

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	Latin
6 matching obliques	Armenian	Language support
optical sizes (display, text)	Bengali	Family overview
2 variable fonts	Simplified Chinese	Full credits
	Cyrillic	
	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

ການຈັດຕັ້ງກສອມ

ИННОВАЦИЯ

Երկրաչափական

සමස්ත

კონკრეტული

HAS[ഗുരു]

Evolution

ရီဩမေတြီ ပုံသဏ္ဌာန်

शक्तिशाली

ভেরিয়েবেল ফন্ট

متعدد اللغات

ᲛᲗᲚᲠᲣᲚᲘᲗ

ເພື່ອການລາຄາ

Ηλεκτρονικό βιβλίο

દેરિદેશલ ફૉન્ટ

从细体到粗体

அவொஷூர்

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
Nàỳ PanAfrican Latin
தமிழ் Tamil
తెలుగు Telugu
ไทย Thai

FUTURA®100

as Paul Renner envisioned

23 ລະບົບການຂຽນ

ໂອຕິຢາສິຣ໌

๐๐๐๐๐๐๐๐๐๐๐๐๐๐๐๐

كتاب الكتروني

គេស្រាវជ្រាវក្នុង

역사적인

ಪ್ರಾಮಿತಿರಯ

בלתי מתפשר

无与伦比

ИДЕАЛЬНЫЙ

אידיאלי

বহুল ব্যবহৃত
ΥΕΩΜΕΤΡΙΚΗ
शक्तिशाली
കൃത്യതയുള്ള
ಯಂತ್ರಿಕ

პოპულარული

มัลติสคริปต์

துல்லியமான

କ୍ୟାସିଟିକ

Handwritten text: 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	ਅ	ਅ	ਅ	ਅ	ਅ	ਅ
HEBREW	ז	ז	ז	ז	ז	ז
KANNADA	ಃ	ಃ	ಃ	ಃ	ಃ	ಃ
KHMER	្រ	្រ	្រ	្រ	្រ	្រ
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	୩	୩	୩	୩	୩	୩
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.

LIGHTBOOKREGULARMEDIUMDEMIBOLDBOLD

Family overview

ARABIC		أبجد	أبجد	أبجد	أبجد	أبجد	أبجد
	TEXT	أبجد	أبجد	أبجد	أبجد	أبجد	أبجد
ARMENIAN		ԱսԲԸ Վարժ	ԱսԲԸ Վարժ	ԱսԲԸ Վարժ	ԱսԲԸ Վարժ	ԱսԲԸ Վարժ	ԱսԲԸ Վարժ
	TEXT	ԱսԲԸ Վարժ	ԱսԲԸ Վարժ	ԱսԲԸ Վարժ	ԱսԲԸ Վարժ	ԱսԲԸ Վարժ	ԱսԲԸ Վարժ
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	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	აბღი აბღი
GREEK		AaBβ ΑαΒβ	AaBβ ΑαΒβ	AaBβ ΑαΒβ	AaBβ ΑαΒβ	AaBβ ΑαΒβ	AaBβ ΑαΒβ
	TEXT	AaBβ ΑαΒβ	AaBβ ΑαΒβ	AaBβ ΑαΒβ	AaBβ ΑαΒβ	AaBβ ΑαΒβ	AaBβ ΑαΒβ
GUJARATI		અડઘ	અડઘ	અડઘ	અડઘ	અડઘ	અડઘ
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	גבא גבא
KANNADA		ಅಇಕಱ	ಅಇಕಱ	ಅಇಕಱ	ಅಇಕಱ	ಅಇಕಱ	ಅಇಕಱ
KHMER		កែស៊ូ កែស៊ូ	កែស៊ូ កែស៊ូ	កែស៊ូ កែស៊ូ	កែស៊ូ កែស៊ូ	កែស៊ូ កែស៊ូ	កែស៊ូ កែស៊ូ
		កែស៊ូ កែស៊ូ	កែស៊ូ កែស៊ូ	កែស៊ូ កែស៊ូ	កែស៊ូ កែស៊ូ	កែស៊ូ កែស៊ូ	កែស៊ូ កែស៊ូ
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	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		ÃǎỲỲ ÃǎỲỲ	ÃǎỲỲ ÃǎỲỲ	ÃǎỲỲ ÃǎỲỲ	ÃǎỲỲ ÃǎỲỲ	ÃǎỲỲ ÃǎỲỲ	ÃǎỲỲ ÃǎỲỲ
	TEXT	ÃǎỲỲ ÃǎỲỲ	ÃǎỲỲ ÃǎỲỲ	ÃǎỲỲ ÃǎỲỲ	ÃǎỲỲ ÃǎỲỲ	ÃǎỲỲ ÃǎỲỲ	ÃǎỲỲ ÃǎỲỲ
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
		นบณ นบณ	นบณ นบณ	นบณ นบณ	นบณ นบณ	นบณ นบณ	นบณ นบณ

