

FUTURA®100

FUTURA®100
DESIGN BY RENNER, BURIAN & SCAGLIONE

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TYPE SPECIMEN. VERSION 1.5
TYPETOGETHER.COM

The iconic geometric family — redesigned for today’s tools, faithfulness to the warmth of the original, and global multiscrypt use.

STYLES	SCRIPTS	JUMP TO
6 weights	Arabic	Armenian
6 matching obliques	Armenian	OpenType features
optical sizes (display, text)	Bengali	Language support
2 variable fonts	Simplified Chinese	Family overview
	Cyrillic	Full credits
	Devanagari	
	Georgian	
	Greek	
	Gujarati	
	Gurmukhi	
	Hebrew	
	Kannada	
	Khmer	
	Korean	
	Lao	
	Latin	
	Malayalam	
	Myanmar	
	Odia	
	PanAfrican Latin	
	Tamil	
	Telugu	
	Thai	

ABOUT FUTURA®
ORIGINAL DESIGN: PAUL RENNER
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AUTHORIZATION FROM BAUER TYPES).
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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

23 SCRIPTS

વેરિયેબલ ફૉન્ટ

ການຈັດຕັ້ງກຮອບ

ИННОВАЦИЯ

Երկրաչափական

ஐ3காசிசு

კოპიულარული

HAS[ഗുരു]

Evolution

ရီဩမေတြီ ပုံသဏ္ဌာန်

शक्तिशाली

ভেরিয়েবেল ফন্ট

متعدد اللغات

ᲛᲗᲚᲠᲣᲚᲘᲗ

ເພື່ອການລາຄາ

Ηλεκτρονικό βιβλίο

દેરિદેશલ ફૉન્ટ

从细体到粗体

அவொஷூ1௬

അസാധാരണമായ

시대를 초월한

துல்லியமான

ahyεnsodeε

సంపాదకీయం

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

A GLOBAL EFFORT
TO CREATE ONE
GLOBAL VOICE

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

FUTURA®100

as Paul Renner envisioned

23 ລະບົບການຂຽນ

ໂອຕິຢາສິຣ໌

๐๐๐๐๐๐๐๐๐๐๐๐๐๐๐๐

בלתי מתפשר

无与伦比

ИДЕАЛЬНЫЙ

אידיאלי

বহুল ব্যবহৃত
ΥΕΩΜΕΤΡΙΚΗ
शक्तिशाली
കൂറ്റുകയുള്ള
ಯಂತ್ರ

პოპულარული

มัลติสคริปต์

துல்லியமான

ଜ୍ୟାମିତିକ

Դասական

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.

LIGHT

BOOK

REGULAR

MEDIUM

DEMIBOLD

BOLD

Family overview

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	Љ	Љ	Љ	Љ	Љ	Љ
DEVANAGARI	क	क	क	क	क	क
GEORGIAN	ლ	ლ	ლ	ლ	ლ	ლ
GREEK	ξ	ξ	ξ	ξ	ξ	ξ
GUJARATI	૨	૨	૨	૨	૨	૨
GURMUKHI	ਖ	ਖ	ਖ	ਖ	ਖ	ਖ
HEBREW	כ	כ	כ	כ	כ	כ
KANNADA	ಃ	ಃ	ಃ	ಃ	ಃ	ಃ
KHMER	ស	ស	ស	ស	ស	ស
KOREAN	산	산	산	산	산	산
LAO	ພ	ພ	ພ	ພ	ພ	ພ
LATIN	Æ	Æ	Æ	Æ	Æ	Æ
MALAYALAM	ജ	ജ	ജ	ജ	ജ	ജ
MYANMAR	ယ	ယ	ယ	ယ	ယ	ယ
ODIA	କ	କ	କ	କ	କ	କ
PANAFRICAN LATIN	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ
TAMIL	க	க	க	க	க	க
TELUGU	మ	మ	మ	మ	మ	మ
THAI	ญ	ญ	ญ	ญ	ญ	ญ

