MONTERCHI
UN FLORILEGIO TIPOGRAFICO REALIZZATO DA
COSIMO LORENZO PANCINI
DELLA PREMIATA FONDERIA ZETAFONTS
PER L’USO DELL’ILLUSTRISSIMO DIRETTORE ARTISTICO
RICARDO FACINELLI
In 1459, while visiting his dying mother, Italian painter Piero della Francesca spent seven days creating a fresco of a pregnant madonna in a small country church in the hilltown of Monterchi (Italy). Hailed today as one of the masterpieces of Italian Renaissance, the fresco was given a new branding in 2019 by Art Director Riccardo Falcinelli who asked the Zetafonts team to develop a custom font for the project.

The resulting typeface system, designed by Cosimo Lorenzo Pancini together with Andrea Tartarelli and Maria Chiara Fantini as a rework of Francesco Canovaro original Beatrix Antiqua, is a 50-weights ode to the beauty of classical roman letterforms, that pairs elegant alternates and quirky ligatures with an array of design options for clear and effective editorial, signage, logo and wayfinding design.

The base display family, Monterchi, allows endless design expressions with a range of six weights from the slender thin to the strong extrabold, all with matching italics and an array of over one hundred discretionary ligatures. A fine-tuned companion Monterchi Text has been developed to excel in body use, with a larger x-height and wider spacing – clear and legible even at small sizes.

The use range of the family is enriched by Monterchi Serif and Monterchi Sans that feature different contemporary interpretations of the same classical geometric skeleton, allowing for layered editorial design and variation. All the fifty fonts in the Monterchi Type System feature an extended character set of over 1100 glyphs covering over 200 languages using the Latin alphabet, as well as Greek and Russian Cyrillic. Open Type features include small caps, positional figures, alternate letterforms, stylistic sets and discretionary ligatures.

With his elegant, historical aesthetic, Monterchi embodies the spirit of early Renaissance and the humanist obsession with constructed and geometric beauty – still managing to function as a workhorse family, ready to help any designer in need of a timeless classic look, or looking for the right ligature to transform a simple word into a striking wordmark.
### MONTERCHI WEIGHTS:

<table>
<thead>
<tr>
<th><strong>Monterchi</strong></th>
<th><strong>Sans</strong></th>
<th><strong>Serif</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>k k k k k* k</td>
<td>k k k* k k k</td>
<td>k k k* k k</td>
</tr>
</tbody>
</table>

*Free fonts*
Antifašistická Akcia!!

THE TRUTH WILL SET YOU FREE, BUT NOT UNTIL IT IS FINISHED WITH YOU.

Cantina Castelões™

THE RICHEST MAN IS NOT HE WHO HAS THE MOST, BUT HE WHO

*Değiştirilemez Teklif*

THE SUN MACHINE IS COMING DOWN, AND WE'RE GONNA HAVE A

Sexårsåldern är en lagom

ALWAYS FORGIVE YOUR ENEMIES; NOTHING ANNOYS THEM SO MUCH

«Ert þú Bókstafstrúar?

“THOSE WHO BELIEVE IN TELEKINETICS, WELL, RAISE MY HAND.”

Reiser Til Jomfruøyene

THE CURE FOR BOREDOM IS CURIOSITY. THERE IS NO CURE FOR IT

Untersützung Gemäß

GROUND CONTROL TO MAJOR TOM. CAN YOU HEAR ME, MAJOR

Uit Van Reënboognasie

YOU MISS 100 % OF THE SHOTS YOU NEVER TAKE. DO YOU?
PIERo DELLA FRANCESCA!!
To the man who only has a hammer, everything he encounters

DOSTALI NAJDALJEJ
Feed my will to feel this moment Urging me to cross the line

PASALACUL BUDA!!
Saturn ascends, the one, the ten. Ignorant to the damage

DE NEÎNDEPLINIRE
We are what we repeatedly do; excellence, then, is not an act

FRANGISKU JČEMPEL
«We can be heroes, forever and ever What d’you say?»

