

Contact

Allan Haley
Allan.Haley@monotype.com

Twitter

@Monotype

Monotype Imaging Inc. (HQ)

500 Unicorn Park Drive
Woburn, MA 01801, USA
Telephone +1 (781) 970 6000

North America

New York, NY
Toronto, ON
Elk Grove, IL
Boulder, CO
San Mateo, CA

Europe

London, UK
Salfords, UK
Belfast, UK
Berlin, Germany
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