typetogether BAUER TYPES

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# FUTURA®100

**FUTURA®100**
DESIGN BY **RENNER, BURIAN & SCAGLIONE**

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TYPE SPECIMEN. VERSION 1.5
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The iconic geometric family — redesigned for today's tools, faithfulness to the warmth of the original, and global multiscript use.

STYLES

6 weights
6 matching obliques
optical sizes (display, text)
2 variable fonts

SCRIPTS

Arabic
Armenian
Bengali
Simplified Chinese
Cyrillic
Devanagari
Georgian
Greek
Gujarati
Gurmukhi
Hebrew
Kannada
Khmer
Korean
Lao
Latin
Malayalam
Myanmar
Odia
PanAfrican Latin
Tamil
Telugu
Thai

JUMP TO

Arabic
Description
OpenType features
Language support
Family overview
Full credits

**ABOUT FUTURA®**
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Arabic
Armenian
Bengali
Simplified Chinese
Cyrillic
Devanagari
Georgian
Greek
Gujarati
Gurmukhi
Hebrew
Kannada
Khmer
Korean
Lao
Latin
Malayalam
Myanmar
Odia
PanAfrican Latin
Tamil
Telugu
Thai

# FUTURA®100

# available in 23 scripts to cover the world

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BAUER TYPES

typetogether

23 SCRIPTS

વેરિયેબલ ફૉન્ટ

ການຈັດຕົວອັກສອນ

инновацияа

Երկրաչափական

ಐತಿಹಾಸಿಕ

პოპულარული

មានហេតុផល

Evolution

ဂျီသြမေတြီ ပုံသဏ္ဍာန်

शक्तिशाली

ভেরিয়েবেল ফন্ট

متعدد اللغات

טיפוגרפיה

เหนือกาลเวลา

Ηλεκτρονικό βιβλίο

ਵੇਰਿਏਬਲ ਫ਼ੌਂਟ

从细体到粗体

ଆଦୋଷହୀନ

അസാധാരണമായ

시대를 초월한

துல்லியமான

ahyɛnsodeɛ

సంపాదకీయం


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عربي Arabic
Հայերեն Armenian
বাংলা Bengali
简体中文 Simplified Chinese
Кириллица Cyrillic
देवनागरी Devanagari
ქართული Georgian
Ελληνικά Greek
ગુજરાતી Gujarati
ਗੁਰਮੁਖੀ Gurmukhi
עברית Hebrew
ಕನ್ನಡ Kannada

# FUTURA®100
# in 23 scripts

한글 Korean
ខ្មែរ Khmer
ລາວ Lao
**Multiscript** Latin
മലയാളം Malayalam
မြန်မာ Myanmar
ଓଡ଼ିଆ Odia
**Nàɔ** PanAfrican Latin
தமிழ் Tamil
తెలుగు Telugu
ไทย Thai

**A GLOBAL EFFORT TO CREATE ONE GLOBAL VOICE**

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# FUTURA®100

## as Paul Renner envisioned

# 23 ละบับภามสรูม

# ઐતિહાસિક

# စာဘာသာမျိုးစုံ



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# كتاب الكترونى

# ត្រូលាវញម្ពអកូវ

# 역사적인

# ဆာ့ယိအဝိုထ


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בלתי מתפשר

# 无与伦比

*ИДЕАЛЬНЫЙ*

# ਇਤਿਹਾਸਕ



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# বহুল ব্যবহৃত

# γεωμετρική

# শক্তিশালী

# കൃത്യതയുള്ള

# ಯಾಂತ್ರಿಕ


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# პოპულარული

# **มัลติสคริปต์**

# துல்லியமான

# **ဖျာရိုဝိုရ**

# Հասական


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## About Futura®100

After 100 years with limited script availability, Paul Renner's original design has finally been remade for our current age. Futura®100 comprises 23 scripts with six weights in each. A majority of these scripts will feature matching obliques, as well as an optical size axis for enhanced reading. With language support for more than 90% of the world's population, Futura®100 is historically introspective, globally applicable, and stylistically comprehensive.

The original Futura® was the ultimate in geometric sans serifs, reducing a design category to its most concentrated concept and form. In concert with Bauer Types, TypeTogether has brought together the widest global talents to release Futura®100, the epitome of minimalist geometric typefaces, while maintaining faithfulness to the original shapes. Not an evolution, but a true expansion across time that honours Renner's intention.

There are two basic reasons for a new Futura. The first is language support. A small percentage of the world's languages use the Latin script, but with support for 23 scripts, including support for major Indic scripts as well as Chinese and Korean, Futura®100 now supports more than 90% of the world's languages. This makes Futura®100 one of the few truly global typefaces — communicating in more scripts and languages than ever before. The complete Futura®100 release includes (in alphabetical order) Arabic, Armenian, Bengali, Chinese, Cyrillic, Devanagari, Georgian, Greek, Gujarati, Gurmukhti, Hebrew, Odia, Lao, Latin, Kannada, Khmer, Korean, Myanmar, PanAfrican Latin, Tamil, Telugu, and Thai. With such extensive coverage, Futura®100 is a great fit for agencies and brands with global reach and multinational commitments.

The second major reason for a new design is to make it more accurate, more powerful, and more aligned with digital publishing needs. After more than two years of archival research, letterform comparison, and usage assessment, Futura®100 is the archetype of Renner's original interpretation, updated for current expectations, emotional gravitas, and worldwide use. It is perfect for brands already using Futura® but wanting something optimised for readability, global usability, and flexibility across different devices and media. The families come in six weights (Light, Book, Regular, Medium, Demibold, Bold) and some include additional obliques and optical size variations. This means each script has up to 24 styles to carry the momentum of every modern story, dynamic action, marketing breakthrough, and rational directive.

It wouldn't be a proper update without all the desired typographic niceties: case-sensitive punctuation, small caps, five sets of figures for setting tables or text, geometric alternates, arrows, ligatures, script-specific alternates, and more. Along with other script-specific features, small text can be adjusted with an optical size axis in selected scripts. This changes character spacing and extender length so paragraphs are more readable.

What was new and disruptive for its time has now become a hinge upon which type design turns and graphic design rests. More than mechanical, Futura®100 is structural. It gives such strength and stamina to the text that it has lasted a century and, with this iteration, will remain in constant use by more designers worldwide for the foreseeable future.



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## Family overview

| | LIGHT | BOOK | REGULAR | MEDIUM | DEMIBOLD | BOLD |
|---|---|---|---|---|---|---|
| ARABIC | ش | ش | ش | ش | ش | ش |
| ARMENIAN | Թ | Թ | Թ | Թ | Թ | Թ |
| BENGALI | ছ | ছ | ছ | ছ | ছ | ছ |
| SIMPLIFIED CHINESE | 典 | 典 | 典 | 典 | 典 | 典 |
| CYRILLIC | Ъ | Ъ | Ъ | Ъ | Ъ | Ъ |
| DEVANAGARI | क | क | क | क | क | क |
| GEORGIAN | ღ | ღ | ღ | ღ | ღ | ღ |
| GREEK | ξ | ξ | ξ | ξ | ξ | ξ |
| GUJARATI | સ | સ | સ | સ | સ | સ |
| GURMUKHI | ਸ | ਸ | ਸ | ਸ | ਸ | ਸ |
| HEBREW | א | א | א | א | א | א |
| KANNADA | ಟ | ಟ | ಟ | ಟ | ಟ | ಟ |
| KHMER | ស | ស | ស | ស | ស | ស |
| KOREAN | 산 | 산 | 산 | 산 | 산 | 산 |
| LAO | ຫ | ຫ | ຫ | ຫ | ຫ | ຫ |
| LATIN | Æ | Æ | Æ | Æ | Æ | Æ |
| MALAYALAM | ജ | ജ | ജ | ജ | ജ | ജ |
| MYANMAR | ဃ | ဃ | ဃ | ဃ | ဃ | ဃ |
| ODIA | କ | କ | କ | କ | କ | କ |
| PANAFRICAN LATIN | Ꜧ | Ꜧ | Ꜧ | Ꜧ | Ꜧ | Ꜧ |
| TAMIL | க | க | க | க | க | க |
| TELUGU | మ | మ | మ | మ | మ | మ |
| THAI | ฆ | ฆ | ฆ | ฆ | ฆ | ฆ |

*FAMILIES SOLD SEPARATELY.
ALL MULTISCRIPT FAMILIES
INCLUDE CORRESPONDING LATIN.