AZGARAD FETIŠISM?
I worry about being a success in a mediocre world (’)

150 COPII FRUMOSI
We are choosing to be here right now hold on, stay inside

¿ES INESCRUTABLE?
I’d rather live with a good question than a bad answer.
The so-called ‘psychotically depressed’ person who tries to kill herself doesn’t do so out of quote ‘hopelessness’ or any abstract conviction that life’s assets and debits do not square. And surely not because death seems suddenly appealing. The person in whom its invisible agony reaches a certain unendurable level will kill herself the same way a trapped person will eventually jump from the window of a burning high-rise. Make no mistake about people who leap from burning windows. Their terror of falling from a great height is still just as great as it would be for you or me standing speculatively at the same window just checking out the view; i.e. the fear of falling remains a constant. The variable here is the other terror, the fire’s flames.

**THE MAN WITHOUT QUALITIES (1930)** - “A barometric low hung over the Atlantic. It moved eastward toward a high-pressure area over Russia without as yet showing any inclination to bypass this […]”, Albert Musil

**GRAVITY’S RAINBOW (1973)** - “It has happened before, but there is nothing to compare it to now. It is too late. The Evacuation still proceeds, but it’s all theatre. There are no lights inside the cars […]”, Thomas Pynchon

**A TALE OF TWO CITIES (1859)** - “It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity[...]”, Charles Dickens

**ROBINSON CRUSOE (1719)** - “I was born in the Year 1632, in the City of York, of a good Family, tho’ not of that Country, my Father being a Foreigner of Bremen, who settled first at Hull […]”, Daniel Defoe

**IF ON A WINTER’S NIGHT A TRAVELER (1979)** - “You are about to begin reading Italo Calvino’s new novel, If on a winter’s night a traveler, Italo Calvino

**THE CATCHER IN THE RYE (1951)** - “If you really want to hear about it, the first thing you’ll probably want to know is where I was born, and what my lousy childhood was like, and how […]”, J. D. Salinger
Nero (Latin: Nero Claudius Caesar Augustus Germanicus) was the last Roman emperor of the Julio-Claudian dynasty. He was born Lucius Domitius Ahenobarbus on 15 December 37 AD in Antium. Nero's rule is usually associated with tyranny and extravagance. Most Roman sources, such as Suetonius and Cassius Dio, offer overwhelmingly negative assessments of his personality and reign. Tacitus claims that "the Roman people thought him compulsive and corrupt". Suetonius tells that "many Romans believed that the Great Fire of Rome was instigated by Nero to clear the way for his planned palatial complex, the Domus Aurea."

According to Tacitus he was said to have seized Christians as

Caligula's reign lasted from 37 until 41. He died from multiple stab wounds in January of 41 after being ambushed by his own Praetorian Guard on the Palatine Hill. Claudius succeeded Caligula as Emperor. Agrippina married Claudius in 49 AD and became his fourth wife. By February 49, she had persuaded Claudius to adopt her son Nero. After Nero's adoption, "Claudius" became part of his name: Nero Claudius Caesar Drusus Germanicus. Claudius had gold coins issued to mark the adoption. Classics professor Josiah Osgood has written that "the coins, through their distribution and imagery alike, showed that a new Leader was in the making." David Shotter noted that, despite events in Rome, Nero's step-brother Britannicus was more prominent in provincial coinages during the early 50s.

The ancient biographer Suetonius, who was critical of Nero's ancestors, wrote that Augustus had reproached Nero's grandfather for his unseemly enjoyment of violent gladiator games. According to Jürgen Malitz, Suetonius tells that Nero's father was known to be "irascible and brutal", and that both "enjoyed chariot races and theater performances to a degree not befitting their position."
MULTI WEIGHT AND MULTI STYLE LIGATURES

Discretionary ligatures work better in thin to regular weight and in sans serif subfamily but are provided for all fonts.

LA CRINNA PAOLETTI RISE CLÁ!
LA CRINNA PAOLETTI RISE CLÁ!
LA CRINNA PAOLETTI RISE CLÁ!
LA CRINNA PAOLETTI RISE CLÁ!
LA CRINNA PAOLETTI RISE CLÁ!
LA CRINNA PAOLETTI RISE CLÁ!
The standard ligatures are designed to correct awkward text combinations of letters, such as fi, ffi, ff. Such ligatures are applied by default.

**SMALLCAPS**

Small Caps feature substitutes lowercase with a capital versions of the letters sets within the x-height.
**ALTERNATE FIGURES**

Tabular Figures are especially useful while setting columns of numbers, such as in financial reports.

### PROPORTIONAL LINING

| 123 | → | 123 |

### PROPORTIONAL OLD STYLE

| 123 | → | 123 |

### POSITIONING FIGURE/FRACTION

These various kind of figures are used for fractions, footnote references, chemical compounds, and as mathematical exponents.

