

FUTURA®100

FUTURA®100
DESIGN BY RENNER, BURIAN & SCAGLIONE

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

STYLES	SCRIPTS
6 weights	Arabic
6 matching obliques	Armenian
optical sizes (display + text)	Bengali
2 variable fonts	Cyrillic
	Devanagari
	Georgian
	Greek
	Gujarati
	Gurmukhi
	Hangeul
	Hebrew
	Kannada
	Khmer
	Latin
	Lao
	Malayalam
	Myanmar
	Odia
	PanAfrican Latin
	Simplified Chinese
	Tamil
	Telugu
	Thai

FUTURA®100

as Paul Renner envisioned

23 ახმსთაზუ

პოპულარული

რასასკან

თათათა მქიჭი

គេសាងមុនអ្នក
γρωμετρική
كتاب الكترونى
МУЛЬТЯЗЫЧНЫЙ
ມຸລຕິສຸດຣປຕ໌
בלתי מתפא

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. Until now only a few scripts have ever been created, but TypeTogether will release Futura®100 in 23 scripts by the end of 2026 (12 in 2025 and the rest in 2026, including support for major Indic scripts as well as Simplified Chinese and Hangul). This will make Futura®100 one of the few truly global typefaces — communicating in more scripts and languages than ever before. Current scripts include: Armenian, Cyrillic, Georgian, Greek, Hebrew, Khmer, Lao, Latin, PanAfrican Latin, Thai (these ten with obliques), Arabic, and Myanmar. 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) along with additional obliques and optical size variations. Meaning, 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		أبجد	أبجد	أبجد	أبجد	أبجد	أبجد
ARMENIAN		ԱաԲբ ՎաԲբ	ԱաԲբ ՎաԲբ	ԱաԲբ ՎաԲբ	ԱաԲբ ՎաԲբ	ԱաԲբ ՎաԲբ	ԱաԲբ ՎաԲբ
	TEXT	ԱաԲբ ՎաԲբ	ԱաԲբ ՎաԲբ	ԱաԲբ ՎաԲբ	ԱաԲբ ՎաԲբ	ԱաԲբ ՎաԲբ	ԱաԲբ ՎաԲբ
CYRILLIC		АаБб АаБб	АаБб АаБб	АаБб АаБб	АаБб АаБб	АаБб АаБб	АаБб АаБб
	TEXT	АаБб АаБб	АаБб АаБб	АаБб АаБб	АаБб АаБб	АаБб АаБб	АаБб АаБб
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		ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ
	TEXT	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ	ΑαΒβ ΑαΒβ
HEBREW		אבג אבג	אבג אבג	אבג אבג	אבג אבג	אבג אבג	אבג אבג
	TEXT	אבג אבג	אבג אבג	אבג אבג	אבג אבג	אבג אבג	אבג אבג
KHMER		អធស អធស	អធស អធស	អធស អធស	អធស អធស	អធស អធស	អធស អធស
LAO		ກຂຄງ ກຂຄງ	ກຂຄງ ກຂຄງ	ກຂຄງ ກຂຄງ	ກຂຄງ ກຂຄງ	ກຂຄງ ກຂຄງ	ກຂຄງ ກຂຄງ
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
MYANMAR		ကခဂ ကခဂ	ကခဂ ကခဂ	ကခဂ ကခဂ	ကခဂ ကခဂ	ကခဂ ကခဂ	ကခဂ ကခဂ
PANAFRICAN LATIN		ÃäŸŸ ÃäŸŸ	ÃäŸŸ ÃäŸŸ	ÃäŸŸ ÃäŸŸ	ÃäŸŸ ÃäŸŸ	ÃäŸŸ ÃäŸŸ	ÃäŸŸ ÃäŸŸ
	TEXT	ÃäŸŸ ÃäŸŸ	ÃäŸŸ ÃäŸŸ	ÃäŸŸ ÃäŸŸ	ÃäŸŸ ÃäŸŸ	ÃäŸŸ ÃäŸŸ	ÃäŸŸ ÃäŸŸ
THAI		กขค กขค	กขค กขค	กขค กขค	กขค กขค	กขค กขค	กขค กขค

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

SCRIPT

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, Ngiyambaa, 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, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

Supported Arabic Languages

Language support is different for each typeface. Create the appropriate list for Latin, Cyr, Greek, Arabic, Armenian, Hebrew, etc. Arabic, Dari, Farsi, Kabyle, Tajiki, ...

Supported Myanmar Languages

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

Supported Georgian Languages

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

SCRIPT

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, Ngiyambaa, 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 Arabic Languages

Language support is different for each typeface. Create the appropriate list for Latin, Cyr, Greek, Arabic, Armenian, Hebrew, etc. Arabic, Dari, Farsi, Kabyle, Tajiki, ...