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

		LIGHT	BOOK	REGULAR	MEDIUM	DEMIBOLD	BOLD
Family overview	ARABIC	أبجد	أبجد	أبجد	أبجد	أبجد	أبجد
	TEXT	أبجد	أبجد	أبجد	أبجد	أبجد	أبجد
	ARMENIAN	ԱսԲբ Վարբ	ԱսԲբ Վարբ	ԱսԲբ Վարբ	ԱսԲբ Վարբ	ԱսԲբ Վարբ	ԱսԲբ Վարբ
		TEXT	ԱսԲբ Վարբ	ԱսԲբ Վարբ	ԱսԲբ Վարբ	ԱսԲբ Վարբ	ԱսԲբ Վարբ
	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	AaБб АаБб	AaБб АаБб	AaБб АаБб	AaБб АаБб	AaБб АаБб	AaБб АаБб
		TEXT	AaБб АаБб	AaБб АаБб	AaБб АаБб	AaБб АаБб	AaБб АаБб
	DEVANAGARI	अकछ	अकछ	अकछ	अकछ	अकछ	अकछ
	GEORGIAN	აბღი აბღი	აბღი აბღი	აბღი აბღი	აბღი აბღი	აბღი აბღი	აბღი აბღი
		TEXT	აბღი აბღი	აბღი აბღი	აბღი აბღი	აბღი აბღი	აბღი აბღი
	GREEK	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ
		TEXT	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ
	GUJARATI	અકચ	અકચ	અકચ	અકચ	અકચ	અકચ
	GURMUKHI	ਅਕਛ	ਅਕਛ	ਅਕਛ	ਅਕਛ	ਅਕਛ	ਅਕਛ
	HEBREW	גבא גבא	גבא גבא	גבא גבא	גבא גבא	גבא גבא	גבא גבא
		TEXT	גבא גבא	גבא גבא	גבא גבא	גבא גבא	גבא גבא
	KANNADA	ಅಇಕಱ	ಅಇಕಱ	ಅಇಕಱ	ಅಇಕಱ	ಅಇಕಱ	ಅಇಕಱ
	KHMER	កែសុ កែសុ	កែសុ កែសុ	កែសុ កែសុ	កែសុ កែសុ	កែសុ កែសុ	កែសុ កែសុ
	KOREAN	대한민국	대한민국	대한민국	대한민국	대한민국	대한민국
	LAO	ກຂງ ກຂງ	ກຂງ ກຂງ	ກຂງ ກຂງ	ກຂງ ກຂງ	ກຂງ ກຂງ	ກຂງ ກຂງ
	LATIN	AaBb AaBb	AaBb AaBb	AaBb AaBb	AaBb AaBb	AaBb AaBb	AaBb AaBb
		TEXT	AaBb AaBb	AaBb AaBb	AaBb AaBb	AaBb AaBb	AaBb AaBb
	MALAYALAM	അഇ	അഇ	അഇ	അഇ	അഇ	അഇ
	MYANMAR	ကခဂ	ကခဂ	ကခဂ	ကခဂ	ကခဂ	ကခဂ
	ODIA	ଅକର	ଅକର	ଅକର	ଅକର	ଅକର	ଅକର
	PANAFRICAN LATIN	ÃđŸŸ ÃđŸŸ	ÃđŸŸ ÃđŸŸ	ÃđŸŸ ÃđŸŸ	ÃđŸŸ ÃđŸŸ	ÃđŸŸ ÃđŸŸ	ÃđŸŸ ÃđŸŸ
		TEXT	ÃđŸŸ ÃđŸŸ	ÃđŸŸ ÃđŸŸ	ÃđŸŸ ÃđŸŸ	ÃđŸŸ ÃđŸŸ	ÃđŸŸ ÃđŸŸ
	TAMIL	அஇகங	அஇகங	அஇகங	அஇகங	அஇகங	அஇகங
	TELUGU	అఇకగ	అఇకగ	అఇకగ	అఇకగ	అఇకగ	అఇకగ
	THAI	นบณ นบณ	นบณ นบณ	นบณ นบณ	นบณ นบณ	นบณ นบณ	นบณ นบณ

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

FUTURA®100

Armenian

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TYPE SPECIMEN. VERSION 1.1
TYPETOGETHER.COM/FUTURA100-ARMENIAN

Armenian script interpretation of the
iconic and warm geometric font family.

UPRIGHTS

OBLIQUES

ARMENIAN

Styles

Թեթև
Գրքային
Կանոնավոր
Միջին
Կիսահաստ
Հաստ

Թեթև Շեղ
Գրքային Շեղ
Շեղ
Միջին Շեղ
Կիսահաստ Շեղ
Հաստ Շեղ

TEXT UPRIGHTS

TEXT OBLIQUES

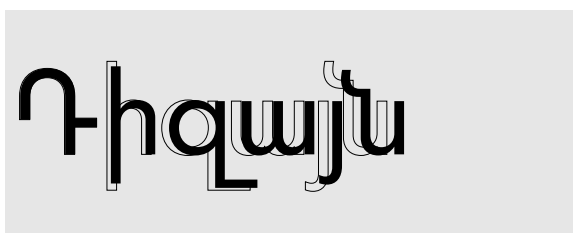
Տեքստ Թեթև
Տեքստ Գրքային
Տեքստ Կանոնավոր
Տեքստ Միջին
Տեքստ Կիսահաստ
Տեքստ Հաստ

Տեքստ Թեթև Շեղ
Տեքստ Գրքային Շեղ
Տեքստ Շեղ
Տեքստ Միջին Շեղ
Տեքստ Կիսահաստ Շեղ
Տեքստ Հաստ Շեղ

Variable



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.

