

THIS



FUTURA

● **Classification:** Futura is a geometric sans-serif typeface. It was popularized by mid-20th-century contemporary designers for its crisp geometric and formal simplicity.

FONT

S

URA

a movement toward the modern Roman letter. It is widely used by
publicity. Futura evokes a feeling of efficiency and modernness.



The Designer

Paul

Renner

German typeface designer Paul Renner designed Futura in the mid-1920' s. Its geometric shapes were inspired by the *Bauhaus*, the German arts&crafts school movement. The font was commercially released in 1927 with additional weights being added in the years after.

He applied elementary geometric form to typeface constructing Futura with a triangle, compass and a T-square.

The original family had six weights, plus three condensed weights, and an inline design.

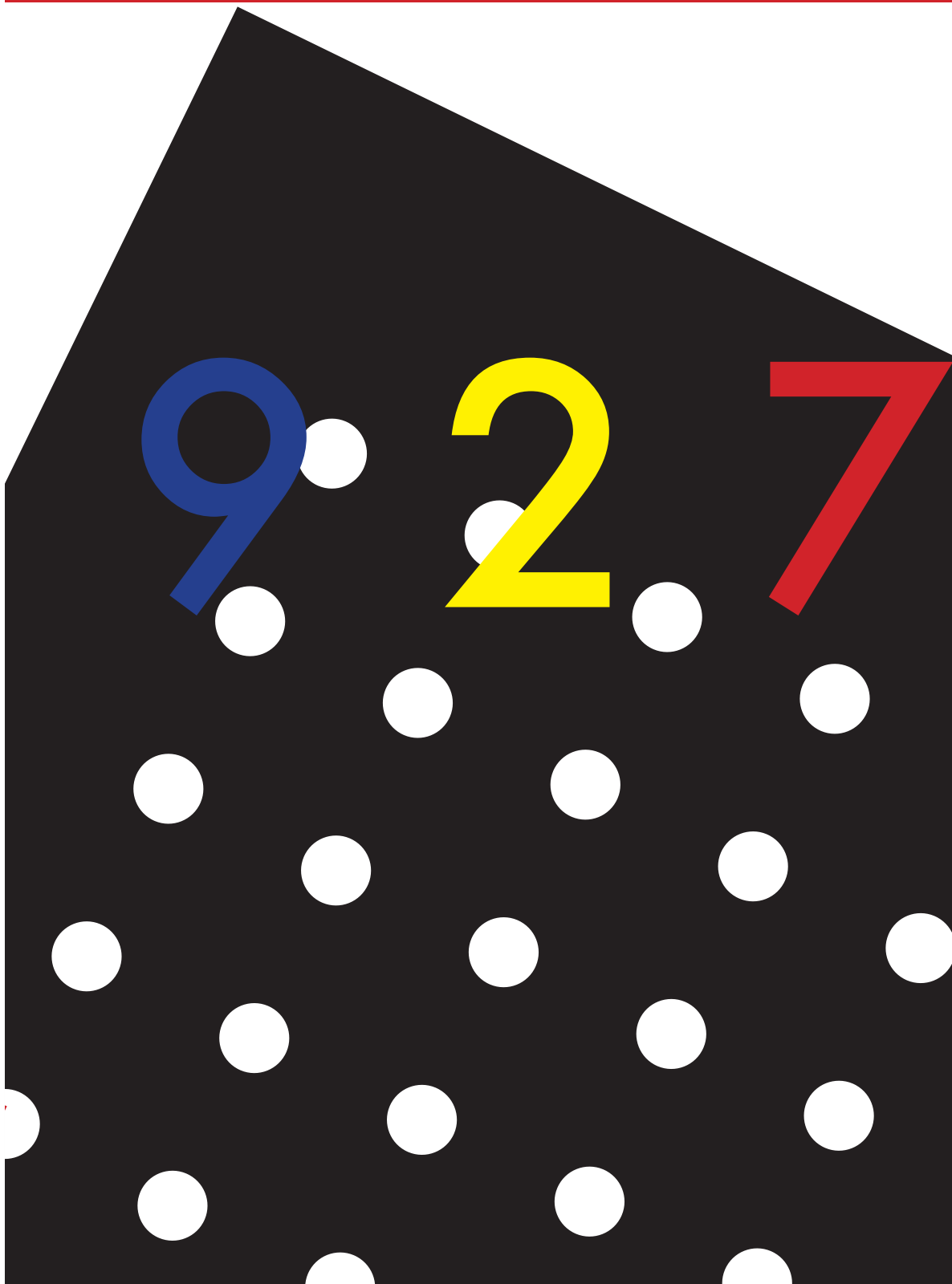
“FUTURA first released”