<table>
<thead>
<tr>
<th>1⁄4</th>
<th>H₂O</th>
<th>D₂₂</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRACTION</td>
<td>SUBSCRIPT–INFERIOR</td>
<td>DENOMINATOR</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1°</th>
<th>HOLA</th>
<th>N¹²</th>
</tr>
</thead>
<tbody>
<tr>
<td>ORDINALS</td>
<td>SMALL CAPS</td>
<td>NUMERATOR</td>
</tr>
</tbody>
</table>
Afrikaans, Albanian, Asu, Azerbaijani, Basque, Bemba, Bena, Bosnian, Breton, Bulgarian, Catalan, Chiga, Colognian, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Friulian, Galician, Ganda, German, Greek, Gusii, Hungarian, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdiano, Kalenjin, Kinyarwanda, Low German, Lower Sorbian, Luo, Luxembourgish, Luyia, Macedonian, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Morisyen, North Ndebele, Northern Sami, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Portuguese, Quechua, Romansh, Rombo, Rundi, Russian, Rwa, Samburu, Sango, Sangu, Scottish Gaelic, Sena, Serbian, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Turkmen, Ukrainian, Upper Sorbian, Vunjo, Walser, Welsh, Western Frisian, Wolof, Zulu
COSÌ PRESENTATO ALE SIGNORIE VOSTRE

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RICARDO FACINELLI

IN ONORE DELLA LONGEVA TRADIZIONE HUMANISTICA
DI MESSER PIETRO DELLA FRANCESCA
IN FIRENZE ANNO DOMINI MMXIX LEGGASI DVE MILADICIANNOVE

MADONNA
DEL PARTO

The Quick Brown Fox
Invented Perspective
HOW TO USE FEATURES

All Zetafonts typefaces feature extra glyphs and functions that are available with Open Type technology (works on Adobe software, Word, and newer Os). Open Type features are activated in Illustrator, InDesign and Photoshop through multiple option checks in the Type □ Open Type panel.

The OpenType format makes it possible to incorporate typographic features, such as small caps, ligatures, old style numerals and lining numerals, all within one font file, thereby simplifying font management and usage.

For more information check our FAQ page:

USE SPECIAL FEATURES AND STYLE SETS

Illustrator’s Glyphs panel provides quick access to a wide range of special characters. With the Type tool, click to place the insertion point, then double-click the character you want to place in the text from the Glyphs panel.

You can select the stylistic set you want to be displayed.
Available Formats and Installation Spec

In the package are available the most common file format for every purpose:
TTF, OTF, EOT, WOFF, WOFF2

Install on Windows 10

Once downloaded, right-click on the file, select “Extract All”. After extraction (or accessing the file at its downloaded destination), right-click on the file and select “Install”. Otherwise navigate to Cortana’s search field on the taskbar, type “Control Panel” and click the corresponding result. With the Control Panel open, navigate to “Appearance and Personalization” and click on “Fonts” in the main window. Here you can Drag and Drop your files.

Install on Mac OS

Double click the unzipped font file and Font Book will open a preview of the font. Click “Install Font” at the bottom of the preview.
**HOW TO GET THE FONT**
In order to use our fonts in a commercial project, you need to pay a license fee that varies according to usage and number of users. Acquiring a license on our website www.zetafonts.com is the fastest way. You will be able to download the fonts immediately after the payment. Our website accepts payments with credit card or with PayPal account, both using PayPal POS that accepts all main credit cards. For more information about licensing, visit www.zetafonts.com/licensing

**TRY BEFORE YOU BUY**
Our fonts are free to try and for personal/non-commercial use. You can download the trial version in order to test the integration in your design by visiting the font page on www.zetafonts.com

**CUSTOM FONT**
Custom fonts is part of the services we offer as a type foundry. This include design completely new typefaces, modifications of existing ones, or creation of special language sets. For more information visit: www.zetafonts.com/custom-fonts

**WEBFONTS**
All Zetafonts typefaces are available also as webfonts as self-hosting webfont licence. We provide the fonts as EOT, WOFF, WOFF2 formats.
Zetafonts is an independent digital type foundry run by an Italian type designer Team and currently based in Florence. It has spent more than a decade designing typefaces for print, digital, environmental design, branding and corporation. Besides creating a wide range of high quality retail typefaces, Zetafonts also provides custom typeface design services for commercial and institutional clients.

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