52/68

UPRIGHTS, OBLIQUES

DISPLAY

ARMENIAN

Optical size display

BOLD

Ամսագիր

MEDIUM OBLIQUE

Դիզայն

BOLD OBLIQUE

Տեքստ

BOOK

Բրենդ

DEMIBOLD OBLIQUE

Ցանց 100%

LIGHT

Լեզու

BOLD OBLIQUE

Լուսանցք

REGULAR

Տարածք

48/74

UPRIGHTS, OBLIQUE

DISPLAY

ARMENIAN

LIGHT

հիանալի դիզայն

BOOK

հիանալի դիզայն

REGULAR

հիանալի դիզայն

MEDIUM

հիանալի դիզայն

DEMIBOLD

հիանալի դիզայն

BOLD

հիանալի դիզայն

30/38

UPRIGHTS

DISPLAY

ARMENIAN

LIGHT

Մրաժեւ չէ
ասիկա անշուշտ
եւ ոչ ալ երազել

BOOK

Մրաժեւ չէ
ասիկա անշուշտ
եւ ոչ ալ երազել

REGULAR

Մրաժեւ չէ
ասիկա անշուշտ
եւ ոչ ալ երազել

MEDIUM

Մրաժեւ չէ
ասիկա անշուշտ
եւ ոչ ալ երազել

30/38

UPRIGHTS

DISPLAY

ARMENIAN

DEMIBOLD

Մրաժեւ չէ
ասիկա անշուշտ
եւ ոչ ալ երազել

BOLD

Մրաժեւ չէ
ասիկա անշուշտ
եւ ոչ ալ երազել

18/26

UPRIGHTS

DISPLAY

ARMENIAN

LIGHT Ոչ մուլթ է եւ ոչ լոյս, այլ ասփղային
Ճերմակ եւ փալիլուն սարսուռ մը
լոյսի, որ ամէն ինչ, նոյն իսկ հեռաւոր
լեռնաշղթային գիծը, կը դարձնէ
յեղեղուկ. կայծկլրումներ կը վառին ու

BOOK Ոչ մուլթ է եւ ոչ լոյս, այլ ասփղային
Ճերմակ եւ փալիլուն սարսուռ մը
լոյսի, որ ամէն ինչ, նոյն իսկ հեռաւոր
լեռնաշղթային գիծը, կը դարձնէ
յեղեղուկ. կայծկլրումներ կը վառին ու

REGULAR Ոչ մուլթ է եւ ոչ լոյս, այլ ասփղային
Ճերմակ եւ փալիլուն սարսուռ մը
լոյսի, որ ամէն ինչ, նոյն իսկ հեռաւոր
լեռնաշղթային գիծը, կը դարձնէ
յեղեղուկ. կայծկլրումներ կը վառին ու

MEDIUM Ոչ մուլթ է եւ ոչ լոյս, այլ ասփղային
Ճերմակ եւ փալիլուն սարսուռ մը
լոյսի, որ ամէն ինչ, նոյն իսկ հեռաւոր
լեռնաշղթային գիծը, կը դարձնէ
յեղեղուկ. կայծկլրումներ կը վառին ու

18/26

UPRIGHTS

DISPLAY

ARMENIAN

DEMIBOLD

Ոչ մուժ է եւ ոչ լոյս, այլ աստղային
Ճերմակ եւ փալիլուն սարսուռ մը
լոյսի, որ ամէն ինչ, նոյն իսկ հեռաւոր
լեռնաշղթային գիծը, կը դարձնէ
յեղեղուկ. կայծկլտումներ կը վառին ու

BOLD

Ոչ մուժ է եւ ոչ լոյս, այլ աստղային
Ճերմակ եւ փալիլուն սարսուռ
մը լոյսի, որ ամէն ինչ, նոյն իսկ
հեռաւոր լեռնաշղթային գիծը, կը
դարձնէ յեղեղուկ. կայծկլտումներ

18/26

OBLIQUES

DISPLAY

ARMENIAN

LIGHT Ոչ մոլթ է եւ ոչ լոյս, այլ աստղային
Ճերմակ եւ փալփլուն սարսուռ մը
լոյսի, որ ամէն ինչ, նոյն իսկ հեռաւոր
լեռնաշղթային գիծը, կը դարձնէ
յեղյեղուկ. կայծկլտումներ կը վառին ու

BOOK Ոչ մոլթ է եւ ոչ լոյս, այլ աստղային
Ճերմակ եւ փալփլուն սարսուռ մը
լոյսի, որ ամէն ինչ, նոյն իսկ հեռաւոր
լեռնաշղթային գիծը, կը դարձնէ
յեղյեղուկ. կայծկլտումներ կը վառին ու

REGULAR Ոչ մոլթ է եւ ոչ լոյս, այլ աստղային
Ճերմակ եւ փալփլուն սարսուռ մը
լոյսի, որ ամէն ինչ, նոյն իսկ հեռաւոր
լեռնաշղթային գիծը, կը դարձնէ
յեղյեղուկ. կայծկլտումներ կը վառին ու