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## Family overview

| | | LIGHT | BOOK | REGULAR | MEDIUM | DEMIBOLD | BOLD |
|---|---|---|---|---|---|---|---|
| ARABIC | | أبجد | أبجد | أبجد | أبجد | أبجد | أبجد |
| | TEXT | أبجد | أبجد | أبجد | أبجد | أبجد | أبجد |
| ARMENIAN | | ԱաԲբ<br>ԱաԲբ | ԱաԲբ<br>ԱաԲբ | ԱաԲբ<br>ԱաԲբ | ԱաԲբ<br>ԱաԲբ | ԱաԲբ<br>ԱաԲբ | ԱաԲբ<br>ԱաԲբ |
| | TEXT | ԱաԲբ<br>ԱաԲբ | ԱաԲբ<br>ԱաԲբ | ԱաԲբ<br>ԱաԲբ | ԱաԲբ<br>ԱաԲբ | ԱաԲբ<br>ԱաԲբ | ԱաԲբ<br>ԱաԲբ |
| BENGALI | | অকছ | অকছ | অকছ | অকছ | অকছ | অকছ |
| SIMPLIFIED CHINESE | | 垂拱平章 | 垂拱平章 | 垂拱平章 | 垂拱平章 | 垂拱平章 | 垂拱平章 |
| CYRILLIC | | Аaбб<br>Аaбб | Аaбб<br>Аaбб | Аaбб<br>Аaбб | Аaбб<br>Аaбб | Аaбб<br>Аaбб | Аaбб<br>Аaбб |
| | TEXT | Аaбб<br>Аaбб | Аaбб<br>Аaбб | Аaбб<br>Аaбб | Аaбб<br>Аaбб | Аaбб<br>Аaбб | Аaбб<br>Аaбб |
| DEVANAGARI | | अकछ | अकछ | अकछ | अकछ | अकछ | अकछ |
| GEORGIAN | | აბდი<br>აბდი | აბდი<br>აბდი | აბდი<br>აბდი | აბდი<br>აბდი | აბდი<br>აბდი | აბდი<br>აბდი |
| | TEXT | აბდი<br>აბდი | აბდი<br>აბდი | აბდი<br>აბდი | აბდი<br>აბდი | აბდი<br>აბდი | აბდი<br>აბდი |
| GREEK | | AαBβ<br>AαBβ | AαBβ<br>AαBβ | AαBβ<br>AαBβ | AαBβ<br>AαBβ | AαBβ<br>AαBβ | AαBβ<br>AαBβ |
| | TEXT | AαBβ<br>AαBβ | AαBβ<br>AαBβ | AαBβ<br>AαBβ | AαBβ<br>AαBβ | AαBβ<br>AαBβ | AαBβ<br>AαBβ |
| GUJARATI | | અકછ | અકછ | અકછ | અકછ | અકછ | અકછ |
| GURMUKHI | | ਅਕਛ | ਅਕਛ | ਅਕਛ | ਅਕਛ | ਅਕਛ | ਅਕਛ |
| HEBREW | | אבגד<br>אבגד | אבגד<br>אבגד | אבגד<br>אבגד | אבגד<br>אבגד | אבגד<br>אבגד | אבגד<br>אבגד |
| | TEXT | אבגד<br>אבגד | אבגד<br>אבגד | אבגד<br>אבגד | אבגד<br>אבגד | אבגד<br>אבגד | אבגד<br>אבגד |
| KANNADA | | ಅಇಕಖ | ಅಇಕಖ | ಅಇಕಖ | ಅಇಕಖ | ಅಇಕಖ | ಅಇಕಖ |
| KHMER | | ก็ธรบ<br>ก็ธรบ | ก็ธรบ<br>ก็ธรบ | ก็ธรบ<br>ก็ธรบ | ก็ธรบ<br>ก็ธรบ | ก็ธรบ<br>ก็ธรบ | ก็ธรบ<br>ก็ธรบ |
| KOREAN | | 대한민국 | 대한민국 | 대한민국 | 대한민국 | 대한민국 | 대한민국 |
| LAO | | ກຂຄງ<br>ກຂຄງ | ກຂຄງ<br>ກຂຄງ | ກຂຄງ<br>ກຂຄງ | ກຂຄງ<br>ກຂຄງ | ກຂຄງ<br>ກຂຄງ | ກຂຄງ<br>ກຂຄງ |
| LATIN | | AaBb<br>AaBb | AaBb<br>AaBb | AaBb<br>AaBb | AaBb<br>AaBb | AaBb<br>AaBb | AaBb<br>AaBb |
| | TEXT | AaBb<br>AaBb | AaBb<br>AaBb | AaBb<br>AaBb | AaBb<br>AaBb | AaBb<br>AaBb | AaBb<br>AaBb |
| MALAYALAM | | അഇ | അഇ | അഇ | അഇ | അഇ | അഇ |
| MYANMAR | | ကခဂ | ကခဂ | ကခဂ | ကခဂ | ကခဂ | ကခဂ |
| ODIA | | ଅକର | ଅକର | ଅକର | ଅକର | ଅକର | ଅକର |
| PANAFRICAN LATIN | | Ã̃ɑ̃ɣɣ<br>Ã̃ɑ̃ɣɣ | Ã̃ɑ̃ɣɣ<br>Ã̃ɑ̃ɣɣ | Ã̃ɑ̃ɣɣ<br>Ã̃ɑ̃ɣɣ | Ã̃ɑ̃ɣɣ<br>Ã̃ɑ̃ɣɣ | Ã̃ɑ̃ɣɣ<br>Ã̃ɑ̃ɣɣ | Ã̃ɑ̃ɣɣ<br>Ã̃ɑ̃ɣɣ |
| | TEXT | Ã̃ɑ̃ɣɣ<br>Ã̃ɑ̃ɣɣ | Ã̃ɑ̃ɣɣ<br>Ã̃ɑ̃ɣɣ | Ã̃ɑ̃ɣɣ<br>Ã̃ɑ̃ɣɣ | Ã̃ɑ̃ɣɣ<br>Ã̃ɑ̃ɣɣ | Ã̃ɑ̃ɣɣ<br>Ã̃ɑ̃ɣɣ | Ã̃ɑ̃ɣɣ<br>Ã̃ɑ̃ɣɣ |
| TAMIL | | அஇகங | அஇகங | அஇகங | அஇகங | அஇகங | அஇகங |
| TELUGU | | అఇకగ | అఇకగ | అఇకగ | అఇకగ | అఇకగ | అఇకగ |
| THAI | | กขคง<br>กขคง | กขคง<br>กขคง | กขคง<br>กขคง | กขคง<br>กขคง | กขคง<br>กขคง | กขคง<br>กขคง |

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# FUTURA®100
# Arabic

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TYPETOGETHER.COM/FUTURA100-ARABIC

A minimalist and versatile Naskh for today's digital tools and multiscript use.



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## Styles

| UPRIGHTS | ARABIC |
|---|---|
| رفيع | Light |
| كتاب | Book |
| عادي | Regular |
| متوسط | Medium |
| **نصف سميك** | **Demibold** |
| **سميك** | **Bold** |

| TEXT UPRIGHTS | |
|---|---|
| نص رفيع | Text Light |
| نص كتاب | Text Book |
| نص عادي | Text Regular |
| نص متوسط | Text Medium |
| **نص نصف سميك** | **Text Demibold** |
| **نص سميك** | **Text Bold** |

## Variable

WEIGHT AXIS

بأ بأ بأ **بأ**

OPTICAL AXIS

بأ بأ بأ

FUTURA®100 (OUTLINE)
COMPARED WITH
FUTURA®100 TEXT (SOLID)

Optical size changes in Text styles to enhance readability: length of ascenders and descenders, and spacing between characters.



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52/68 UPRIGHTS DISPLAY ARABIC

## Optical size display

BOLD

مجلة

MEDIUM

عربي

LIGHT

افتتاحية

REGULAR

حاشية

DEMIBOLD

شبكة

BOOK

كتاب الكتروني



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48/74 UPRIGHTS DISPLAY ARABIC

LIGHT

تصميم أيقوني

BOOK

تصميم أيقوني

REGULAR

تصميم أيقوني

MEDIUM

تصميم أيقوني

DEMIBOLD

تصميم أيقوني

BOLD

تصميم أيقوني



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30/38 UPRIGHTS DISPLAY ARABIC

LIGHT

عاد ينظر إلى النهر الكبير كأنه
لم يره قبل ذلك. إذن هذا هو

عاد ينظر إلى النهر الكبير كأنه
لم يره قبل ذلك. إذن هذا هو

REGULAR

عاد ينظر إلى النهر الكبير كأنه
لم يره قبل ذلك. إذن هذا هو

MEDIUM

عاد ينظر إلى النهر الكبير كأنه
لم يره قبل ذلك. إذن هذا هو

DEMIBOLD

عاد ينظر إلى النهر الكبير كأنه
لم يره قبل ذلك. إذن هذا هو

BOLD

عاد ينظر إلى النهر الكبير كأنه
لم يره قبل ذلك. إذن هذا هو



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**SOURCE** *MEN IN THE SUN* BY GHASSAN KANAFANI

18/26 UPRIGHTS DISPLAY ARABIC

LIGHT

وكان ذلك من أيام الرعب التي لن تنساها بيروت وأهلها... ويا زيكو، أتساءل: لماذا نهضت باكراً فجر ذلك النهار؟.. وكانت الساعة تقارب الثالثة صباحاً. جميع أهل البيت غارقون في النوم. ونهضت، ثم تسللت إلى الشرفة المطلة على العاصمة والبحر، وأبصرت عقد

BOOK

وكان ذلك من أيام الرعب التي لن تنساها بيروت وأهلها... ويا زيكو، أتساءل: لماذا نهضت باكراً فجر ذلك النهار؟.. وكانت الساعة تقارب الثالثة صباحاً. جميع أهل البيت غارقون في النوم. ونهضت، ثم تسللت إلى الشرفة المطلة على العاصمة والبحر،

REGULAR

وكان ذلك من أيام الرعب التي لن تنساها بيروت وأهلها... ويا زيكو، أتساءل: لماذا نهضت باكراً فجر ذلك النهار؟.. وكانت الساعة تقارب الثالثة صباحاً. جميع أهل البيت غارقون في النوم. ونهضت، ثم تسللت إلى الشرفة المطلة على العاصمة والبحر،

MEDIUM

وكان ذلك من أيامِ الرُعْبِ التي لن تَنْساها بيروتُ وأهلُها... ويا زيكو، أتساءل: لماذا نَهَضْتُ باكراً فَجْرَ ذلك النهار؟.. وكانت الساعةُ تُقارِبُ الثالثةَ صباحاً. جميعُ أهلِ البيتِ غارقونٍ في النوم. ونَهَضْتُ، ثم تسلَّلْتُ إلى الشُرفَةِ المُطِلَّةِ على العاصمةِ والبحر،


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**SOURCE** *YAWMIYĀT HIRR BY EMILY NASRALLAH*