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

FUTURA®100

Latin

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TYPE SPECIMEN. VERSION 1.0
TYPETOGETHER.COM/FUTURA100-FONT

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

	UPRIGHTS	OBLIQUES	LATIN
Styles	Light	<i>Light Oblique</i>	
	Book	<i>Book Oblique</i>	
	Regular	<i>Regular Oblique</i>	
	Medium	<i>Medium Oblique</i>	
	Demibold	<i>Demibold Oblique</i>	
	Bold	<i>Bold Oblique</i>	
	TEXT UPRIGHTS	TEXT OBLIQUES	
	Text Light	<i>Text Light Oblique</i>	
	Text Book	<i>Text Book Oblique</i>	
	Text Regular	<i>Text Oblique</i>	
	Text Medium	<i>Text Medium Oblique</i>	
	Text Demibold	<i>Text Demibold Oblique</i>	
	Text Bold	<i>Text Bold Oblique</i>	

Variable

WEIGHT AXIS	Aa	Aa	Aa	Aa	Aa
	Aa	Aa	Aa	Aa	Aa
OPTICAL AXIS	Aa		Aa		Aa
	Aa		Aa		Aa

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

LATIN

BOOK

magazine

MEDIUM OBLIQUE

design

BOLD OBLIQUE

editorial

LIGHT

brand

DEMIBOLD OBLIQUE

grid 100%

LIGHT OBLIQUE

e-book?

BOLD

margin

REGULAR

space

LIGHT

Iconic *design*

BOOK

Iconic *design*

REGULAR

Iconic *design*

MEDIUM

Iconic *design*

DEMIBOLD

Iconic *design*

BOLD

Iconic *design*

30/34

UPRIGHTS, OBLIQUES

DISPLAY

LIGHT

Una nueva exhibición en
Londres explora el
irresistible poder del
kawaii o lo *tierno*

BOOK

Una nueva exhibición en
Londres explora el
irresistible poder del
kawaii o lo *tierno*

REGULAR

Una nueva exhibición en
Londres explora el
irresistible poder del
kawaii o lo *tierno*

MEDIUM

Una nueva exhibición en
Londres explora el
irresistible poder del
kawaii o lo *tierno*

30/34

UPRIGHTS, OBLIQUES

DISPLAY

LATIN

DEMIBOLD

Una nueva exhibición en
Londres explora el
irresistible poder del
kawaii o lo *tierno*

BOLD

Una nueva exhibición
en Londres explora el
irresistible poder del
kawaii o lo *tierno*

18/22

UPRIGHTS

DISPLAY

LATIN

LIGHT Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell through the house. 'Clara Rose! I told you –

BOOK Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell through the house. 'Clara Rose! I told you –

REGULAR Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell through the house. 'Clara Rose!

MEDIUM Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell through the house.

18/22

UPRIGHTS

DISPLAY

LATIN

DEMIBOLD

Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell through the house.

BOLD

Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell

18/22

OBLIQUES

DISPLAY

LATIN

LIGHT *Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell through the house. 'Clara Rose! I told you – you ain't*

BOOK *Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell through the house.*

REGULAR *Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell through the house.*

MEDIUM ***Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell through the house.***