MEDIUM Ոչ մոլթ է եւ ոչ լոյս, այլ աստղային
Ճերմակ եւ փալփլուն սարսուռ մը
լոյսի, որ ամէն ինչ, նոյն իսկ հեռաւոր
լեռնաշղթային գիծը, կը դարձնէ
յեղյեղուկ. կայծկլտումներ կը վառին ու

18/26

OBLIQUES

DISPLAY

ARMENIAN

DEMIBOLD

Ոչ մոլթ է եւ ոչ լոյս, այլ աստղային
Ճերմակ եւ փալփլուն սարսուռ մը
լոյսի, որ ամէն ինչ, նոյն իսկ հեռաւոր
լեռնաշղթային գիծը, կը դարձնէ
յեղեղուկ. կայծկլտումներ կը վառին

BOLD

Ոչ մոլթ է եւ ոչ լոյս, այլ աստղային
Ճերմակ եւ փալփլուն սարսուռ
մը լոյսի, որ ամէն ինչ, նոյն իսկ
հեռաւոր լեռնաշղթային գիծը, կը
դարձնէ յեղեղուկ. կայծկլտումներ

12/16

UPRIGHTS

TEXT

ARMENIAN

Optical size text

TEXT
LIGHT

Ինչքան թափանցող յուզիչ եւ խոր է այդ յարաբեր երգը գործերուն, որ ինձ կը յիշեցնէ ուրիշ գարուններ եւ զարմանալի ուժով մը հայրենաբաղձ փխրութիւն յառաջ կը բերէ իմ մէջս... Կ'ուզեմ այլ եւս պառկիլ ու հանգստանալ ու մտածել վաղուան գործերու մասին, բայց այդ խոնարհ կենդանիներու գարնանային եւ սիրաբաղձ երգը զիս կը կաշկանդէ. կարծես փակաւին հեռու եմ Պօլսէն ու Սկիւփարի իմ հօրենական փունէս, կարծես յիշողութեամբ միայն կը լսեմ այս կրկնոցը ու գորովագին յուզում մը

TEXT
BOOK

Ինչքան թափանցող յուզիչ եւ խոր է այդ յարաբեր երգը գործերուն, որ ինձ կը յիշեցնէ ուրիշ գարուններ եւ զարմանալի ուժով մը հայրենաբաղձ փխրութիւն յառաջ կը բերէ իմ մէջս... Կ'ուզեմ այլ եւս պառկիլ ու հանգստանալ ու մտածել վաղուան գործերու մասին, բայց այդ խոնարհ կենդանիներու գարնանային եւ սիրաբաղձ երգը զիս կը կաշկանդէ. կարծես փակաւին հեռու եմ Պօլսէն ու Սկիւփարի իմ հօրենական փունէս, կարծես յիշողութեամբ

TEXT
REGULAR

Ինչքան թափանցող յուզիչ եւ խոր է այդ յարաբեր երգը գործերուն, որ ինձ կը յիշեցնէ ուրիշ գարուններ եւ զարմանալի ուժով մը հայրենաբաղձ փխրութիւն յառաջ կը բերէ իմ մէջս... Կ'ուզեմ այլ եւս պառկիլ ու հանգստանալ ու մտածել վաղուան գործերու մասին, բայց այդ խոնարհ կենդանիներու գարնանային եւ սիրաբաղձ երգը զիս կը կաշկանդէ. կարծես փակաւին հեռու եմ Պօլսէն ու Սկիւփարի իմ հօրենական փունէս, կարծես յիշողութեամբ

TEXT
MEDIUM

Ինչքան թափանցող յուզիչ եւ խոր է այդ յարաբեր երգը գործերուն, որ ինձ կը յիշեցնէ ուրիշ գարուններ եւ զարմանալի ուժով մը հայրենաբաղձ փխրութիւն յառաջ կը բերէ իմ մէջս... Կ'ուզեմ այլ եւս պառկիլ ու հանգստանալ ու մտածել վաղուան գործերու մասին, բայց այդ խոնարհ կենդանիներու գարնանային եւ սիրաբաղձ երգը զիս կը կաշկանդէ. կարծես փակաւին հեռու եմ Պօլսէն ու Սկիւփարի իմ հօրենական փունէս, կարծես յիշողութեամբ

12/16

UPRIGHTS

TEXT

ARMENIAN

TEXT
DEMIBOLD

Ինչքան թափանցող յուզիչ եւ խոր է այդ յարաբերեւ
երգը գործերուն, որ ինձ կը յիշեցնէ ուրիշ գարուններ
եւ զարմանալի ուժով մը հայրենաբաղձ տխրութիւն
յառաջ կը բերէ իմ մէջս... Կ'ուզեմ այլ եւս պառկիլ ու
հանգստանալ ու մտածել վաղուան գործերու մասին,
բայց այդ խոնարհ կենդանիներու գարնանային եւ
սիրաբաղձ երգը զիս կը կաշկանդէ. կարծես փակաւին
հեռու եմ Պօլսէն ու Սկիւփարի իմ հօրենական տունէս,