18/26 UPRIGHTS DISPLAY ARABIC

DEMIBOLD

وكان ذلك من أيام الرعب التي لن تنساها بيروت وأهلها... ويا زيكو، أتساءل: لماذا نهضت باكراً فجر ذلك النهار؟.. وكانت الساعة تقارب الثالثة صباحاً. جميع أهل البيت غارقون في النوم. ونهضت، ثم تسللت إلى الشرفة المطلة على العاصمة والبحر،

BOLD

وكان ذلك من أيام الرعب التي لن تنساها بيروت وأهلها... ويا زيكو، أتساءل: لماذا نهضت باكراً فجر ذلك النهار؟.. وكانت الساعة تقارب الثالثة صباحاً. جميع أهل البيت غارقون في النوم. ونهضت، ثم تسللت إلى الشرفة المطلة على العاصمة والبحر،


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12/16 UPRIGHTS TEXT ARABIC

## Optical size text

TEXT LIGHT

لكن هذا البيت كان مصنوعاً من أفراح أيضاً. والشعر الفرنسي منها. نصوص لويس أراغون، سان جون برس، رينه شار، باتريس دو لا تور دو بان و غيرهم، من هدايا التي قدمها هذا البيت. نصوص قُرئت علينا، حتى قبل أن نفهم معنى الكلمات، بصوت امرأة، صوت خفيض جميل، صوت أمّي، هذه النصوص كانت من الأمور التي تُسعد أمّي. نصوص ساهمت في نموّنا. أن تكبر مع "الأمير الصغير" لسانت اكزوبري أو من دونه لا يجعل منك الشخص نفسه. ثمة نصوص تساهم في تكوين طريقة وجودك على الأرض. تكون بناك الذهنية تصبح جزأً منك، تتدخل

TEXT BOOK

لكن هذا البيت كان مصنوعاً من أفراح أيضاً. والشعر الفرنسي منها. نصوص لويس أراغون، سان جون برس، رينه شار، باتريس دو لا تور دو بان و غيرهم، من هدايا التي قدمها هذا البيت. نصوص قُرئت علينا، حتى قبل أن نفهم معنى الكلمات، بصوت امرأة، صوت خفيض جميل، صوت أمّي، هذه النصوص كانت من الأمور التي تُسعد أمّي. نصوص ساهمت في نموّنا. أن تكبر مع "الأمير الصغير" لسانت اكزوبري أو من دونه لا يجعل منك الشخص نفسه. ثمة نصوص تساهم في تكوين طريقة وجودك على الأرض. تكون بناك الذهنية تصبح جزأً منك، تتدخل

TEXT REGULAR

لكن هذا البيت كان مصنوعاً من أفراح أيضاً. والشعر الفرنسي منها. نصوص لويس أراغون، سان جون برس، رينه شار، باتريس دو لا تور دو بان و غيرهم، من هدايا التي قدمها هذا البيت. نصوص قُرئت علينا، حتى قبل أن نفهم معنى الكلمات، بصوت امرأة، صوت خفيض جميل، صوت أمّي، هذه النصوص كانت من الأمور التي تُسعد أمّي. نصوص ساهمت في نموّنا. أن تكبر مع "الأمير الصغير" لسانت اكزوبري أو من دونه لا يجعل منك الشخص نفسه. ثمة نصوص تساهم في تكوين طريقة وجودك على الأرض. تكون بناك الذهنية تصبح جزأً منك، تتدخل

TEXT MEDIUM

لكن هذا البيت كان مصنوعاً من أفراح أيضاً. والشعر الفرنسي منها. نصوص لويس أراغون، سان جون برس، رينه شار، باتريس دو لا تور دو بان و غيرهم، من هدايا التي قدمها هذا البيت. نصوص قُرئت علينا، حتى قبل أن نفهم معنى الكلمات، بصوت امرأة، صوت خفيض جميل، صوت أمّي، هذه النصوص كانت من الأمور التي تُسعد أمّي. نصوص ساهمت في نموّنا. أن تكبر مع "الأمير الصغير" لسانت اكزوبري أو من دونه لا يجعل منك الشخص نفسه. ثمة نصوص تساهم في تكوين طريقة وجودك على الأرض. تكون بناك الذهنية تصبح جزأً منك، تتدخل


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**SOURCE** *WHERE THERE'S A WILL*, E. CHAPPELL

12/16 UPRIGHTS TEXT ARABIC

## Optical size text

TEXT DEMIBOLD

لكن هذا البيت كان مصنوعاً من أفراح أيضاً. والشعر الفرنسي منها. نصوص لويس أراغون، سان جون برس، رينه شار، باتريس دو لا تور دو بان و غيرهم، من هدايا التي قدمها هذا البيت. نصوص قُرئت علينا، حتى قبل أن نفهم معنى الكلمات، بصوت امرأة، صوت خفيض جميل، صوت أمّي، هذه النصوص كانت من الأمور التي تُسعد أمّي. نصوص ساهمت في نموّنا. أن تكبر مع "الأمير الصغير" لسانت اكزوبري أو من دونه لا يجعل منك الشخص نفسه. ثمة نصوص تساهم في تكوين طريقة وجودك على الأرض. تكون بناك الذهنية تصبح جزأً منك، تتدخل

TEXT BOLD

لكن هذا البيت كان مصنوعاً من أفراح أيضاً. والشعر الفرنسي منها. نصوص لويس أراغون، سان جون برس، رينه شار، باتريس دو لا تور دو بان و غيرهم، من هدايا التي قدمها هذا البيت. نصوص قُرئت علينا، حتى قبل أن نفهم معنى الكلمات، بصوت امرأة، صوت خفيض جميل، صوت أمّي، هذه النصوص كانت من الأمور التي تُسعد أمّي. نصوص ساهمت في نموّنا. أن تكبر مع "الأمير الصغير" لسانت اكزوبري أو من دونه لا يجعل منك الشخص نفسه. ثمة نصوص تساهم في تكوين طريقة وجودك على الأرض. تكون بناك الذهنية تصبح جزأً منك، تتدخل


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9/14 UPRIGHTS TEXT ARABIC

## Language support*

ARABIC

اللغة هي نسق من الإشارات والرموز، تُشكِّل أداة من أدوات المعرفة، وتُعتبر اللغة أهم وسائل التفاهم والاحتكاك بين أفراد المجتمع في جميع ميادين الحياة. وبدون اللغة يتعذر نشاط الناس المعرفي. ترتبط اللغة بالتفكير ارتباطًا وثيقًا؛ فأفكار الإنسان تُصاغ دومًا في قالب لغوي، حتى في حال تفكيره الباطني. ومن خلال اللغة تحصل الفكرة فقط على وجودها الواقعي. كما ترمز اللغة إلى الأشياء المنعكسة فيها، فاللغة هي القدرة على اكتساب

AZERBAIJANI

دیل — آنجاق اینسانلارا عاییِد اؤلان، اؤزونده مضمون و عئینی تیپ سَسلنمه (یازیلیش) قایدالاری داشییان شرطی سیستم. اؤ، یالنیز اؤنسیت واسطه‌سی دَییل، دؤنیا حاقیندا تصوّر یارادان طبیعی فیکر سیستم‌دیر. هر بیر دیل آیری‌لیق‌دا دؤنیا حاقیندا بیلیک، دؤنیانی گؤرمک و آنلاماق اؤچون واسطه‌دیر.

KURDISH

زمان کۆمەڵێک نیشانەی بڕیاردراوی ڕێسامەندە لە دەنگەکان یا نیشانەکانی گوتن و نووسین، کە لە لایەن کۆمەڵێک مرۆڤی سەر بە تاقمێکی کۆمەڵایەتی یا فەرهەنگییەوە بە مەبەستی دامەزراندنی پێوەندی (تێگەیاندن و تێگەیشتن) بەکار دێت. ئەرکی زمان پەیوەندیگرتنە و دەربڕینی ڕا و هەستی دەروون. [١] ئەکرێ بڵێین زمان سیستەمێکی ئاڵۆزە کە مرۆڤ بۆ ڕاگەیێنی بەکاری ئەبا. [٢]

PASHTO

ژبه یو منظم ارتباطي سیستم دی چې انسانان یې د خبرو، اشارې، نښې یا تر ډېره د لیکنې له لارې کاروي. د ژبې جوړښت «ګرامر» دی او ازاد عناصر یې کلمات دي. د انسان ژبه د حیواناتو د ارتباط له پېرندل شوو سیستمونو څخه جلا ده، ځکه د لېږد په یوازې یوه ډول (لیدلو، غږ او نورو) پورې نه ده تړلې، بلکې په بېلابېلو فرهنګونو او وختونو کې ډېر بدلونونه پکې پېښېږي او د نورو سیستمونو په نسبت د مفاهیمو یوه غټه برخه رانغاړي.[٢]

PERSIAN

زبان، یک نظام ساختارمند برای برقراری ارتباط است. ساختار یک زبان، دستورزبان و اجزای آزاد آن، واژگان آن است. زبان‌ها، ابزار اصلی ارتباط انسان‌ها به حساب می‌آیند و می‌توانند از راه گفتار، نشانه یا نوشتار، منتقل شوند. بسیاری از زبان‌ها، از جمله زبان‌های رایج دنیا سامانه‌های نوشتاری دارند که امکان ضبط صداها یا نشانه‌ها را برای فعال‌سازی دوباره در آینده، فراهم می‌کنند. زبان انسان، به یک روش انتقال (دیداری، صوتی یا غیره)، وابسته