{History}

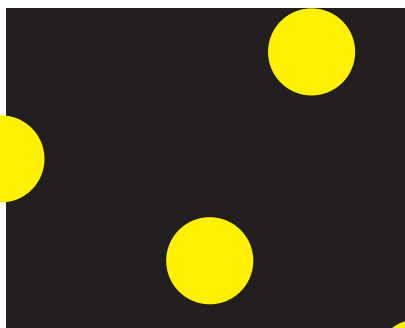
9

2

7



**A number of Futura
weight are available
allowing a full range
of creative expression.**



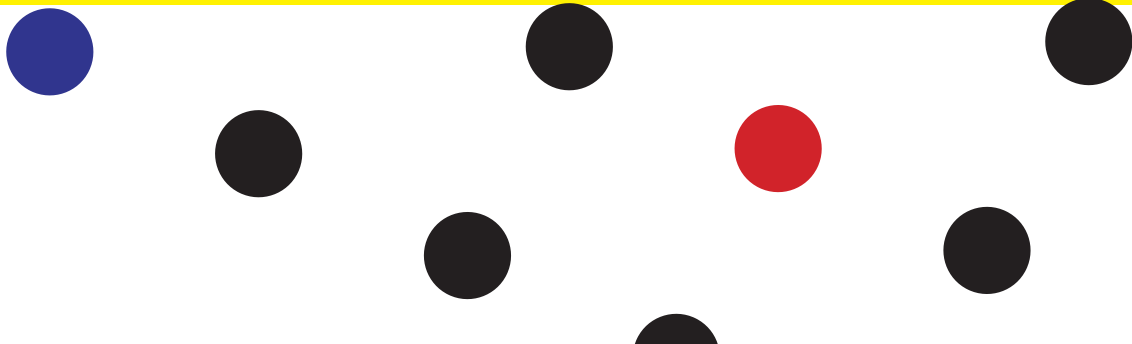
Condensed Medium

Condensed ExtraBold

FUTUR

Book

Bold



Family

Medium Italic

URRA

Book Italic

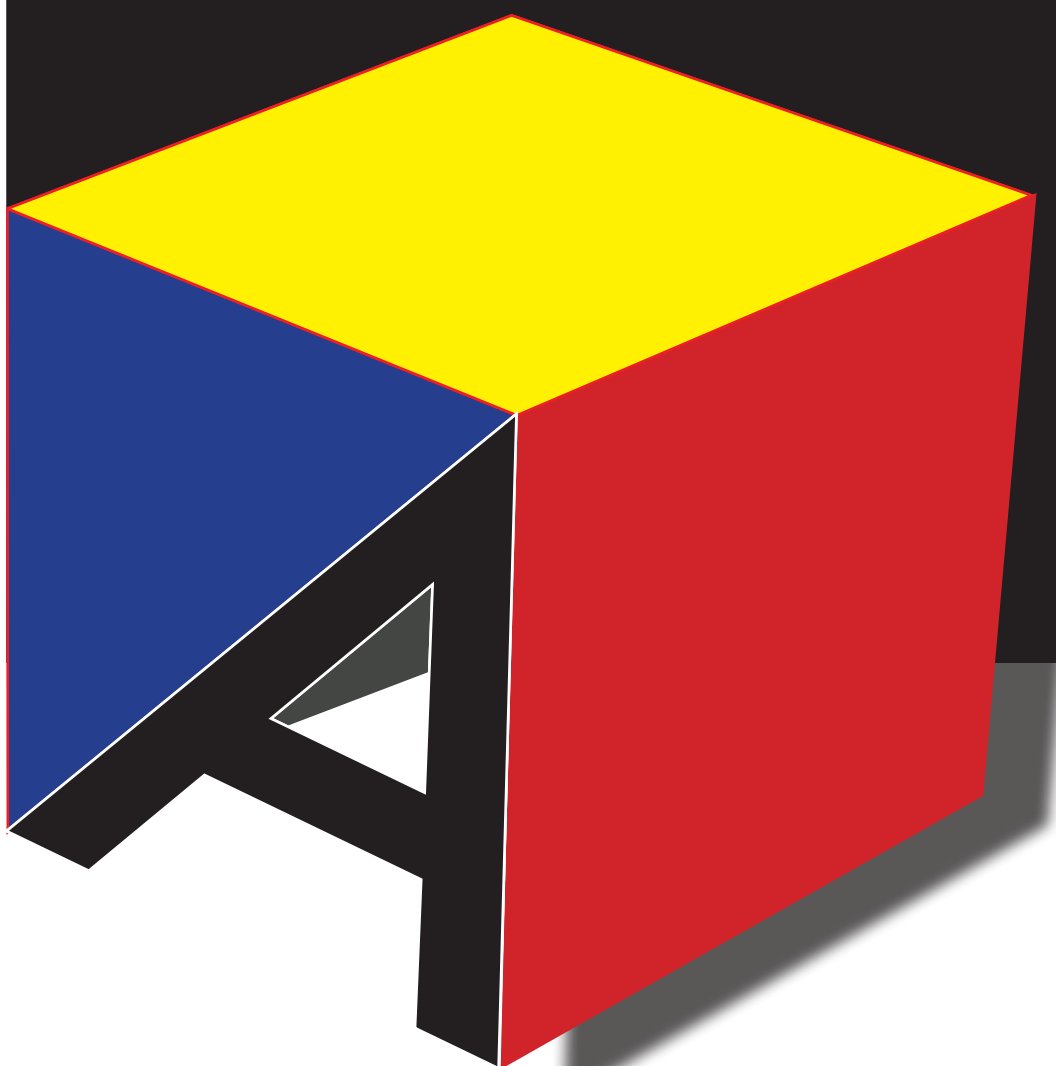
d

Light

Geometr

Futura is a practical, subtly designed typeface that aimed for a pure functionality with no ornamentation or individual characteristics, using very sharp angles in the design of the letters.

The capitols A,W,V,N and Z are examples of letters that exhibit this trait.