TEXT
BOLD

Ինչքան թափանցող յուզիչ եւ խոր է այդ յարաբերեւ
երգը գործերուն, որ ինձ կը յիշեցնէ ուրիշ
գարուններ եւ զարմանալի ուժով մը հայրենաբաղձ
տխրութիւն յառաջ կը բերէ իմ մէջս... Կ'ուզեմ այլ
եւս պառկիլ ու հանգստանալ ու մտածել վաղուան
գործերու մասին, բայց այդ խոնարհ կենդանիներու
գարնանային եւ սիրաբաղձ երգը զիս կը կաշկանդէ.
կարծես փակաւին հեռու եմ Պօլսէն ու Սկիւփարի իմ

12/16

OBLIQUES

TEXT

ARMENIAN

TEXT
LIGHT

Ինչքան թափանցող յուզիչ եւ խոր է այդ յարաբեր երգը
գործերուն, որ ինձ կը յիշեցնէ ուրիշ գարուններ եւ
զարմանալի ուժով մը հայրենաբաղձ փխրութիւն յառաջ կը
բերէ իմ մէջս... Կ'ուզեմ այլ եւս պառկիլ ու հանգստանալ ու
մտածել վաղուան գործերու մասին, բայց այդ խոնարհ
կենդանիներու գարնանային եւ սիրաբաղձ երգը զիս կը
կաշկանդէ. կարծես տակաւին հեռու եմ Պօլսէն ու
Սկիւտարի իմ հորենական տունէս, կարծես յիշողութեամբ

TEXT
BOOK

Ինչքան թափանցող յուզիչ եւ խոր է այդ յարաբեր երգը
գործերուն, որ ինձ կը յիշեցնէ ուրիշ գարուններ եւ
զարմանալի ուժով մը հայրենաբաղձ փխրութիւն յառաջ կը
բերէ իմ մէջս... Կ'ուզեմ այլ եւս պառկիլ ու հանգստանալ ու
մտածել վաղուան գործերու մասին, բայց այդ խոնարհ
կենդանիներու գարնանային եւ սիրաբաղձ երգը զիս կը
կաշկանդէ. կարծես տակաւին հեռու եմ Պօլսէն ու
Սկիւտարի իմ հորենական տունէս, կարծես յիշողութեամբ

TEXT
REGULAR

Ինչքան թափանցող յուզիչ եւ խոր է այդ յարաբեր երգը
գործերուն, որ ինձ կը յիշեցնէ ուրիշ գարուններ եւ
զարմանալի ուժով մը հայրենաբաղձ փխրութիւն յառաջ կը
բերէ իմ մէջս... Կ'ուզեմ այլ եւս պառկիլ ու հանգստանալ ու
մտածել վաղուան գործերու մասին, բայց այդ խոնարհ
կենդանիներու գարնանային եւ սիրաբաղձ երգը զիս կը
կաշկանդէ. կարծես տակաւին հեռու եմ Պօլսէն ու
Սկիւտարի իմ հորենական տունէս, կարծես յիշողութեամբ

TEXT
MEDIUM

Ինչքան թափանցող յուզիչ եւ խոր է այդ յարաբեր երգը
գործերուն, որ ինձ կը յիշեցնէ ուրիշ գարուններ եւ
զարմանալի ուժով մը հայրենաբաղձ փխրութիւն յառաջ կը
բերէ իմ մէջս... Կ'ուզեմ այլ եւս պառկիլ ու հանգստանալ ու
մտածել վաղուան գործերու մասին, բայց այդ խոնարհ
կենդանիներու գարնանային եւ սիրաբաղձ երգը զիս կը
կաշկանդէ. կարծես տակաւին հեռու եմ Պօլսէն ու
Սկիւտարի իմ հորենական տունէս, կարծես յիշողութեամբ

12/16

OBLIQUES

TEXT

ARMENIAN

TEXT
DEMIBOLD

Ինչքան թափանցող յուզիչ եւ խոր է այդ յարաբեր երգը
գործերուն, որ ինձ կը յիշեցնէ ուրիշ գարուններ եւ
զարմանալի ուժով մը հայրենաբաղձ փխրութիւն յառաջ
կը բերէ իմ մէջս... Կ'ուզեմ այլ եւս պառկիլ ու
հանգստանալ ու մտածել վաղուան գործերու մասին,
բայց այդ խոնարհ կենդանիներու գարնանային եւ
սիրաբաղձ երգը զիս կը կաշկանդէ. կարծես փակաւին
հեռու եմ Պօլսէն ու Սկիւփարի իմ հորենական տունէս,
կարծես յիշողութեամբ միայն կը լսեմ այս կրկնոցը ու