URDU

زبان یا لسان ربط کا ایک ذریعہ ہے جسے معلومات کا تبادلہ کرنے کے لیے استعمال کیاجاتا ہے۔ معلومات کا تبادلہ تحریری طور پر، اشاروں سے، اشتہارات یا بصری مواد کے استعمال سے، علامتوں کے استعمال سے یا براہ راست کلام سے ممکن ہے۔ انسانوں کے علاوہ مختلف جاندار آپس میں معلومات کا تبادلہ کرتے ہیں مگر زبان سے مراد عموماً وہ نظام

*SELECTED LANGUAGES ONLY


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# Character set

ARABIC, PERSIAN AND PASHTO CHARACTER SET

ء آ أ ٱ إ ا ا ب ببب ت تتت ث ثثث ج ججج ح ححح خ خخخ د دد ذ ذذ ر رر ز زز س سسس ش
ششش ص صصص ض ضضض ط ططط ظ ظظظ ع ععع غ غغغ ف ففف
ق ققق ك ككك ل للل م ممم ن ننن ه ههه ہ ھ ھھھ ۀ ة ـة ـة ه ـه وو ؤ
ی ں ئ ئئئ ي ييي ی ییی پ پپپ ٹ ٹٹٹ چ چچچ ڈ ڈ ڑ ڑ ژ ژ ړ ړ ڡ ڡڡڡ ڨ ڨڨڨ ک ککک گ
گگگ ګ ګګګ ڵ ڵڵڵ ۆ ۆ ں ۓ ۓ ے ٻ ٻٻٻ ځ ځځځ ډ ډ ړ ښ ښښښ ګ ګګګ ڼ ڼڼڼ ې
ېېې ی ی ۍ ێ ێێ

REQUIRED LIGATURES

لا لأ لإ لآ لٱ ڵا ی ي ی ي ی ي ی ي ی ي ی ي ی ي ی ي ی ي ی ئ ئي
فی في فئ قی قي قئ لی لی لي لي لئ لئ

PROPORTIONAL FIGURES

٠١٢٣٤٥٦٧٨٩

TABULAR FIGURES

٠ ١ ٢ ٣ ٤ ٥ ٦ ٧ ٨ ٩

PERSIAN NUMERALS

۰۱۲۳۴۵۶۷۸۹

PUNCTUATION

؟ ، ؛ * ٪ ( )

DIACRITICAL MARKS

◌َ ◌ُ ◌ِ ◌ْ ◌ً ◌ٌ ◌ٍ ◌ّ ◌َّ ◌ُّ ◌ِّ ◌ًّ ◌ٌّ ◌ٍّ ◌ٰ ◌ٓ ◌ٔ ◌ٕ ◌ٖ ◌ٗ ◌

*THIS SCRIPT ALSO INCLUDES THE FULL LATIN CHARACTER SET



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ARABIC متعدد النصوص

ARMENIAN Տարածք

BENGALI সুপরিচিত

CHINESE 从细体到粗体

CYRILLIC Геометрический

DEVANAGARI ऐतिहासिक

GEORGIAN შეუმკობელი

GREEK Καινοτομία

ગુજરાતી

**FUTURA®100**
in 23 scripts

HEBREW חדשנות

ಮುಂಚೂಣಿ

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KHMER
# ការបង្កើតទំនោរថ្មី

KOREAN
# 현대적인

LAO
# ຕະຫຼອດການ

LATIN
# A TRUE *EXPANSION*

MALAYALAM
# മുൻച്ചയുള്ള

**FUTURA®100**
in 23 scripts

MYANMAR
# ဘာသာစကားမျိုးစုံ

ODIA
# ମଲ୍ଟିଲିଙ୍ଗୁଆଲ

PANAFRICAN LATIN
# Kalıŋgbay

TAMIL
# தொகுப்புரை

TELUGU
# అసమానమైన

THAI
# เหนือกาลเวลา

FUTURA® IS A REGISTERED TRADEMARK OF B

عربي Arabic Հայերեն Armenian
বাংলা Bengali 简体中文
Simplified Chinese Кириллица
Cyrillic देवनागरी Devanagari
ქართული Georgian Ελληνικά
Greek ગુજરાતી Gujarati
FUTURA®100 ਗੁਰਮੁਖੀ Gurmukhi
עברית Hebrew ಕನ್ನಡ Kannada
한글 Korean ខ្មែរ Khmer ລາວ Lao
മലയാളം Malayalam မြန်မာ
Myanmar ଓଡ଼ିଆ Odia Này
PanAfrican Latin தமிழ் Tamil
తెలుగు Telugu ไทย Thai
**available in 23 scripts**

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23 SCRIPTS, 12 UPRIGHTS + MATCHING OBLIQUES*, 2 VARIABLE FONTS, OPTICAL SIZES*

*SELECTED FAMILIES ONLY

## OpenType features (Latin and PanAfrican Latin)

| | DEACTIVATED | ACTIVATED | SCRIPT |
|---|---|---|---|
| SMALL CAPS | ¿Para texto?<br>1708 A–b [Ende] H@I | ¿PARA TEXTO?<br>1708 A–B [ENDE] H@I | |
| ALL SMALL CAPS | ¿Para texto?<br>1708 A–b [Ende] H@I | ¿PARA TEXTO?<br>1708 A–B [ENDE] H@I | |
| ALL CAPS | ¿Para texto?<br>1708 A–b [Ende] H@I | ¿PARA TEXTO?<br>1708 A–B [ENDE] H@I | |
| LIGATURES | Affiliate, bonfire, afluent, … | Affiliate, bonfire, afluent, … | |
| DISCRETIONARY LIGATURES | chocolate, Mack, bottle, … | chocolate, Mack, bottle, … | |
| PROPORTIONAL OLDSTYLE FIGURES | 0123456789$€¢£¥ƒ₺₿₫%‰ | 0123456789$€¢£¥ƒ₺₿₫%‰ | |
| PROPORTIONAL LINING FIGURES (DEFAULT) | 0123456789$€¢£¥ƒ₺₿₫%‰ | 0123456789$€¢£¥ƒ₺₿₫%‰ | |
| TABULAR OLDSTYLE FIGURES | 0123456789$€¢£¥ƒ₺₿₫ | 0123456789$€¢£¥ƒ₺₿₫ | |
| TABULAR LINING FIGURES | 0123456789$€¢£¥ƒ₺₿₫ | 0123456789$€¢£¥ƒ₺₿₫ | |
| NUMERATOR/ DENOMINATOR | 345/678 89/120 | $^{345}/_{678}$ $^{89}/_{120}$ | |
| FRACTIONS | 1/2 3/4 1/46 5/7 2/98 | ½ ¾ 1⁄46 5⁄7 2⁄98 | |
| SUPERIOR/ INFERIOR | H2O xb8 y3+5 aIndex | $H_2O$ $x_{b8}$ $y^{3+5}$ $^{a}$Index | |
| ORDINALS | 1st 2nd 3rd Mlle 2e 85th Ma No. | 1st 2nd 3rd Mlle 2e 85th<br>Ma Nº | |
| HISTORICAL FORMS | That is the question | That if the queſtion | |