18/22

OBLIQUES

DISPLAY

LATIN

DEMIBOLD

Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell

BOLD

Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments

12/16

UPRIGHTS

TEXT

LATIN

Optical size text

TEXT
LIGHT

I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neat-

TEXT
BOOK

I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my

TEXT
REGULAR

I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange

TEXT
MEDIUM

I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my

12/16

UPRIGHTS

TEXT

LATIN

Optical size text

TEXT
DEMIBOLD

I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside

TEXT
BOLD

I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in

12/16

OBLIQUES

TEXT

LATIN

TEXT
LIGHT

I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined

TEXT
BOOK

I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling

TEXT
REGULAR

I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and

TEXT
MEDIUM

I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange

12/16

OBLIQUES

TEXT

LATIN

TEXT
DEMIBOLD

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TEXT
BOLD

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9/11

UPRIGHTS

TEXT

LATIN

Latin language support

BASQUE	Hizkuntza gizakiok dugun komunikazio sistema konplexuak bereganatu eta erabiltzeko gaitasuna da, berariazkoa eta unibertsala. Era berean, hizkuntza jakin bat sistema horren edozein adibide da. Hizkuntza aztertzeaz arduratzen den zientzia hizkuntzalaritza da. Ikuspuntu zabalago batetik ikusita, hizkuntzak gizaki eta beste animalia batzuen arteko ezaugarria erakusten du, beraien esperientziak adierazi eta
CATALAN	El llenguatge és la facultat de poder comunicar els propis pensaments o sentiments a un receptor o interlocutor mitjançant un sistema o codi determinat de signes interpretable per a l'entitat emissora i la receptora. Per això, el llenguatge té un aspecte individual i un aspecte social. Es dona llenguatge sempre que dos individus, havent atribuït convencionalment un cert sentit a un acte determinat, l'executen amb finalitat de
CZECH	Jazyk je abstraktní struktura (řád mezi vhodnými primitivy) schopná nést informaci, a tak ji uchovávat a přenášet – sdělovat. Při aplikaci musí být materializována vhodně strukturovanou hmotou či energií (zdůvodnění viz Informace). Tak je jazyk i systém sloužící jako základní prostředek lidského dorozumívání, komunikace. Kromě funkce dorozumívací může plnit další funkce, např.apelovou (může sloužit k předávání příkazů),
FINNISH	Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-eli-millä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivät auditiivisia. Eri kieliä tutkii kielitiede. Kognitiotiede tutkii kieltä
FRENCH	Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses: lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut effectuer une danse en rond indiquant que cette source se situe à moins de 50 mètres, ou une danse en huit indiquant que cette source est plus lointaine. De plus,
GERMAN	Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird dabei anhand der sogenannten Language Codes nach den ISO-639-Teilnormen
ICELANDIC	Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með sem hluti af málsamfélagi þess máls. Tungumál er hugtak sérstaklega notað um þau mál sem að hafa
ITALIAN	Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di elaborare e produrre un linguaggio verbale, nell'uomo, si è sviluppata a seguito di

*SELECTED LANGUAGES ONLY

9/11

UPRIGHTS

TEXT

LATIN

LATVIAN Valoda ir artikulētu zīmju kopums, cilvēku sazināšanās līdzeklis. Valodas galvenā funkcija ir informācijas un domu apmaiņa. Izmantojot valodu, mēs domājam un iegūstam informāciju (lasot grāmatas, skatoties kinofilmās, klausoties radio). Tā ir valodas domāšanas un informācijas iegūšanas funkcija. Izmantojot valodu, tiek nosaukti priekšmeti, darbības, parādības un pazīmes. Tā ir valodas nosaucošā funkcija. Valodai ir arī

NORWEGIAN Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvise til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java). Menneskespråk omtales vanligvis som

PORTUGUESE Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística. Atualmente, entre 3000 e 6000 línguas são usadas pela espécie humana, e um número muito maior era usado no

POLISH Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą jego systemu tworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy się

SWEDISH Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommuniceras exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begreppet språk har två nära sammanbundna

SPANISH Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje indica una característica común a los humanos y a otros animales (animales no

TURKISH İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılır ("İşaret dili" ile karşılaştırınız). Ayrıca dokunma vasıtasıyla

VIETNAMESE Ngôn ngữ là một hệ thống giao tiếp có cấu trúc được sử dụng bởi con người. Cấu trúc của ngôn ngữ được gọi là ngữ pháp, còn các thành phần tự do của nó được gọi là từ vựng. Ngôn ngữ là phương tiện giao tiếp chính của con người, tồn tại ở dạng lời nói, ký hiệu hoặc chữ viết. Phần lớn các ngôn ngữ trên thế giới sở hữu các hệ chữ viết có chức năng ký âm và