TEXT
BOLD

Ինչքան թափանցող յուզիչ եւ խոր է այդ յարաբեր
երգը գործերուն, որ ինձ կը յիշեցնէ ուրիշ գարուններ
եւ զարմանալի ուժով մը հայրենաբաղձ փխրութիւն
յառաջ կը բերէ իմ մէջս... Կ'ուզեմ այլ եւս պառկիլ ու
հանգստանալ ու մտածել վաղուան գործերու
մասին, բայց այդ խոնարհ կենդանիներու
գարնանային եւ սիրաբաղձ երգը զիս կը կաշկանդէ.
կարծես փակաւին հեռու եմ Պօլսէն ու Սկիւփարի իմ
հորենական տունէս, կարծես յիշողութեամբ միայն կը

Language support*

ARMENIAN	<p>Լեզու, կամայական ազդանշանների, օրինակ, ձայնային հնչյունների, ժեսուրերի կամ գրված նշերի, համակարգ է, որն օգտագործվում է տեղեկատվություն փոխանցելու համար: Լեզուն ծառայում է որպես հաղորդակցման միջոց: Ինչպես ամեն մի գիտություն, այնպես էլ լեզուն ունի մակարդակներ: Մենք մեր մտքերը հաղորդում ենք խոսքի միջոցով, որը</p>
WESTERN ARMENIAN	<p>Լեզու, կամայական ազդանշաններով, օրինակ, ձայնային հնչյուններով եւ գրուած նիշերով համակարգ մըն է, որ կ'օգտագործուի տեղեկատվութիւն փոխանցելու համար: Լեզուն կը ծառայէ որպէս հաղորդակցման միջոց մը: Ինչպէս ամէն գիտութիւն, այդպէս ալ լեզուն ունի մակարդակներ: Մենք մեր մտքերը կը հաղորդենք խօսքի միջոցաւ,</p>
ARMENIAN	<p>Լեզու, կամայական ազդանշանների, օրինակ, ձայնային հնչյունների, ժեսուրերի կամ գրված նշերի, համակարգ է, որն օգտագործվում է տեղեկատվություն փոխանցելու համար: Լեզուն ծառայում է որպես հաղորդակցման միջոց: Ինչպես ամեն մի գիտություն, այնպես էլ լեզուն ունի մակարդակներ: Մենք մեր մտքերը հաղորդում ենք խոսքի միջոցով,</p>
WESTERN ARMENIAN	<p>Լեզու, կամայական ազդանշաններով, օրինակ, ձայնային հնչյուններով եւ գրուած նիշերով համակարգ մըն է, որ կ'օգտագործուի տեղեկատվութիւն փոխանցելու համար: Լեզուն կը ծառայէ որպէս հաղորդակցման միջոց մը: Ինչպէս ամէն գիտութիւն, այդպէս ալ լեզուն ունի մակարդակներ: Մենք մեր մտքերը կը հաղորդենք խօսքի միջոցաւ,</p>

*SELECTED LANGUAGES ONLY

11/14

UPRIGHTS

DISPLAY

ARMENIAN

Character set

UPPERCASE ԱԲԳԴԵԶԷԸԹԺԻԼԽԾԿՀՁՂՃՄՅՆՇՈՉՊՋՌՍՎՏՐՑԻՓՕՖ

LOWERCASE աբգդեզէըթժիլխծկհձղճմյնշոչպջռսվրցւփքօֆև

SMALL CAPS ԱԲԳԴԵԶԷԸԹԺԻԼԽԾԿՀՁՂՃՄՅՆՇՈՉՊՋՌՍՎՏՐՑԻՓՔՕՖ

LIGATURES մե մև մէ մի միւ մկ մն մւ

PROPORTIONAL
OLDSTYLE CURRENCY ₴PROPORTIONAL LINING
CURRENCY (DEFAULT) ₴TABULAR
OLDSTYLE CURRENCY ₴TABULAR
LINING CURRENCY ₴

PUNCTUATION : ` ^ - '

ETERNITY SIGN 卐 卍

MARKS Ը Թ Զ

ALTERNATES FOR
CONTEXTUAL ALTERNATES Լ զ ղ վ ռ ք Թ Ի Խ յ շ չ ջ

*THIS SCRIPT ALSO INCLUDES THE
FULL LATIN CHARACTER SET

Character set

UPPERCASE Q P Q T E Z E L R J H L H T Y Z Q N X U V W C N D M E F U V S R S T O S

LOWERCASE **աբգդեզէըթժիլխծկհձղճմյնշոչպջռսվորցւփքօֆև**

SMALL CAPS **ሃዩባቴዎይቲፀብረኪፀሃረገጽሀንሪባጋጣጋቡሀሃሰጽተዋዋዕፍ**

LIGATURES մե մն մէ մի միւ մկ մն ՄՆ

PROPORTIONAL
OLDSTYLE CURRENCY ₣

PROPORTIONAL LINING CURRENCY (DEFAULT) ₴

TABULAR OLDSTYLE CURRENCY ₴

TABULAR LINING CURRENCY ₴

PUNCTUATION : \ \ - '

