



# FUTURA

Futura is geometric sans-serif typeface designed by Paul Renner in 1927. It was designed as a contribution on the New Frankfurt-project.

The font is based on geometric shapes, especially the circle. It was described as “the typeface of our time” and “a face representing the new typography of the European avant-garde.”

Futura was released to stand out against the sans-serif and more elaborate, handwritten-style typefaces that were popular at the time. Wanted to promote simplicity, modernism and industrialization.

The design of Futura avoids the decorative, eliminating nonessential elements, but makes subtle departures from pure geometric designs that allow the letterforms to seem balanced. Futura is used on a daily basis for print and digital purposes as both a headline and body font.

Renner’s design rejected the approach of most previous sans-serif designs (now often called grotesques), which were based on the models of signpainting, condensed lettering and nineteenth-century serif typefaces, in favour of simple geometric forms: near-perfect circles, triangles and squares.

It is based on strokes of near-even weight, which are low in contrast. The lowercase has tall ascenders, which rise above the cap line, and uses nearly-circular, single-story forms for the “a” and “g”, the former previously more common in handwriting than in printed text.

The uppercase characters present proportions similar to those of classical Roman capitals. The original metal type showed extensive adaptation of the design to individual sizes, and several divergent digitisations have been released by different companies.

Futura is used in logos and some examples are IKEA (until 2010), Supreme, Party City, Volkswagen, Crayola, Calvin Klein, Best Buy, Louis Vuitton, Bed Bath and Beyond, Dolce and Gabbana, and Omega.

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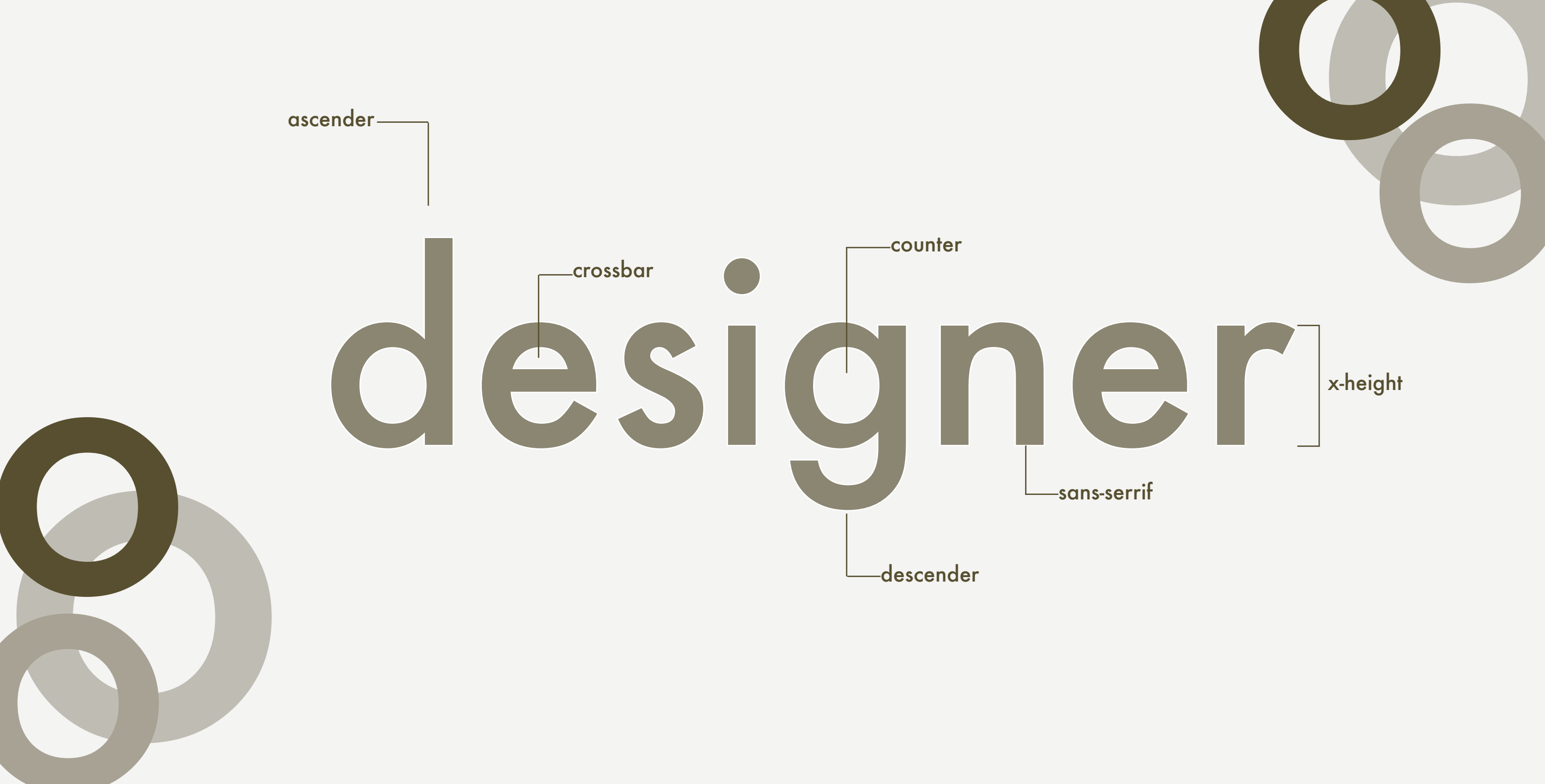
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ascender

crossbar

counter

x-height

sans-serif

descender

designer

SPECIAL CHARACTERISTICS OF

# FUTURA

*near even weight,  
low in contrast*

*comprised  
of geometric  
shapes*

*tall ascenders  
that rise above  
capital line*

*letters such as  
a and g nearly  
curcular*

*lower case j has  
no leg*

*relatively short  
leg for L*