*SELECTED LANGUAGES ONLY

- BASQUE** *Hizkuntza gizakiok dugun komunikazio sistema konplexuak bereganatu eta erabiltzeko gaitasuna da, berariazkoa eta unibertsala. Era berean, hizkuntza jakin bat sistema horren edozein adibide da. Hizkuntza aztertzeaz arduratzen den zientzia hizkuntzalaritza da. Ikuspuntu zabalago batetik ikusita, hizkuntzak gizaki eta beste animalia batzuen arteko ezaugarria erakusten du, beraien esperientziak adierazi eta besteei*
- CATALAN** *El llenguatge és la facultat de poder comunicar els propis sentiments o sentiments a un receptor o interlocutor mitjançant un sistema o codi determinat de signes interpretable per a l'entitat emissora i la receptora. Per això, el llenguatge té un aspecte individual i un aspecte social. Es dona llenguatge sempre que dos individus, havent atribuït convencionalment un cert sentit a un acte determinat, l'executen amb finalitat de comunicar-se*
- CZECH** *Jazyk je abstraktní struktura (řád mezi vhodnými primitivy) schopná nést informaci, a tak ji uchovávat a přenášet – sdělovat. Při aplikaci musí být materializována vhodně strukturovanou hmotou či energií (zdůvodnění viz Informace). Tak je jazyk i systém sloužící jako základní prostředek lidského dorozumívání, komunikace. Kromě funkce dorozumívací může plnit další funkce, např. apelovou (může sloužit k předávání příkazů), referenční*
- FINNISH** *Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivät auditiivisia. Eri kieliä tutkii kielitiede. Kognitiotiede tutkii kieltä hieman*
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*SELECTED LANGUAGES ONLY

9/11

OBLIQUES

TEXT

LATIN

- LATVIAN** Valoda ir artikulētu zīmju kopums, cilvēku sazināšanās līdzeklis. Valodas galvenā funkcija ir informācijas un domu apmaiņa. Izmantojot valodu, mēs domājam un iegūstam informāciju (lasot grāmatas, skatoties kinofilmas, klausoties radio). Tā ir valodas domāšanas un informācijas iegūšanas funkcija. Izmantojot valodu, tiek nosaukti priekšmeti, darbības, parādības un pazīmes. Tā ir valodas nosaucošā funkcija. Valodai ir arī emocionālā
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- PORTUGUESE** Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística. Atualmente, entre 3000 e 6000 línguas são usadas pela espécie humana, e um número muito maior era usado no passado. As
- POLISH** Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą jego systemu tworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy się
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- VIETNAMESE** Ngôn ngữ là một hệ thống giao tiếp có cấu trúc được sử dụng bởi con người. Cấu trúc của ngôn ngữ được gọi là ngữ pháp, còn các thành phần tự do của nó được gọi là từ vựng. Ngôn ngữ là phương tiện giao tiếp chính của con người, tồn tại ở dạng lời nói, ký hiệu hoặc chữ viết. Phần lớn các ngôn ngữ trên thế giới sở hữu các hệ chữ viết có chức năng ký âm và bảo