Extended typographic features (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 (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, ...

DESKTOP

WEB

Formats

OpenType (OTF)
Variable (OTF)
TrueType (TTF)

Web OpenFont (WOFF)
Web OpenFont 2 (WOFF2)
Variable (WOFF2)

Futura®100

Paul Renner, Veronika Burian, José Scaglione

www.type-together.com/futura100-font

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LEAD DESIGN AND CONCEPT

Veronika Burian

José Scaglione

FUTURA® DESIGN

Paul Renner

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Smich Smanloh (SOUTHEAST ASIA SCRIPTS)

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Kostas Bartsokas (GREEK)

Yorlmar Campos (LATIN, PANAFRICAN LATIN)

Suppakit Chalermklarp (LAO)

Vera Evstafieva (CYRILLIC)

Tom Grace (LATIN, HEBREW)

Gor Jihanian (ARMENIAN)

Ben Mitchell (MYANMAR)

Ana Sanikidze (GEORGIAN)

Smich Smanloh (SOUTHEAST ASIA SCRIPTS)

Sovichet Tep (KHMER, MYANMAR)

Knaz Uiyamathiti (THAI)

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Akaki Razmadze (GEORGIAN)

Mamoun Sakal (ARABIC)

Donny Truong (VIETNAMESE SUPPORT)

Taurai Valerie Mtake (PANAFRICAN LATIN)

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.

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. His work has received awards from the Type Directors Club, GRANSHAN, and the European Design Awards, and he is one part of Foundry5.

Veronika Burian

Born in Czech Republic, Veronika is a product designer and award-winning type designer. She co-founded the independent and international font foundry TypeTogether with José Scaglione in 2006, which has grown to consist of about 15 specialists from around the world. She graduated from FH München, Germany with a degree in industrial design and earned a master's with distinction in typeface design from the University of Reading, UK. Veronika is one of the organisers of the Alphabettes mentorship programme, co-chairwoman of the GRANSHAN project, co-curator and organiser of TypeTech MeetUp, and recurring guest lecturer at conferences and at universities around the world.

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.

The designers

Suppakit Chalermklarp (Lao & Burmese)

Suppakit was born and raised in Chonburi, a little less than two hours from the 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 the communication and documentation. Suppakit is also recognised as an expert on extending support for Southeast Asian minority scripts.

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.

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.

The designers

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.
<https://www.type-together.com/ben-mitchell>

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, his original drawings of the Futura family live on at Bauer Types, Barcelona.

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.

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

The designers

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.

Smich Smanloh (Southeast Asian scripts)

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.

Anuthin Wongsunkakon (Southeast Asian scripts)

Anuthin Wongsunkakon is a Thai designer, typographer, and partner of 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.

Licensing at TypeTogether

Family upgrades

Bundles are always less expensive than purchasing a few styles at a time. If you buy a single style (or more) now, you will never be charged more than the bundle price when upgrading at a later date. This is a great way to explore a new typeface without full commitment. To take advantage of the upgrade, please email info@type-together.com.

Custom work

We offer custom font solutions tailored to your needs. This includes developing new typefaces from scratch, modifying existing typefaces, extending language support, and creating logotypes. Please contact us for details at info@type-together.com.

Licensing

Our complete font catalogue, along with the presented type family here, are available for print, self-hosted web applications, and app embedding from TypeTogether's online store.

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About this specimen

This specimen has been set using Adelle Sans Light, Adelle Sans Bold, and Adelle Mono Flex Regular using texts from Wikipedia.org. and

Arabic

Men in the sun by Ghassan Kanafani

Yawmiyat hirr by Emily Nasrallah

Ashyaa basita by Nada Moghaizel-Nasr

Armenian

My Soul Exiled by Zabel Yesayan

Cyrillic

Lyubov Popova's explanation of her works, for an exhibition. 1922

Why We Paint Ourselves by Larionov and Ilya Zdanevich, 1913

Georgian

The Eighth Life (For Brilka) (p. 45 & 47) by Nino Kharatishvili

Greek

The Dispossessed by Ursula K. Le Guin

Translated in Greek by Christos Georgiou.

Hebrew

Waking Lions by Ayelet Gundar-Goshen

Dearest Anne: A Tale of Impossible Love by Judith Katzir

Khmer

Phka Sropon (Faded Flower) by Nou Hach

Source Kolap Pailin (Rose of Pailin) by Nhok Them

Latin

The Fraud by Zadie Smith

Where There's A Will by E. chappell

Myanmar

Mi by Kyee Aye, 3rd edition October 2003 (first printed 1948), Thala Waddi Books, Yangon

Panafrican

BBC News Hausa. Me ya sa Misirawa suka rika gina manya-manyan dala?. BBC. <https://www.bbc.com/hausa/articles/cx2j4dyp40zo>