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## Stylistic sets

| | DEACTIVATED | ACTIVATED |
|---|---|---|
| STYLISTIC SET 01 (LATIN: ARROWS & GEOMETRIC SHAPES) | A B C D E F G H I J K L M N O P Q R<br>S T U V W X Y Z a b c d e f | ← ↑ → ↓ ↖ ↗ ↘ ↙ ■ □ ◀ ▲ ▶<br>▼ ◁ △ ▷ ▽ ◆ ● ○ ◉ ◘ ◘ ■ ◤<br>◥ ◥ ◢ ◣ ◤ ◥ ◢ ◣ |
| STYLISTIC SET 02 (ALTERNATES: 1927 LATIN, CYRILLIC, HEBREW, KANNADA, MALAYALAM, TAMIL, & THAI) | & Ä Ç Ö Ü a æ g m n r, …<br>Д Л Љ д л љ a m. …<br>א ג ה ז ח ט ם נ ע פ צ ק ר ת<br>אַ אָ א ג ה ז ט נ פ פּ צ ק ר ת<br>ಕ್ ಖ್ ಗ್ ಘ್ ಙ್ ಚ್ ಛ್ ಜ್ ಝ್<br>ಞ್ ಟ್ ಠ್ ಡ್ ಢ್ ಣ್ ತ್ ಥ್ ದ್ ಧ್<br>ನ್ ಪ್ ಫ್ ಬ್ ಭ್ ಮ್ ಯ್ ರ್ ಲ್<br>ವ್ ಶ್ ಷ್ ಸ್ ಹ್ ಳ್ ಕ್ಷ್ ಜ್ಞ್ ಱ್ ೞ್<br>ಕಾ ಖಾ ಗಾ ಘಾ ಙಾ ಚಾ ಛಾ ಜಾ<br>ಝಾ ಞಾ ಟಾ ಠಾ ಡಾ ಢಾ ಣಾ ತಾ<br>ಥಾ ದಾ ಧಾ ನಾ ಪಾ ಫಾ ಬಾ ಭಾ ಮಾ<br>ಯಾ ರಾ ಲಾ ವಾ ಶಾ ಷಾ ಸಾ ಹಾ ಳಾ<br>ಱಾ ೞಾ ಕ್ಷಾ ಜ್ಞಾ<br>ಮ ಯ ಷ ಪ್ಪ ಕ್ಲ ಗ್ಲ ತ್ಲ ಪ್ಲ ಫ್ಲ ಬ್ಲ ಮ್ಲ<br>ಮ್ಲ ಲ್ಲ ವ್ಲ ಶ್ಲ ಸ್ಲ ಹ್ಲ ಗ್ಮ ಣ್ಮ ತ್ಮ ನ್ಮ<br>ಮ್ಮ ಷ್ಮ ಹ್ಮ ಯ್ಮ ಕ್ಷ ಷ್ಟ ಷ್ಠ ಷ್ಣ<br>ಇ ಞ ಞಾ ಞ್ಞ ಞ್ಞಾ ತ್ರ ತ್ರಾ<br>ನ್ರ ನ್ರಾ ನ್ರ ನ್ರಾ ಱ ಱಾ ಳ ಳಾ<br>಴ ಴ಿ ಴ೀ ಴ು ಴ೂ<br>ೱ ೲ ೱ ೲ | & Ä Ç Ö Ü a æ g m n r, …<br>Д Л Љ д л љ a m. …<br>א ג ה ז ח ט ם נ ע פ צ ק ר ת<br>אַ אָ א ג ה ז ט נ פ פּ צ ק ר ת<br>ಕ ಖ ಗ ಘ ಙ ಚ ಛ ಜ ಝ<br>ಞ ಟ ಠ ಡ ಢ ಣ ತ ಥ ದ ಧ<br>ನ ಪ ಫ ಬ ಭ ಮ ಯ ರ ಲ<br>ವ ಶ ಷ ಸ ಹ ಳ ಕ್ಷ ಜ್ಞ ಱ ೞ<br>ಕಾ ಖಾ ಗಾ ಘಾ ಙಾ ಚಾ ಛಾ ಜಾ<br>ಝಾ ಞಾ ಟಾ ಠಾ ಡಾ ಢಾ ಣಾ ತಾ<br>ಥಾ ದಾ ಧಾ ನಾ ಪಾ ಫಾ ಬಾ ಭಾ ಮಾ<br>ಯಾ ರಾ ಲಾ ವಾ ಶಾ ಷಾ ಸಾ ಹಾ ಳಾ<br>ಱಾ ೞಾ ಕ್ಷಾ ಜ್ಞಾ<br>ಮ ಯ ಷ ಪ ಕ್ಲ ಗ್ಲ ತ್ಲ ಪ್ಲ ಫ್ಲ ಬ್ಲ ಮ್ಲ<br>ಮ್ಲ ಲ್ಲ ವ್ಲ ಶ್ಲ ಸ್ಲ ಹ್ಲ ಗ್ಮ ಣ್ಮ ತ್ಮ ನ್ಮ<br>ಮ್ಮ ಷ್ಮ ಹ್ಮ ಯ್ಮ ಕ್ಷ ಷ್ಟ ಷ್ಠ ಷ್ಣ<br>ಇ ಞ ಞಾ ಞ್ಞ ಞ್ಞಾ ತ್ರ ತ್ರಾ<br>ನ್ರ ನ್ರಾ ನ್ರ ನ್ರಾ ಱ ಱಾ ಳ ಳಾ<br>಴ ಴ಿ ಴ೀ ಴ು ಴ೂ<br>ೱ ೲ ೱ ೲ |
| STYLISTIC SET 03 (KANNADA & TAMIL: TRADITIONAL FORMS) | ಶ್ರ<br>ணா னா றா ணை னை<br>லை ளை | ಶ್ರ<br>ணா னா றா ணை னை லை ளை |



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| | DEACTIVATED | ACTIVATED |
|---|---|---|

## Stylistic sets

| | | |
|---|---|---|
| STYLISTIC SET 04 (CYRILLIC: SLANTED TAIL VARIANTS) | Ц Щ ц щ ц щ | Ц Щ ц щ ц щ |
| STYLISTIC SET 05 (GREEK: SMALL CAPS WITH TONOS) | Ι Ϊ Υ Ϋ Ο Ω Α Ε Η | Ί Ϊ́ Ύ Ϋ́ Ό Ώ Ά Έ Ή |
| STYLISTIC SET 06 (HEBREW-HEIGHT FIGURES) | % ‰ 0 9 8 7 6 5 4 3 2 1<br>! ? % ‰ 0 9 8 7 6 5 4 3 2 1 | % ‰ 0 9 8 7 6 5 4 3 2 1<br>! ? % ‰ 0 9 8 7 6 5 4 3 2 1 |
| STYLISTIC SET 07 (HEBREW: YIDDISH ALTERNATES) | ᳵ ᳶ ᳷ ᳸ ᳹ | ᳵ ᳶ ᳷ ᳸ ᳹ |
| STYLISTIC SET 08 (DEVANAGARI: NEPALI ALTERNATES) | झ झ्झ झ्र झ्न झ्म झ्य | झ झ्झ झ्र झ्न झ्म झ्य |
| STYLISTIC SET 09 (CHINESE: PUNCTUATION) | 、 。 ， ： ； ！ ？ ″″″ ⋯ -<br>— ～ · / （） ［］ ｛｝ 《》 【】 「」<br>『』 〔〕 〖〗 @ | 、 。 ， ： ； ！ ？ ″ ″″ ⋯ -<br>— ～ · / （） ［］ ｛｝ 《》 【】 「」<br>『』 〔〕 〖〗 @ |
| STYLISTIC SET 19 (LATIN: FLORIN) | ƒ ƒ ƒ ƒ | ƒ ƒ ƒ ƒ |


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## Local forms (Latin and Cyrillic)

| | DEACTIVATED | ACTIVATED |
|---|---|---|
| TURKISH/AZERI/ CRIMEAN TATAR | Kırtasiye, KIRTASIYE, KIRTASIYE | Kırtasiye, KIRTASİYE, KIRTASİYE |
| ROMANIAN/ MOLDAVIAN | Timiș, AȚÍCĂ, CĂȘÚȚ | Timiș, AȚÍCĂ, CĂȘÚȚ |
| CATALAN | Il·lusió, PÀL·LID, HEL·LÈNIC | Il·lusió, PÀLLID, HELLÈNIC |
| DUTCH | Bíjna, VÍJF, BÍJNA | Bíjna, VÍJF, BÍJNA |
| BULGARIAN | Дълъг, тънък, широк, ... | Дълъг, тънък, широк, ... |
| SERBIAN | баба | баба |

## Contextual alternates (Armenian)

| | DEACTIVATED | ACTIVATED |
|---|---|---|
| CONTEXTUAL ALTERNATES | զր զբ զի զխ զթ<br>ղր ղբ ղի ղխ ղթ<br>վր վբ վի վխ վթ<br>լր լբ լի լխ լթ<br>շր շր<br>ջր շր<br>ջոջր<br>շյ ջյ ջյ<br>լյ զյ ղյ վյ<br>մ | զր զբ զի զխ զթ<br>ղր ղբ ղի ղխ ղթ<br>վր վբ վի վխ վթ<br>լր լբ լի լխ լթ<br>շր շր<br>ջր շր<br>ջոջր<br>շյ ջյ ջյ<br>լյ զյ ղյ վյ<br>մ |


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**Supported Arabic languages**

Arabic, Dari, Kabyle, Pashto, Persian, Tajik, and Urdu.

**Supported Armenian Languages**

Eastern Armenian, and Western Armenian.

**Supported Bengali Languages**

Assamese, Bengali, Bhumij, Bishnupriya, Chittagonian, Hajong, Manipuri, Rabha, and Rangpuri.

**Supported (Simplified) Chinese Languages**

Chinese.

**Supported Cyrillic Languages**

Azeri, Bashkir, Belarusian, Bulgarian, Chechen, Erzya, Kazakh, Macedonian, Mongolian, Ossetian, Russian, Serbian, Tatar, Ukrainian, and Yakut.

**Supported Devanagari Languages**

Hindi, Marathi, Nepali, …

**Supported Georgian Languages**

Abkhaz, Batsbi (Tsova-Tushuri), Georgian, Laz, Mingrelian, and Svan.

**Supported Greek Languages**

Greek monotonic.

**Supported Gujarati Languages**

Gujarati.

**Supported Gurmukhi Languages**

Punjabi and its dialects.

**Supported Hebrew Languages**

Hebrew and Yiddish.



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## Supported Kannada Languages

Badaga, Beary, Kannada, Kodava, Konkani, Marathi, Sanketi, Sanskrit, and Tulu.

## Supported Khmer Languages

Brao, Bunong, Jarai, Kavet, Khmer, Krung, Kuay, Pali, Sanskrit, and Tampuan.

## Supported Korean Languages

Korean.

## Supported Lao Languages

Lao.

## Supported Latin Languages

Abenaki, Afaan Oromo, Afar, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, 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, Hotcąk (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, Papiamento, 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), Vietnamese, Venetian, Vepsian, Volapük, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, …


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## Supported Malayalam Languages

Malayalam.

## Supported Myanmar Languages

Arakanese, Burmese, Eastern Pwo, Intha, Jingpho, Mon, Moken, Palaung, Pa'O, S'gaw, Shan, Tavoyan.

## Supported Odia Languages

Bodo Gadaba, Desiya, Duruwa, Gata', Ho, Jurang, Juray, Kisan, Koya, Kudmali, Kui, Kuvi, Mirgan, Munda, Mundari, Odia (main), Pengo, Reli, Sambalpuri, Sanskrit, Santali, Sora.