*SELECTED LANGUAGES ONLY

64/66

UPRIGHTS

DISPLAY

SCRIPT

Character set

SUPERSCRIPTS	H 0 1 2 3 4 5 6 7 8 9 + - = () - , . H a b c d e f g h i j k l m n o p q r s t u v w x y z
SUBSCRIPTS	H 0 1 2 3 4 5 6 7 8 9 + - = () - , . H a b c d e f g h i j k l m n o p q r s t u v w x y z
NUMERATOR/ DENOMINATOR	H 0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9
FRACTIONS	½ ⅓ ⅔ ¼ ¾ ⅛ ⅝ ⅞
ORDINALS	H º º N º a b c d e f g h i j k l m n o p q r s t u v w x y z
ORDINALS (SMALL CAPS)	N º º a o
MATHEMATICAL OPERATORS	/ - / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ Σ √ ∞ ∫ μ
PUNCTUATION	“ ” ’ , “ ” „ - . : ; ¿ ? ! ¡ [] () { } \ / _ « » ‹ › • … ′ - — - ’ ”
PUNCTUATION (SMALL CAPS)	‘ ’ “ ” ’ „ ¿ ? ! ¡ [] () { } \ / - — -
SYMBOLS	! § ¶ © ® ™ ◇ # & @ * † ‡ ^ ° ~ ○ ☒ ∫ ∅
SYMBOLS (SMALL CAPS)	© & @ *
DIACRITICAL MARKS	ˆ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˞ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿ ̀ ́ ͂ ̓ ̈́ ͅ ͆ ͇ ͈ ͉ ͊ ͋ ͌ ͍ ͎ ͏ ͐ ͑ ͒ ͓ ͔ ͕ ͖ ͗ ͘ ͙ ͚ ͛ ͜ ͝ ͞ ͟ ͠ ͡ ͢ ͣ ͤ ͥ ͦ ͧ ͨ ͩ ͪ ͫ ͬ ͭ ͮ ͯ Ͱ ͱ Ͳ ͳ ʹ ͵ Ͷ ͷ ͸ ͹ ͺ ͻ ͼ ͽ Ϳ ̀ ́ ͂ ̓ ̈́ ͅ ͆ ͇ ͈ ͉ ͊ ͋ ͌ ͍ ͎ ͏ ͐ ͑ ͒ ͓ ͔ ͕ ͖ ͗ ͘ ͙ ͚ ͛ ͜ ͝ ͞ ͟ ͠ ͡ ͢ ͣ ͤ ͥ ͦ ͧ ͨ ͩ ͪ ͫ ͬ ͭ ͮ ͯ Ͱ ͱ Ͳ ͳ ʹ ͵ Ͷ ͷ ͸ ͹ ͺ ͻ ͼ ͽ Ϳ
ARROWS & GEOMETRIC SHAPES	← ↑ → ↓ ↖ ↗ ↘ ↙ ■ □ ◀ ▶ ▴ ▾ ▿ ◂ ◃ ◅ ◆ ◇ ◈ ◉ ◊ ◌ ◍ ◎ ● ◐ ◑ ◒ ◓ ◔ ◕ ◖ ◗ ◘ ◙ ◚ ◛ ◜ ◝ ◞ ◟ ◠ ◡ ◢ ◣ ◤ ◥ ◦ ◧ ◨ ◩ ◪ ◫ ◬ ◭ ◮ ◯ ◰ ◱ ◲ ◳ ◴ ◵ ◶ ◷ ◸ ◹ ◺ ◻ ◼ ◽ ◾ ◿

11/14

OBLIQUES

DISPLAY

LATIN

Character set

SUPERSCRIPTS	<i>H</i> 0 1 2 3 4 5 6 7 8 9 + - = () - , . <i>H</i> a b c d e f g h i j k l m n o p q r s t u v w x y z
SUBSCRIPTS	<i>H</i> 0 1 2 3 4 5 6 7 8 9 + - = () - , . <i>H</i> a b c d e f g h i j k l m n o p q r s t u v w x y z
NUMERATOR/ DENOMINATOR	<i>H</i> 0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9
FRACTIONS	½ ⅓ ⅔ ¼ ¾ ⅛ ⅝ ⅞
ORDINALS	<i>H</i> a o N o a b c d e f g h i j k l m n o p q r s t u v w x y z
ORDINALS (SMALL CAPS)	N o a o
MATHEMATICAL OPERATORS	/ - / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ Σ √ ∞ ∫ μ
PUNCTUATION	' " ' ' , " " „ - , . : ; ¿ ? ! ¡ ¨ [] () { } \ / _ « » ‹ › • … ′ ″ † ‡
PUNCTUATION (SMALL CAPS)	' " ' ' , " " „ ¿ ? ! ¡ ¨ [] () { } \ / _ — -
SYMBOLS	! § ¶ © ® ™ ◇ # & @ * † ‡ ^ ° ~ ○ ☒ ∫
SYMBOLS (SMALL CAPS)	© & @ *
DIACRITICAL MARKS	ˆ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˞ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿ ̀ ́ ͂ ̓ ̈́ ͅ ͆ ͇ ͈ ͉ ͊ ͋ ͌ ͍ ͎ ͏ ͐ ͑ ͒ ͓ ͔ ͕ ͖ ͗ ͘ ͙ ͚ ͛ ͜ ͝ ͞ ͟ ͠ ͡ ͢ ͣ ͤ ͥ ͦ ͧ ͨ ͩ ͪ ͫ ͬ ͭ ͮ ͯ Ͱ ͱ Ͳ ͳ ʹ ͵ Ͷ ͷ ͸ ͹ ͺ ͻ ͼ ͽ Ϳ ̀ ́ ͂ ̓ ̈́ ͅ ͆ ͇ ͈ ͉ ͊ ͋ ͌ ͍ ͎ ͏ ͐ ͑ ͒ ͓ ͔ ͕ ͖ ͗ ͘ ͙ ͚ ͛ ͜ ͝ ͞ ͟ ͠ ͡ ͢ ͣ ͤ ͥ ͦ ͧ ͨ ͩ ͪ ͫ ͬ ͭ ͮ ͯ Ͱ ͱ Ͳ ͳ ʹ ͵ Ͷ ͷ ͸ ͹ ͺ ͻ ͼ ͽ Ϳ
ARROWS & GEOMETRIC SHAPES	← ↑ → ↓ ↖ ↗ ↘ ↙ ■ □ ◀ ▶ ▴ ▾ ▹ ▸ ▹ ▸ ◆ ● ○ ◎ ◻ ▣

