

UTOPIA

Crayola

hp HEWLETT  
PACKARD



Volkswagen

# Futura

**Category:** Sans-serif

**Classification:** Geometric sans-serif

**Designers:** Paul Renner,

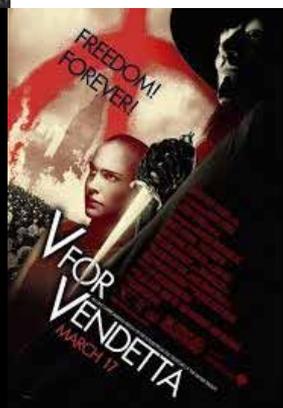
Edwin W. Shaar (Extra Bold, Extra Bold Italic),

Tommy Thompson (Extra Bold Italic)

**Foundry:** Bauer Type Foundry

**Date created:** 1927

**Re-issuing foundries:** Intertype



Futura remains an important typeface family and is used on a daily basis for print and digital purposes as both a headline and body font.

**Advertisements and logos:** IKEA (until 2010), Supreme, Party City, Volkswagen, Royal Dutch Shell, Crayola and HP in their print ads.

**Publishing industry** as a general purpose font particularly until the 1950s.

**Film and TV shows:** used for the title logo of the 1999 film *American Beauty*; TV shows including *Doug*, *Lost*, *Warehouse 13*, the American version of *Sesame Street*. throughout the film adaptation of *V for Vendetta*, used for everything from the title logo and ending credits, to signs, newspapers, computer screens and other props. Films by Wes Anderson and Stanley Kubrick. Channel 4's drama series *Utopia*. 2008 science fiction-fantasy film *City of Ember* features Futura. Futura is used on the current TV5 (Philippines) logo and is also Animax Asia's main typeface. The 2013 film *Gravity* and 2014 films *Interstellar* and *Gone Girl* also use Futura on their theatrical release posters. RAI, the Italian public service broadcaster, also uses this font from 2000.

**Music:** All three of Vampire Weekend's albums use Futura on the covers, with the first two being exclusively Futura.

**Sports:** A bold version of the font was used for NBC Sports on-screen graphics from 1989-91, and CBS Sports 1992-6. In 1997, the Pittsburgh Steelers (an American Football team) switched to rounded numbers on the jersey to match the number font (Futura Condensed) on their helmets. In 2012 the newly formed Western Sydney Wanderers Football Club use Futura on their logo and club documentation. The Boston Celtics' championship banners are also in Futura Condensed. Medium in many prints through the story.

**Video games:** The condensed version is the main font in the 2011 role-playing video game *The Elder Scrolls V: Skyrim*, as well as being used extensively throughout the *Watchmen* graphic novel as well as the movie based on it. The Medium version is a font used predominantly alongside the *Stratum 2* font in the 2014 racing video game *Driveclub*. In season 2 of *Stargate: Universe*, episode "Common Descent – Part 1" the ancestors of the crew state that one of the two continents was named "Futura". *Destiny* and *Wolfenstein: The New Order* both use Futura on their covers, with *Wolfenstein* using the font throughout the in-game menus also.

## HISTORY

*Futura is a geometric sans-serif typeface designed in 1927 by Paul Renner. It was designed as a contribution on the New Frankfurt-project. Commissioned by the Bauer Type Foundry, in reaction to Ludwig & Mayer's seminal Erbar of 1922, Futura was commercially released in 1936.*

*Renner's original plan was for two versions: a more conventional version suitable for general use, and a more eccentric, geometric lower case based on the circle and triangle. This plan was scrapped, although the characters did appear on an early specimen and more recently on at least one digitisation.*

*Futura was immediately very successful, due to its combination of classicism and modernity. It spawned a range of derivative geometric sans-serif typefaces from competing foundries, particularly in the United States. In the UK it was overshadowed by Gill Sans, which became popular for similar reasons in the UK and came to define 1930s and 40s printing. While more humanist, it also has geometric leanings which are particularly visible in the capitals.*

*With the demise of hot metal typesetting, Futura has been redrawn in digital formats. Because of complex licensing agreements, there is no one digital version of Futura but several, each with different features.*

*Typeface designer Adrian Frutiger acknowledges Futura as one of his inspirations for his 1988 typeface Avenir. More recently Futura has been the basis of Ikea Sans and Opel Sans, fonts designed (for Ikea and Opel, respectively) by Robin Nicholas.*

## CHARACTERISTICS

Futura is based on geometric shapes. Renner's design rejected the approach of previous sans-serif designs (now often called grotesques), which were based on the models of signpainting, condensed lettering and nineteenth-century serif typefaces.