## Supported PanAfrican Latin Languages

Abidji, Acholi, Adioukrou, Adja, Agni Sanvi, Ahlõ (Igo), Akan, Akoose (Bakoosi), Angas, Anufo (Tchokossi), Ashe, Avokaya, Ayizo, Babungo, Bafanji, Bafut (Fut), Baka, Bakaka (Mkaa), Balante, Bambara, Bandi, Bandial (Eegima), Baoule, Bariba, Bassa, Bassar (N'Tcham), Bassari (Onyan), Bedik (Ménik), Belanda Bor, Belwi, Bemba, Berom, Bété, Bɛŋ (Ngain), Bhele, Biali, Bimoba, Bisa, Bissa, Bobo (Bwa), Bongo (Dor), Boussa (Boko), Bozo, Budu, Bulu, Caning (Shatt), Cerma (Gouin), Chewa, Chumburung, Cibalke, Cicopi, Cinyanja, Cinyungue, Cisena, Ciyao, Daba, Dagare, Dagbani, Dagera, Northern Dagara, Dan, Dan (Yacouba), Dangaléat, Dangme (Adangme), Daza, Degema, Dendi, Dholuo (Luo), Dida, Dii (Duru), Dinka (Thuɔŋjäŋ), Dioula (Jula), Ditammari, Djimini, Doayo (Dowayo), Dogon, Duala, Duruma, E. Ijo, Ebira, Echuwabo, Edo (Bini), Efik, Elip (Nulibie), Emai, Engenni, Engwo, Ewe, Ewondo, Ezaa, Fe'efe'e, Fon, Fula (Fulfulde), Fula (Pular), Fulfulde, Fur, Ga, Gaam, Gangam, Gbaya, Gɛn-Mina, Gitonga, Godié, Guɗe, Gulmancema (Gourma), Gun, Gusilay, Hadza, Hanga, Hassaniya, Hausa, Hun-Saare, Ibibio, Ife, Igbo, Igede, Ik, Ikizu, Ikwo, Izere, Izi, Jur Mödö, Kabiye, Kabwa, Kabyle, Kakɔ, Kambari, Kanuri, Kaonde, Karaboro, Karamojong, Karaŋ (Karang), Kasem, Kassena, Kasim, Kasena, Kemedzung, Kikuyu, Kimwani, Kisiei, Kom, Komo, Konkomba, Kɔɔzime (Nzime&Badwe), Kpelle, Kpɛlɛwoo (Kpelle), Kposo, Kresh, Krio, Kroumen Tépo, Kulango, Kuria, Kusal (Kusasi), Laalaa (Lehar), Lama, Latege, Lele, Lendu, Ligbi, Limba, Limbum, Lingala, Loko, Lokpa (Dompago), Lopit, Lozi, Lɔgɔmagooi (Loma), Lubwisi, Luganda, Lugbara, Lugungu, Lunda, Lyélé, Malagasy, Mambila, Mampruli, Manding, Manding (Mandinka), Mangbetu (Meje), Maninkakan, Manjak (Manjaque), Mankanya (Mancagne), Mboó, Mbuko, Mbule, Mbum (Buna), Mekaa (Byep), Membe, Metta, Mɛnde, Mina (Gɛn-Mina), Minyanka, Mmala, Mmen, Mo (Deg), Mofu-Gudur, Mokolle, Mooré (Mossi), Muan, Mundani, Mundari, Mündü, Murle, Mwaghavul, Nafaanra, Naro, Nawdm, Ngambay (Sara), Ngbaka, Ngbandi, Ngyembɔɔŋ (Ngiemboon), Niaboua, Njyem, Nkonya, Noni (Noone), Noon, Northern Sotho (Sepedi), Nɔmaándé (Mandi), Nso', Nuer (Thok Nath), Nugunu (Gunu), Nuni (Nʊnʊ), Nyanja, Pandikeri (Ma'di), Podoko (Parkwa), Reel (Atwot), Rendille, Saafi (Saafen), Sabaot, Sari, Senoufo (Senari), Sereer, Setswana, Shilluk (Cøllø), Shimakonde, Shona, Sisaala, Songhoy, Soninke, Sooninke, Soso (Susu/Sousou), Supyire, Swahili, Swo, Tamasheq, Tamasheq (Tamajaq), Tamazight, Tarok, Teda, Téén (Loron), Tem (Kotokoli), Temne, Teso, Tikar, Toffin (Tɔfin), Tonga, Toposa, Toura, Toussian, Tusya, Tuki, Vagala, Venda, Vute, Waama, Wan, West. Ejagham, Wobé, Wolof, Xironga, Xitshwa, Xitsonga, Yamba, Yambeta, Yangben, Yaouré, Yemba, Yom (Pila-Pila), Yoruba, Zarma (Djerma) / Soŋay, Zulgo, ...



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| | |
|---|---|
| **Supported Tamil Languages** | Tamil. |
| **Supported Telugu Languages** | Gondi, Konda, Koya, Lambadi, Saurashtra, and Telugu. |
| **Supported Thai Languages** | Pali, Sanskrit, and Thai. |


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**Extended typographic features (Arabic)**

Initial forms, media forms, final forms, required ligatures, contextual kerning, tabular numerals.

**Extended typographic features (Armenian)**

All caps, basic ligatures, case-sensitive forms, class kerning, contextual alternates, discretionary ligatures,, small capitals, small capitals from capitals, stylistic sets (SS02), …

**Extended typographic features (Bengali)**

Nukta forms, akhands, reph forms, above-base substitutions, half forms, post-base forms, below-base forms, pre-base substitutions, conjunct forms, post-base substitutions, below-base substitutions, halant forms, above-base mark positioning, below-base mark positioning.

**Extended typographic features (Simplified Chinese)**

Vertical alternates, vertical alternates and rotation, localized forms, glyph composition / decomposition.

**Extended typographic features (Cyrillic)**

All caps, basic ligatures, case-sensitive forms, class kerning, contextual alternates, discretionary ligatures, localised forms, small capitals, small capitals from capitals, stylistic sets (SS02), 4 sets of currency (oldstyle numerals, lining figures, proportional figures, and tabular figures), …

**Extended typographic features (Devanagari)**

Localised forms, nukta forms, akhand ligature, reph forms, rakaar forms, below-base forms, half-forms, vattu variants, conjunct forms, pre-base forms, above-base forms, below-base forms, halant forms, above-base mark positioning, below-base mark positioning, stylistic sets (SS01, SS02, SS03, etc.)…

**Extended typographic features (Georgian)**

All caps, basic ligatures, case-sensitive forms, small capitals, small capitals from capitals, stylistic sets (SS02), …

**Extended typographic features (Greek)**

All caps, basic ligatures, case-sensitive forms, class kerning, contextual alternates, discretionary ligatures, small capitals, small capitals from capitals, stylistic sets (SS02), …

**Extended typographic features (Gujarati)**

Akhand conjuncts, conjunct forms, reph, rakar forms, half forms, pre base matra forms, post base matra forms, below base forms, above base forms.



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| | |
|---|---|
| **Extended typographic features (Gurmukhi)** | Akhand conjuncts, pairin forms, half forms, below base forms, above base forms. |
| **Extended typographic features (Hebrew)** | 2 sets of figures and currency (tabular and prorportional), stylistic sets and Hebrew-height figures & punctuation (ss02 and SS04), slashed zero, … |
| **Extended typographic features (Kannada)** | Akhand ligatures, conjunct forms, consonant-vowel ligatures, virama forms, nukta positioning, shri alternate form, stylistic sets (SS02), stylistic sets (SS03). |
| **Extended typographic features (Korean)** | Localised forms, vertical writing, vertical alternates and rotation, alternate annotation forms, full widths, proportional widths, alternate vertical half metrics, alternate half widths, Korean won (currency). |
| **Extended typographic features (Lao)** | Lao figures, 4 sets of currency, … |
| **Extended typographic features (Latin and PanAfrican Latin)** | All caps, basic ligatures, case-sensitive forms, class kerning, contextual alternates, discretionary ligatures, denominators & numerators, fractions, arbitrary fractions, historical forms, 5 sets of figures and currency (oldstyle numerals, lining figures, proportional figures, tabular figures and small caps), localised forms, ordinals, ornaments, small capitals, small capitals from capitals, stylistic sets (SS01, SS02, SS03, etc.), superiors & inferiors, slashed zero, … |
| **Extended typographic features (Malayalam)** | Akhanda ligatures, pre-base forms, post-base forms, post-base substitution, stylistic sets. |
| **Extended typographic features (Odia)** | Akhands, repha forms, below-base forms, post-base forms, conjunct forms, pre-base substitutions, localised forms, glyph composition, above-base mark positioning, below-base mark positioning, mark positioning, mark to mark positioning, stylistic sets (SS01). |
| **Extended typographic features (Tamil)** | Localised forms, akhand ligatures, conjunct forms, below-base substitutions, above-base substitutions, above-base mark positioning, stylistic sets (SS02) (alternates), stylistic sets (SS03) (traditional forms). |


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## Extended typographic features (Telugu)

Akhand ligatures, conjunct forms, consonant-vowel ligatures, virama forms, below-base conjunct form positioning.

## Extended typographic features (Thai)

Alternates, Thai figures, 4 sets of currency, ...