ETERNITY SIGN  

MARKS P / P

ALTERNTES FOR
CONTEXTUAL ALTERNATES

*THIS SCRIPT ALSO INCLUDES THE
FULL LATIN CHARACTER SET

متعدد النصوص

ARABIC

ARMENIAN

Տարածք

BENGALI

সুপরিচিত

CHINESE

从细体到粗体

CYRILLIC

Геометрический

DEVANAGARI

ऐतिहासिक

GEORGIAN

ვერცხლბედი

GREEK

Καινοτομία

પ્રભાવશાળી

FUTURA®100
in 23 scripts

ਰੇਖਾਗਣਿਤਕ

HEBREW

גאדג'אט

ಮುಂಚೂಣಿ

KHMER

កាសបង្កើតទំនោរថ្មី

KOREAN

현대적인

LAO

ຕະຫຼອດການ

LATIN

A TRUE EXPANSION

MALAYALAM

മുൻച്ചയുള്ള

FUTURA®100
in 23 scripts

MYANMAR

ဘာသာစကားမျိုးစုံ

ODIA

ମହାନିଷ୍ଠାଧାର

PANAFRICAN LATIN

Kalungbay

TAMIL

தொகுப்புரை

TELUGU

అసమానమైన

THAI

เหนือกาลเวลา



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
한국어 Korean ▲ ខ្មែរ Khmer ● ລາວ Lao
മലയാളം Malayalam ● မြန်မာ
Myanmar ■ ଓଡ଼ିଆ Odia ● Nàʻy
PanAfrican Latin ▲ தமிழ் Tamil
తెలుగు Telugu ● ไทย Thai
available in 23 scripts

	DEACTIVATED	ACTIVATED	SCRIPT
OpenType features (Latin and PanAfrican Latin)	SMALL CAPS	¿Para texto? 1708 A–b [Ende] H@I	¿PARA TEXTO? 1708 A–B [ENDE] H@I
	ALL SMALL CAPS	¿Para texto? 1708 A–b [Ende] H@I	¿PARA TEXTO? 1708 A–B [ENDE] H@I
	ALL CAPS	¿Para texto? 1708 A–b [Ende] H@I	¿PARA TEXTO? 1708 A–B [ENDE] H@I
	LIGATURES	Affiliate, bonfire, affluent, ...	Affiliate, bonfire, affluent, ...
	DISCRETIONARY LIGATURES	chocolate, Mack, bottle, ...	chocolate, Mack, bottle, ...
	PROPORTIONAL OLDSTYLE FIGURES	0123456789\$€¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿	0123456789\$€¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿
	PROPORTIONAL LINING FIGURES (DEFAULT)	0123456789\$€¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿	0123456789\$€¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿
	TABULAR OLDSTYLE FIGURES	0123456789\$€¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿	0123456789\$€¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿
	TABULAR LINING FIGURES	0123456789\$€¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿	0123456789\$€¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿
	NUMERATOR/DENOMINATOR	345/678 89/120	345/678 89/120
	FRACTIONS	1/2 3/4 1/46 5/7 2/98	½ ¾ ¼₆ ⁵⁄₇ ²⁄₉₈
	SUPERIOR/INFERIOR	H₂O x₈ y₃₊₅ a₁Index	H₂O x₈ y³⁺⁵ a₁Index
	ORDINALS	1 st 2 nd 3 rd M ^{lle} 2 ^e 85 th Ma No.	1 st 2 nd 3 rd M ^{lle} 2 ^e 85 th M ^a N ^o
	HISTORICAL FORMS	That is the question	That if the question

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)

İ Ĩ Ÿ Ÿ Ō Ω Α Ε Η

İ Ĩ Ÿ Ÿ Ō Ω Α Ε Η

STYLISTIC SET 06
(HEBREW-HEIGHT
FIGURES)

% ‰ 0 9 8 7 6 5 4 3 2 1
! ? % ‰ 0 9 8 7 6 5 4 3 2 1

% ‰ 0 9 8 7 6 5 4 3 2 1

! ? % ‰ 0 9 8 7 6 5 4 3 2 1

STYLISTIC SET 07
(HEBREW: YIDDISH
ALTERNATES)

װ װ װ װ װ װ

װ װ װ װ װ װ

STYLISTIC SET 08
(DEVANAGARI: NEPALI
ALTERNATES)

झ झझ झ झ झ झ

झ झझ झ झ झ झ

STYLISTIC SET 09
(CHINESE: PUNCTUATION)