ic Type

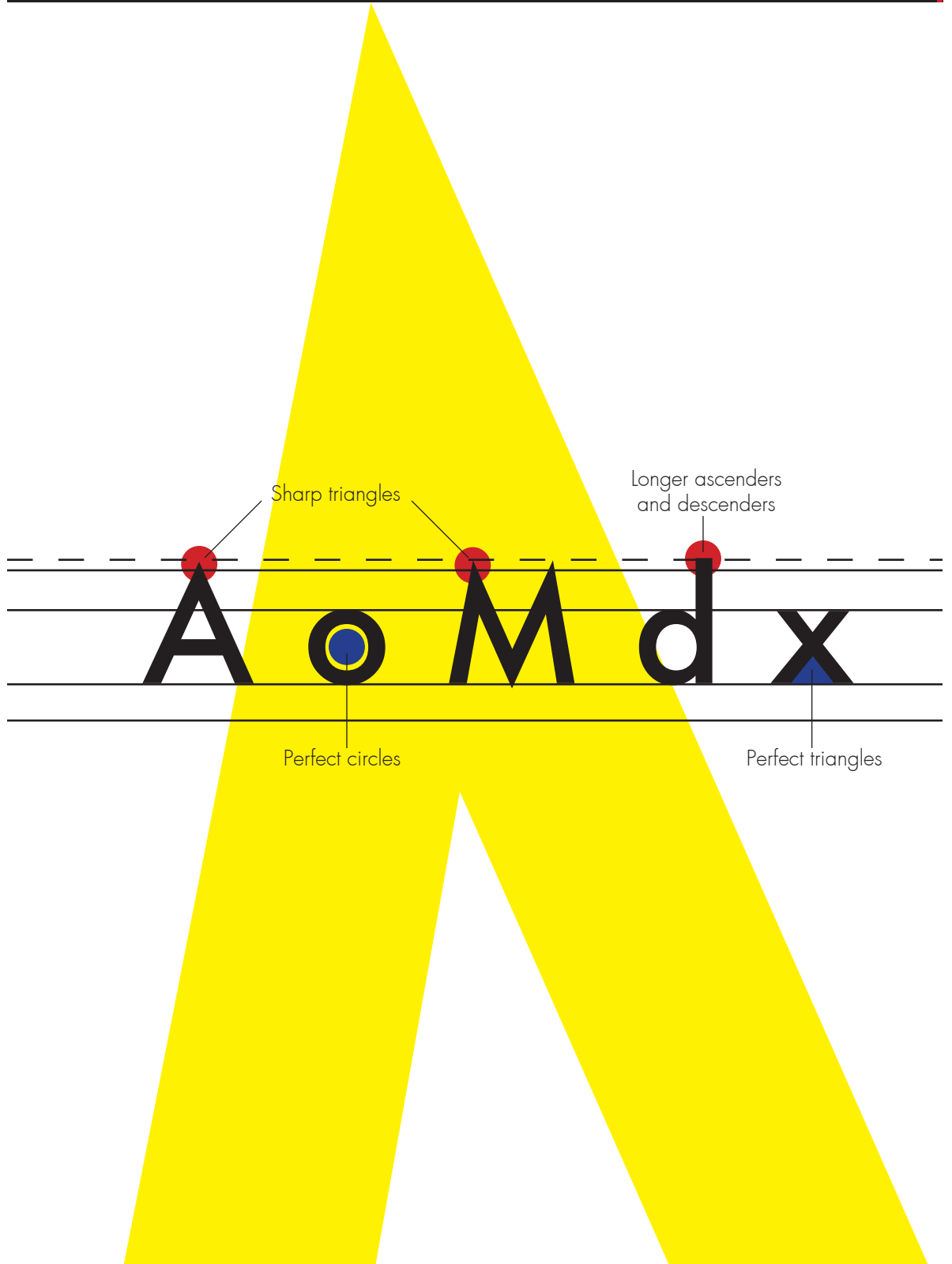


The O is a perfect Circle

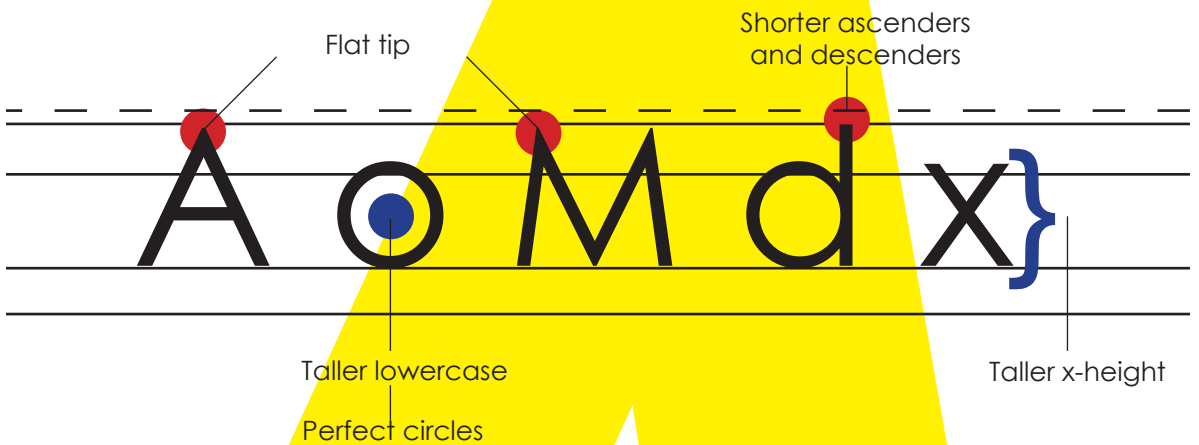
the a,b,d,p and q were design by adding a single straight line.

Futura

VS



Century gothic



abcdefgh

qrstuv

\$ 123456

ABCDEFGHI

JKLMNOP

YZ&{(.

hijklmnop

qxyz

67890!?

GHIJKLM

STUVWX

, / " - ; :) }

M g o U & 9 n l G
U 2 a O k s C N
B Z T A G J % 6 G
D 0 y 8 z E i u
g 6 o U A n d l q
G 7 @ l B Z f D
S y m X Q e L Y V
R u F y H O 9 l
A H G P J k 4 0 g
8 j x H Y z K s
y l c Q E 6 J 7 T
L F t g q E j O
& y R w b d s E 2
O A p i Y F V M
a w 4 x N J L o R
E m A h j s q W
O Y % 3 l P i t 0
H B C \$ q s h
D c a 4 J u g k o
M A T 7 E G O 3
G m a Y F W 5 X l
l u i c a b d G
j D E A J h r o &
q w n X D Y U P



The new typography not only contests the classical "framework" but also the whole principle of symmetry.—PAUL RENNER, 1931