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| | DESKTOP | WEB |
|---|---|---|
| **Formats** | OpenType (OTF)<br>Variable (TTF)<br>TrueType (TTF) | Web OpenFont 2 (WOFF2)<br>Variable (WOFF2) |


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## Family overview

| | UPRIGHTS | OBLIQUES | VARIABLE FONT | OPTICAL SIZES NORMAL | OPTICAL SIZES TEXT | STATIC STYLES |
|---|---|---|---|---|---|---|
| ARABIC | ✔ | ✖ | ✔ | ✔ | ✔ | 12 |
| ARMENIAN | ✔ | ✔ | ✔ | ✔ | ✔ | 24 |
| BENGALI | ✔ | ✖ | ✔ | ✔ | ✖ | 6 |
| SIMPLIFIED CHINESE | ✔ | ✖ | ✔ | ✔ | ✖ | 6 |
| CYRILLIC | ✔ | ✔ | ✔ | ✔ | ✔ | 24 |
| DEVANAGARI | ✔ | ✖ | ✔ | ✔ | ✖ | 6 |
| GEORGIAN | ✔ | ✔ | ✔ | ✔ | ✔ | 24 |
| GREEK | ✔ | ✔ | ✔ | ✔ | ✔ | 24 |
| GUJARATI | ✔ | ✖ | ✔ | ✔ | ✖ | 6 |
| GURMUKHI | ✔ | ✖ | ✔ | ✔ | ✖ | 6 |
| HEBREW | ✔ | ✔ | ✔ | ✔ | ✔ | 24 |
| KANNADA | ✔ | ✖ | ✔ | ✔ | ✖ | 6 |
| KHMER | ✔ | ✔ | ✔ | ✔ | ✖ | 12 |
| KOREAN | ✔ | ✖ | ✔ | ✔ | ✖ | 6 |
| LAO | ✔ | ✔ | ✔ | ✔ | ✖ | 12 |
| LATIN | ✔ | ✔ | ✔ | ✔ | ✔ | 24 |
| MALAYALAM | ✔ | ✖ | ✔ | ✔ | ✖ | 6 |
| MYANMAR | ✔ | ✖ | ✔ | ✔ | ✖ | 6 |
| ODIA | ✔ | ✖ | ✔ | ✔ | ✖ | 6 |
| PANAFRICAN LATIN | ✔ | ✔ | ✔ | ✔ | ✔ | 24 |
| TAMIL | ✔ | ✖ | ✔ | ✔ | ✖ | 6 |
| TELUGU | ✔ | ✖ | ✔ | ✔ | ✖ | 6 |
| THAI | ✔ | ✔ | ✔ | ✔ | ✖ | 12 |

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## Futura®100

**Paul Renner*, Veronika Burian, José Scaglione**
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## The designers

**Azza Alameddine (Arabic)**
Azza has been working as a graphic designer for 17 years across Lebanon, the UK, and Spain, and has spent the past ten years specialising in Arabic type design. She holds a bachelor's degree in visual communication from Créapole in Paris and a master's in typeface design from the University of Reading. Her work is driven by a deep interest in the cultural dimensions of typefaces and the emotions they evoke, both for those who can read them and those who can't. Azza aims to raise awareness among graphic designers in the Middle East about the value of good typography and the rich cultural design heritage of the region, particularly in the fields of visual communication and branding.

**Umang Baheti (Gujarati)**
Umang Baheti is an independent type designer, lettering artist, and a self-proclaimed social butterfly, Umang thrives on teaching and sharing his craft. He studied Applied Arts at MSU Vadodara, India, and has taken many courses at design institutes in India.
Umang has collaborated with multiple type design studios including TypeTogether, Ek Type and David Jonathan Ross where he focuses on Devanagari, Gujarati and Gurmukhi scripts. Originally from the small town of Badnawar, Umang is currently figuring out city life, embracing a classic love-hate relationship with urban chaos. When he isn't shaping letters, this dedicated foodie is likely defending his fierce passion for the perfect plate of poha.

**Kostas Bartsokas (Greek)**
Kostas is a typeface designer and typographer based in Thessaloniki, Greece. His path to type was anything but linear, having gone from organising concerts to working as a graphic designer. He graduated with a distinction in typeface design from the University of Reading in 2016. Kostas enjoys innovative explorations in Latin, Greek, Cyrillic, and Arabic type design. He spends his time designing original typefaces, expanding script support for existing ones, and offering consultation. He is one part of Foundry5 and his work has received awards from the Type Directors Club, GRANSHAN, and the European Design Awards.

**Veronika Burian**
Veronika Burian, born in Czech Republic, is a product and type designer running the international foundry TypeTogether with co-founder José Scaglione since 2006, today with nineteen core team members working around the world. She graduated from FH München, Germany, in Industrial Design and holds a MA with distinction in Typeface Design from the University of Reading, UK. Veronika is one of the founding members of Alphabettes and was one of its mentorship organisers. She is co-chairwoman of the GRANSHAN foundation, co-curator/organiser of TypeTech MeetUp, gives lectures and leads workshops at conferences and at universities around the world, and mentors new talents in type design.


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**Yorlmar Campos (Latin & Latin Extended)**
Yorlmar is an architect who graduated from Universidad Central de Venezuela. He currently teaches typographic design in the Maestría en Tipografía (typography and type design master's programme) at the University of Buenos Aires, Argentina, where he previously studied type design. Yorlmar worked with Rubén Fontana and Zalma Jalluf at Fontana Diseño studio, where he acquired great knowledge about design and typography in brands and identity projects.

Yorlmar has also been involved in various typographic projects focusing on technical development for Google Fonts. Some of his typefaces have been selected in the Tipos Latinos biennial (seventh and eighth editions), and his work has been published in various books on design and typography.

**Arnab Chakraborty (Bengali)**
Arnab Chakraborty is a type and graphic designer from India. He completed his Bachelor of Architecture in Chandigarh and practised for several years before his love for letters drew him toward type design full-time. In 2025, he graduated from EsadType (École supérieure d'art et design d'Amiens) with a postgraduate diploma in type design and a master's with distinction in graphic design, specialising in multiscript type with a focus on the Bengali script.

Arnab is currently based in Nancy, France, where he is a researcher at the Atelier national de recherche typographique (ANRT), working on the Missing Scripts project. He is deeply interested in the typographic history of South Asian scripts and the vernacular forms that shape them. Outside of type, he is drawn to the book as a physical object: its binding, paper, and texture, and is an avid cinephile who enjoys films in their original languages.

**Suppakit Chalermlarp (Lao)**
Suppakit was born and raised in Chonburi, a little less than two hours east of Bangkok. He is a partner of Cadson Demak subsidiary, Katatrad, a small and fun-loving type foundry that offers unusual work by young Thai type designers. He is also the head of Cadson Demak's technical team, overseeing all its post-production. He is known for designing the widely used family Sarabun, an iconic font that was chosen by Thailand's government for use in all communication and documentation. Suppakit is also recognised as an expert on extending support for Southeast Asian minority scripts.

**Pratyush Das (Odia)**
Pratyush Das is a designer, type designer, and educator from Odisha, India. Raised by journalist parents, he grew up immersed in print and digital media, sparking his interest in how visual communication shapes behaviour.

He studied Visual Communication at NID, Ahmedabad, and completed the Expert Class in Type Design at the Plantin Institute of Typography, Antwerp. His work spans type design, visual communication, digital products, and education for leading clients in India and abroad. His typefaces have been recognised by Typographica, the Type Directors Club, and the Red Dot Design Award.


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**Vera Evstafieva (Cyrillic)**
Based in Cambridge, UK, Vera is an independent type designer, calligrapher, and consultant who specialises in Latin and Cyrillic type design and lettering, and also writes on the history of type. She graduated from Moscow State University of Printing Arts in 2003 and the Type and Media master's programme at KABK, the Netherlands, in 2004. Vera works on such wide-ranging projects as custom fonts, logotypes, lettering, and calligraphy, and her original type designs have won top awards from TDC2, Modern Cyrillic, and Communication Arts magazine competition, among many others. Vera has worked with TypeTogether on several Cyrillic designs, starting with Literata, the custom typeface for the Google Play Books application.

**Tom Grace (Latin & Hebrew)**
Tom is a leading independent typeface and lettering designer based in Switzerland. Over the last 20 years he has mixed traditional techniques with modern technologies to create and optimise hundreds of separate font styles, many of them for Cyrillic and other non-Latin writing systems. He also teaches, lectures, and consults internationally on typeface design and development. Tom's work has earned awards and distinctions for excellence, reinforcing his reputation as a go-to specialist for design agencies and type foundries around the world. Apart from design, Tom is an avid musician.

**Gor Jihanian (Armenian)**
Gor is an independent type designer fascinated by the synthesis of tradition and technology. After completing a master's in typeface design from the University of Reading, he began actively researching and developing Armenian typefaces — tracing the unique and dispersive history of the script from the Armenian highlands across the Diaspora. Through cross-cultural collaboration, he focuses his efforts on helping revitalise the Armenian language and culture for a global context.

**Neelakash Kshetrimayum (Bengali)**
Neelakash, a typeface and graphic designer from Manipur, India, co-founded The Type Design Dept. (TTDD) to explore identity and culture through letterforms. He specialises in multi-script type design, with a focus on Indian scripts.

A graphic design graduate from the National Institute of Design (NID), India, and with a Master's in Typeface Design from the University of Reading, United Kingdom, Neelakash has collaborated with global clients including Adobe, Google, Microsoft, Monotype, and Ananda Bazar Patrika (ABP). His notable projects include Adobe Bengali, Myriad Bengali (Adobe), and Linotype Bengali (Monotype). He also played a key role in developing November Bangla and November Meetei Mayek (Typotheque). Alongside Fiona Ross, he led a team to design the ABPN fonts for its television channels in multiple languages, including Hindi, Bengali, Marathi, Punjabi, Gujarati, Tamil, and Telugu.


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**Noheul Lee (Korean)**
Passionate about type design, Noheul Lee graduated from the Type and Media program at KABK in The Hague. She is currently working as a Hangeul and Latin multiscript type designer and is a partner at 'lo-ol type', a studio based in Geneva and Seoul.

Noheul's work has received recognition and acclaim: she won the 6th Bang Il Young Cultural Foundation Fund Competition for her Hangul design 'Arvana', and she also received a Gold Medal in the Morisawa Type Design Competition for the Latin design 'Areon'.

Noheul has designed Latin typefaces such as 'Ortank', 'Fuzar', and the 'Kronik' series with Loris Olivier. She was commissioned to design the Latin parts of 'Naver Maru Buri' and 'The Hyundai Happiness Sans', as well as the Hangeul version of Proxima Nova. Together with her partner Loris, she aims to focus on producing a wide range of Hangeul and Latin typefaces.

**Ben Mitchell (Myanmar)**
Ben is a typeface designer and researcher specialising in the scripts of Southeast Asia, a region he has been visiting for more than 25 years. He has designed and consulted on fonts for Thai, Lao, Burmese, Khmer, Cham, Thai Noi/Lao Buhan, Tham, and Vietnamese, and regularly makes research trips to Southeast Asia to study typography, lettering, and handwriting to inform his professional practice.

