Futura was designed in 1927 by Paul Renner. It was created as a representation of Bauhaus ideology, and not designed based on the famous school. The font was commissioned by the Bauer Type Foundry for the New Frankfurt project. This font is modern, geometric, and simplistic.

The new Frankfurt project was an affordable modernist housing project. Paul Renner wasn't involved with Bauhaus but shared the same ideology of stripping forms down to their essence for a cleaner look. It's commercial release included the optional light, **bold**, and regular weights. In 1930 the family grew to include semi-bold, **bold** condensed, light oblique, and regular oblique.

TYPEFACES:

Futura is a geometric typeface with a low x-height, making it slightly difficult to read in long-form paragraphs of text. Based on Bauhaus ideology it is based on simple, modern, and functional geometry.

The font prioritizes function over form resulting in a typeface that does not include unnecessary ornamental elements.

CHARACTERISTICS:

- low crossbar
- pointed apex
- mono-weight strokes
- ascenders that rise above the ascender line
- crossbars with extended width, circular counterspace
- center of characters extend to baseline
- cut-off terminals
- lowercase letters with some stroke width execeptions like the letter 'a'

Modern typefaces, including Futura, were rejected by Nazi Germany, and the Nazi party used Futura as a way of shaming modern art. However, due to the favorable blackletter style seeming too similar to Hebrew it was banned, and as a result Futura actually became the new standard.

Today, futura is used so commonly that it has become an essential and recognizable font. It can be seen in iconic uses such as movie posters and advertisements such as Volkswagon ads and Vanity Fair magazines.