متعدد النصوص

ARABIC

ARMENIAN

Տարածք

BENGALI

সুপরিচিত

CHINESE

从细体到粗体

CYRILLIC

Геометрический

DEVANAGARI

ऐतिहासिक

GEORGIAN

ვერცხულობელი

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 ⅕₇ ⅔₉₈
	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
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 լլլլլլ լ	զրզբզհզխզթ ղրղբղհղխղթ վրվբվհվխվթ լրլբլհլխլթ շրշր չրչր չոչո շլշլ լլլլլլ լ

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, Hotcək (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, 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'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, Lɔɔmagooi (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

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INCLUDE CORRESPONDING LATIN.

Futura®100

Paul Renner*, Veronika Burian, José Scaglione

www.typetogether.com/futura100-font

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LEAD DESIGN AND CONCEPT

Paul Renner*

Veronika Burian

José Scaglione

DESIGN DIRECTORS

Pooja Saxena (INDICS)

Smich Smanloh (KHMER, LAO, THAI)

Anuthin Wongsunkakon (KHMER, LAO, THAI)

Liu Zhao (SIMPLIFIED CHINESE)

TYPE DESIGNERS

Azza Alameddine (ARABIC)

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)

Anuthin Wongsunkakon (KHMER, LAO, THAI)

Xicheng Yang (SIMPLIFIED CHINESE)

Chen Yue (SIMPLIFIED CHINESE)

ASSISTANT DESIGNERS

Arnab Chakraborty (GUJ., GUR.)

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

Tom Grace (ODI.)

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

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

CONSULTANTS

Khajak Apelian (ARMENIAN)

Shani Avni (HEBREW)

Shuchita Grover (GURMUKHI)

Curt Huang (SIMPLIFIED CHINESE)

Gerry Leonidas (GREEK)

Ben Mitchell (SOUTHEAST ASIAN SCRIPTS)

Manjunatha R (KANNADA)

Krista Radoeva (CYRILLIC)

Aadarsh Rajan (TAMIL)

Akaki Razmadze (GEORGIAN)

Yanghee Ryu (KOREAN)

Mamoun Sakkal (ARABIC)

Ragini Siruguri (TELUGU)

Donny Truong (VIETNAMESE)

Taurai Valerie Mtake (PANAFRICAN LATIN)

Min Wang (SIMPLIFIED CHINESE)

ENGINEERING

Joancarles Casasín

Arnab Chakraborty (BEN)

Kushim Jiang (SIMPLIFIED CHI)

Anagha Narayanan (TAM.)

Maithili Shingre (MAL., ODI.)

Pooja Saxena (DEV., GUJ., GUR.)

Taresh Vohra (KAN., TEL.)

Sovichet Tep (MYA., ODI.)

KERNING

Radek Sidun (LAT.)

TECHNICAL ADVISOR

Simon Cozens

Sovichet Tep (INDICS)

QUALITY ASSURANCE

Viviana Monsalve

GRAPHIC DESIGN

Elena Veguillas (ART DIRECTOR)

Rabab Charafeddine

Felicia Priscillya

Héra Mahseredijan

MOTION DESIGN

Cecilia Brarda

COPYWRITING

Doug Arellanes

Joshua Farmer

Pooja Saxena (INDICS)

SOCIAL MEDIA MANAGER

Doug Arellanes

ABOUT FUTURA®

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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 multiscrypt 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 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 Hangeul 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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