、 。 ， ： ； ！ ？ “ ” … -
— ~ / () [] { } 《 》 【 】 「 」
『 』 [] [] @

、 。 ， ： ； ！ ？ “ ” … -
— ~ / () [] { } 《 》 【 】 「 」
『 』 [] [] @

STYLISTIC SET 19
(LATIN: FLORIN)

ffff

ffff

		DEACTIVATED	ACTIVATED
Local forms (Latin and Cyrillic)	TURKISH/AZERI/ CRIMEAN TATAR	Kırtasiye, KIRTASIYE, KIRTASIYE	Kırtasiye, KIRTASIYE, KIRTASIYE
	ROMANIAN/ MOLDAVIAN	Timiș, AȚICĂ, CĂȘUȚ	Timiș, AȚICĂ, CĂȘUȚ
	CATALAN	Il·lusió, PÀ·LID, HEL·LÈNIC	Il·lusió, PÀ·LID, HEL·LÈNIC
	DUTCH	Bíjna, víjf, BÍJNA	Bíjna, víjf, BÍJNA
	BULGARIAN	Дѣлѣг, тѣнѣк, широк, ...	Дѣлѣг, тѣнѣк, широк, ...
	SERBIAN	баба	баба

		DEACTIVATED	ACTIVATED
Contextual alternates (Armenian)	CONTEXTUAL ALTERNATES	զրզբզհզխզթ ղրղբղհղխղթ վրվբվհվխվթ լրլբլհլխլթ շրշր չրչր չոչո շլշլ յրյրյլյլ յ	զրզբզհզխզթ ղրղբղհղխղթ վրվբվհվխվթ լրլբլհլխլթ շրշր չրչր չոչո շլշլ յրյրյլյլ յ

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.

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, Hotçak (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, Ngayambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, 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, Vöro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapeese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

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, Ahlō (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, Bɛɛ (Ngain), Bhele, Biali, Bimoba, Bisa, Bissa, Bobo (Bwa), Bongo (Dor), Boussa (Boko), Bozo, Budu, Bulu, Caning (Shatt), Cerma (Gouin), Chewa, Chumburung, Cibulke, 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'efé'e, Fon, Fula (Fulfulde), Fula (Pular), Fulfulde, Fur, Ga, Gaam, Gangam, Gbaya, Gɛn-Mina, Gitonga, Godié, Gude, Gulmancema (Gourma), Gun, Gusilay, Hadza, Hanga, Hassaniya, Hausa, Hun-Saare, Ibibio, Ife, Igbo, Igede, Ik, Ikizu, Ikwo, Izere, Izi, Jur Mödö, Kabiye, Kabwa, Kabyle, Kako, Kambari, Kanuri, Kaonde, Karaboro, Karamojong, Karaŋ (Karang), Kasem, Kassena, Kasim, Kasena, Kemedzung, Kikuyu, Kimwani, Kisiei, Kom, Komo, Konkomba, Kɔɔzime (Nzime&Badwe), Kpelle, Kpelewoo (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, Logomagoi (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, Mende, 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 (Nɔni), 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) / Sonjay, Zulgo, ...

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

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.

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 proportional), 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)

Akhand 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).

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, ...

	DESKTOP	WEB
Formats	OpenType (OTF) Variable (TTF) TrueType (TTF)	Web OpenFont 2 (WOFF2) Variable (WOFF2)

		UPRIGHTS	OBLIQUES	VARIABLE FONT	OPTICAL SIZES NORMAL TEXT	STATIC STYLES
Family overview	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

*FAMILIES SOLD SEPARATELY.
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Futura®100

Paul Renner*, Veronika Burian, José Scaglione

www.typetogether.com/futura100-font

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Full credits

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Veronika Burian

José Scaglione

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Smich Smanloh (KHMER, LAO, THAI)

Anuthin Wongsunkakon (KHMER, LAO, THAI)

Liu Zhao (SIMPLIFIED CHINESE)

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Kostas Bartsokas (GREEK)

Yorlmar Campos (LATIN, PANAFRICAN LATIN)

Arnab Chakraborty (BENGALI)

Suppakit Chalermklarp (LAO)

Pratyush Das (ODIA)

Vera Evstafieva (CYRILLIC)

Tom Grace (LATIN, HEBREW)

Gor Jihanian (ARMENIAN)

Neelakash Kshetrimayum (BENGALI)

Noheul Lee (KOREAN)

Ben Mitchell (MYANMAR)

Anagha Narayanan (TAMIL)

Ana Sanikidze (GEORGIAN)

Pooja Saxena (DEVANAGARI, GUJARATI, GURMUKHI)

Maithili Shingre (MALAYALAM, ODIA)

Smich Smanloh (KHMER, LAO, THAI)

Sovichet Tep (KHMER, MYANMAR)

Knaz Uiyamathiti (THAI)

Taresh Vohra (KANNADA, TELUGU)

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Taresh Vohra (DEV., GUJ., GUR.)

Tom Grace (ODI.)

Umang Baheti (DEV., GUJ., GUR.)

Yorlmar Campos (DEV., GUJ., KAN., TEL.)

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Ragini Siruguri (TELUGU)

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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.

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 Chalermklarp (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.

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.

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 multiscrypt 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.

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.

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.

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.

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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