Ben aims to base his design work on firm foundations by discussing languages, palaeography, and current typographic conventions with academics, fellow designers, software engineers, and publishers who work with Southeast Asian writing systems. He also spends time intensively studying manuscripts to understand the derivation and evolution of scripts, particularly in minority communities, and has written several Unicode proposals to have these languages digitally enabled.

Ben runs his own foundry, The Fontpad, based in Brighton, UK, and has worked on text, display, and user interface (UI) fonts, script extensions, retail and custom designs, and has consulted on existing non-Latin typefaces. Clients include Adobe, Apple, Black Foundry, Bold Monday, Brody Associates, bbox, Colophon Foundry, Google, Grab, Hoefler & Co, Indian Type Foundry, Microsoft, Newlyn, Monotype, NaN Foundry, Rosetta, TypeTogether, and Tiro Typeworks.

**Anagha Narayanan (Tamil)**
Anagha Narayanan is an independent Indian typeface designer based in Paris. She graduated from EsadType, Amiens, and has previously worked with Black Foundry, Universal Thirst and Sharp Type, among others.

Anagha is the recipient of the SOTA Catalyst Award 2020 and has been listed on Women of Typographic Excellence by the Malee Scholarship. Anagha's work has been recognized by TDC, D&AD, Red Dot, Communication Arts and Granshan. Her work is driven by the profound intersection between type design, culture and history.


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## The designers

**Paul Renner**
Paul Renner was born in Germany in 1878 and in his career worked as a graphic designer, typographer, painter, and teacher. In 1926 he was appointed director of the Printing Trade School of the city of Munich and was co-founder and director of the Master School for Germany's Printers in Munich. Its main contribution to typographic design is Futura®, which he designed during 1924 and 1927 for the company Bauersche Giesserei in Frankfurt, under Georg Hartmann's direction. Though Paul Renner died in 1956, the copyright and trademark of Futura® remain with Bauer Types, Barcelona (successor of the Bauersche Giesserei).

**Ana Sanikidze (Georgian)**
Ana is an independent type designer, typographer, and lettering artist based in Tbilisi, Georgia. After several years working in graphic design, she shifted her focus to type design and graduated with distinction from the master's programme in typeface design at the University of Reading in 2021. Since then, she has been actively developing Georgian typefaces and collaborating with multiple international type foundries.

Ana is particularly interested in multiscript typography and script-specific challenges, especially how local typographic traditions can be honoured within global systems. Her work balances historical sensitivity with modern clarity, with a strong focus on the development and refinement of the Georgian script in contemporary type design. Her typefaces have received international recognition, including a Certificate of Typographic Excellence from the Type Directors Club (TDC71) and awards from GRANSHAN. Ana's practice also extends beyond design into teaching, research, and public speaking.

**Pooja Saxena (Design director: Indics)**
Pooja Saxena is a typeface designer, lettering artist, and typographer from India. She is best known for her work with Indic scripts, and her writing on locally-rooted typographic cultures. Pooja is a devoted collector of ephemera, and the author of *India street lettering: A journey through typographic craft & culture* (2025), a showcase of the country's lively public lettering landscape, and an emphatic call to give this artistry the place it deserves in the design canon.

**José Scaglione**
José is a typeface designer, lecturer, and author specialising in typography. He co-founded the TypeTogether font foundry with Veronika Burian in 2006, leading to the publication of numerous award-winning type families. He has co-authored books on type design, legibility, typesetting, and is frequently invited to lecture on typography and to lead workshops at international conferences and academic institutions around the world. José held the position of Association Typographique Internationale (ATypI) president from 2013–2017.


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## The designers

**Maithili Shingre (Malayalam, Odia)**
Maithili Shingre is a type designer and calligrapher working across Indian scripts, with a focus on Malayalam and Devanagari. A graduate of Sir J.J. Institute of Applied Art, she spent over a decade at Ek Type before starting her independent practice in 2023. A TDC Ascenders winner in 2024, her work has also been recognised by TDC, Communication Arts, D&AD, Granshan, and others.

Maithili has contributed calligraphy for multiple Indian scripts to the much-loved manuals published by Aksharaya, an NGO dedicated to raising awareness about Indic scripts. Drawing inspiration from the letterforms and visual culture around her, she designs with an eye for detail, creating forms that are culturally rooted yet distinctly fresh. These days, when she's not designing letters, she's mostly running after her toddler.

**Smich Smanloh (Design director: Thai, Lao, Khmer)**
Smich is a Thai type designer based in Bangkok, Thailand. He trained as a graphic designer and began his career in the magazine business before taking a type design class at Cadson Demak. He later joined the studio and shifted his focus entirely to creating type. Smich has worked closely with founder Anuthin Wongsunkakon on many projects, such as a corporate typeface for the major telecom company Telenor Thailand, and the typeface for the Modern Thailand campaign commissioned for the Thai government by Winkcreative.

**Sovichet Tep (Khmer)**
Based in Phnom Penh, Cambodia, Sovichet is a programmer and self-taught type designer with an emphasis on Khmer script. He is the co-founder and type director of Anagata Design, a design studio specialising in brand identity and type design. He started type design as a hobby in 2010 and turned professional in 2018. Sovichet has published some open-source fonts and has designed Khmer fonts for international and local corporate branding, such as Grab, Xiaomi, Carlsberg Group, and Peng Huoth Group. Besides designing typefaces, he writes about Khmer type design and typography, and conducts workshops and talks in the Cambodian design community.

**Knaz Uiyamathiti (Thai)**
Knaz currently serves as a type director, international correspondent, and partner at Cadson Aksorn, a division of Cadson Demak, where he specialises in custom typeface development. His passion for typography, combined with extensive experience managing various Southeast Asian multigraph projects, has shaped his career and established him as a regional expert. His portfolio features notable collaborations with organisations such as The Tourism Authority of Thailand, Keychron, Xiaomi, and One Bangkok, in addition to overseeing the production of regional scripts for brands like Grab, Google, HP, and YouTube.


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**Taresh Vohra (Kannada, Telugu)**
Taresh Vohra is an independent type designer, lettering artist, and educator based in San Francisco. He has worked across the Kannada, Telugu, Devanagari, Latin, and Gurmukhi scripts, and has collaborated with studios such as TypeTogether, Ek Type, Typotheque, and David Jonathan Ross.

Taresh's work has been recognised nationally and internationally: Naatak, for which he designed the Kannada script, won Best of Discipline in Type Design at TDC71 (2025), and also took the Black and Blue Elephants at Kyoorius 2025. Fit Kannada, designed for David Jonathan Ross, won Bronze and a Certificate of Excellence at TDC 2026. When he's not grappling with curves and nodes, he's wrestling at the gym. And when he's not amassing photos of hand lettering, he's collecting vinyl records and books.

**Anuthin Wongsunkakon (Design director: Thai, Lao, Khmer)**
Anuthin Wongsunkakon is a Thai designer, typographer, and partner at Cadson Demak, a Bangkok-based type foundry. Known for creating exclusive fonts for brands like Telenor, Nokia, Tesco, Singha, ThaiBev, and Bangkok Bank, he integrates type design into branding strategies. He has localised fonts such as Helvetica, Neue Helvetica, Frutiger, and Avenir for Monotype and has worked with Apple, Google, Line, and Microsoft on high-quality typefaces. Anuthin has served as a judge for TDC, is a member of ATypI, and was selected as a member of AGI. Recognised as 'The Most Influential Type Foundry in Thailand' by Computer Arts, he was also named 'Designer of the Year' by Wallpaper* in 2015. In 2010, he founded BITS, Southeast Asia's first annual typography conference.

**Xicheng Yang (Simplified Chinese)**
Xicheng Yang is a Chinese type designer and researcher based in the UK. She graduated with distinction from the University of Reading's MA in Typeface Design in 2022 and completed her doctorate there in 2026. Her research focuses on digital typefaces for Tangut, an extinct script used in northwestern China from the 11th to 13th centuries.

She has worked on multi-script projects across Latin, Chinese, and Japanese Kanji, redesigning Noto Serif Tangut for Google Fonts and creating AraTangut. Her typefaces have received recognition from New York TDC, Tokyo TDC, and the New York TDC Young Ones. She also presents and publishes research internationally.


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**Chen Yue (Simplified Chinese)**
Chen Yue is a type designer, researcher, and educator from China's Tujia minority. She is pursuing a PhD in Typeface Design at the University of Reading and teaches at the Sichuan Fine Arts Institute. Her research explores multilingual typography and the digital development of Yi, a traditional script of southwestern China, combining typographic research, Unicode, and font technologies.

Her practice spans Chinese, Latin, and Yi type design, with work recognised by the Founder Type Design Awards, Hanyi TypeStar, Morisawa, New York TDC, Tokyo TDC, and other international competitions. She also presents research internationally and contributes to typography education, translation, and the preservation of Yi's cultural heritage.

**Liu Zhao (Design director: Simplified Chinese)**
Liu Zhao is a type designer, educator, and researcher based in China. She studied Visual Communication and Typeface Design at the Central Academy of Fine Arts (CAFA), where she earned a PhD in Typeface Design in 2007. She teaches at CAFA and serves as Deputy Director of its Chinese Text Art & Design Research Center.

Her work spans typography, type design, and research, with contributions to several Noto font projects and Chinese typography publications. She has served in leadership and jury roles for ATypI, GRANSHAN, and FontStar. In 2025, she advised the China Pavilion at Expo 2025 Osaka. Her work has received international recognition, including awards from TDC, D&AD, and HiiiBrand.


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