Although Renner was not associated with the Bauhaus, Futura became representative of visual elements of the Bauhaus design style of 1919–33. He believed that a modern typeface should express modern models, rather than be a revival of a previous design.

Futura has a timeless elegance and simplicity, an appearance of efficiency and forwardness. It is characterised by simple geometric forms, eliminating decoration and balancing the relationship between type and whitespace:

- near-perfect circles, triangles and squares. strokes of near-even weight, which are low in contrast
- low x-height, reducing its stridency and increasing its suitability for body text.
- lowercase has tall ascenders, which rise above the cap line
  - uses a single-story 'a' and 'g,' previously more common in handwriting than in printed text.
  - uppercase characters present proportions similar to those of classical Roman capitals.
  - makes subtle departures from pure geometric designs that allow the letterforms to seem balanced. For example the apparently almost perfectly round stroke of the o, which is nonetheless slightly ovoid, and in how the circular strokes of letters like b gently thin as they merge with the verticals.

## FUTURA PT

Book BOOK Book

Book oblique BOOK OBLIQUE BOOK OBLIQUE

Heavy HEAVY HEAVY

Heavy oblique HEAVY OBLIQUE HEAVY OBLIQUE

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

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

1 2 3 4 5 6 7 8 9 0

# 20,000 LEAGUES

## UNDER THE SEA

### CHAPTER 1 A SHIFTING REEF

The year 1866 was signalised by a remarkable incident, a mysterious and puzzling phenomenon, which doubtless no one has yet forgotten. Not to mention rumours which agitated the maritime population and excited the public mind, even in the interior of continents, seafaring men were particularly excited.

The year 1866 was signalised by a remarkable incident, a mysterious and puzzling phenomenon, which doubtless no one has yet forgotten. Not to mention rumours which agitated the maritime population and excited the public mind, even in the interior of continents, seafaring men were particularly excited.

The year 1866 was signalised by a remarkable incident, a mysterious and puzzling phenomenon, which doubtless no one has yet forgotten. Not to mention rumours which agitated the maritime population and excited the public mind, even in the interior of continents, seafaring men were particularly excited.

The year 1866 was signalised by a remarkable incident, a mysterious and puzzling phenomenon, which doubtless no one has yet forgotten. Not to mention rumours which agitated the maritime population and excited the public mind, even in the interior of continents, seafaring men were particularly excited.

The year 1866 was signalised by a remarkable incident, a mysterious and puzzling phenomenon, which doubtless no one has yet forgotten. Not to mention rumours which agitated the maritime population and excited the public mind, even in the interior of continents, seafaring men were particularly excited.

The year 1866 was signalised by a remarkable incident, a mysterious and puzzling phenomenon, which doubtless no one has yet forgotten. Not to mention rumours which agitated the maritime population and excited the public mind, even in the interior of continents, seafaring men were particularly excited. Merchants, common sailors, captains of vessels, skippers, both of Europe and America, naval officers of all countries, and the Governments of several States on the two continents, were deeply interested in the matter.

*The year 1866 was signalised by a remarkable incident, a mysterious and puzzling phenomenon, which doubtless no one has yet forgotten. Not to mention rumours which agitated the maritime population and excited the public mind, even in the interior of continents, seafaring men were particularly excited. (Book oblique 18pt)*

*Not to mention rumours which agitated the maritime population and excited the public mind, even in the interior of continents, seafaring men were particularly excited. (Book oblique 12)*

**The year 1866 was signalised by a remarkable incident, a mysterious and puzzling phenomenon, which doubtless no one has yet forgotten. Not to mention rumours which agitated the maritime population and excited the public mind, even in the interior of continents, seafaring men were particularly excited. (Heavy 12)**

***The year 1866 was signalised by a remarkable incident, a mysterious and puzzling phenomenon, which doubtless no one has yet forgotten. Not to mention rumours which agitated the maritime population and excited the public mind, even in the interior of continents, seafaring men were particularly excited. (Heavy oblique 14)***