



The Future —Collection.

The Future

14 styles

The Future Mono

14 styles

The Future.

Thin¹⁰⁰ *Thin Italic*¹⁰⁰

Extralight²⁰⁰ *Extralight Italic*²⁰⁰

Light³⁰⁰ *Light Italic*³⁰⁰

Regular⁴⁰⁰ *Regular Italic*⁴⁰⁰

Medium⁵⁰⁰ *Medium Italic*⁵⁰⁰

Bold⁷⁰⁰ ***Bold Italic***⁷⁰⁰

Black⁹⁰⁰ ***Black Italic***⁹⁰⁰

G

o

?

v

f k

5

b

S

m

l°

g

A

84pt

Thin

Alternate dotted r

-10

Moesjawaia

84pt

Extralight

Alternate square r

-10

Schrikstroom

84pt

Light

Alternate g (1)

-10

Télescopage

84pt

Regular

Alternate a

-10

Horizontales

84pt

Medium

-10

Altdeponien

84pt

Bold

-10

Titelfindung

84pt

Black

Alternate dotted r

-10

Papiertüten

84pt

Thin Italic

Alternate square m and u

-10

Empaquetas

84pt

Extralight Italic

Alternate dotted r

-10

Fainéantérai

84pt

Light Italic

-10

Substantially

84pt

Italic

Alternate square h, r, u

-10

DurchreißBest

84pt

Medium Italic

Alternate g (3), square f, r

-10

Junglesafari

84pt

Bold Italic

Alternate a

-10

Rasterpläne

84pt

Black Italic

Alternate n

-10

Autohandel

36pt

Thin

Alternate square f, h, m, n, u, r

0

Paul Friedrich August Renner
(9 August 1878 – 25 April 1956)
was a German typeface
designer. He was born in
Wernigerode, and died
in Hödingen.

36pt

Extralight

Lining proportional numerals

0

In 1927, he designed the Futura
typeface, which became one of
the most successful and most-
used types of the 20th century.

36pt

Light

Alternate g (1)

0

He had a strict Protestant
upbringing, beingg educated
in a 19th-century Gymnasium.

36pt

Regular

0

He disliked abstract art and many forms of modern culture, such as jazz, cinema, and dancing.

36pt

Medium

Alternate dotted r

0

But equally, he admired the functionalist strain in modernism. Renner can be seen as a bridge between the traditional and the modern.

36pt

Bold

0

Two of his major texts are *Typografie als Kunst* (Typography as Art) and *Die Kunst der Typographie* (The Art of Typography).

36pt

Black

0

Renner was a friend of the eminent German typographer Jan Tschichold and a key participant in the heated ideological and artistic debates of that time.

36pt

Thin Italic

0

Kyota Sugimoto (Sugimoto Kyōta, 20 September 1882 – 26 December 1972) was a Japanese inventor who developed the first practical Japanese typewriter.

36pt

Extralight Italic

Old-style numerals

0

Out of the thousands of kanji characters, Kyota's typewriter used 2,400 of them.

36pt

Light Italic

Alternate a

0

Kyotā Sugimoto carefully considered the nature of this writing system, including the frequency of use of characters used in public documents.

36pt

Regular Italic

0

Sugimoto's typewriter met its competition when the Oriental Typewriter was invented by Shimada Minokichi.

36pt

Medium Italic

Old-style numerals

0

He obtained the patent rights to the Japanese typewriter that he invented, first in Japan (1915, Patent N^o 27877)

36pt

Bold Italic

0

In year 1953 he was decorated with the Blue Ribbon Award, and in year 1965 he received the Small Asahi Ribbon Award.

36pt

Black Italic

0

To type a sentence, the typist would need to find and retrieve around 22 symbols from about three different character matrices.

24pt

Thin

0

The first three cuts of Futura were publicly released by Bauer in 1927. Over the next three decades many other cuts bearing Futura's name followed, some only tangentially related to the original. Futura is Paul Renner's masterpiece, one of few typefaces that essentially defines a genre. But he didn't make it alone. The "craft knowledge and industrial skill" of the Bauer staff, namely Heinrich Jost and the vision of the owner Georg Hartmann, were crucial to turn Renner's concepts into reality. Renner wrote and published extensively, but most

24pt

Extralight

Alternate a

0

Renner wrote and published extensively, but most of it remains untranslated from his native German. Most of the English articles and legends of him gloss over the context of his life and work and focus on Futura. Until recently, the only thorough English book about Renner is Christopher Burke's magnificent Paul Renner: the art of typography. I absolutely devoured the book as a recent graduate, it is still a core part of my working library. Up until Futura, the typeface was published Burke had the most thorough account of Futura's devel-

24pt

Light

Alternate g (2)

0

Three things really struck me when I read Paul Renner all those years ago. First was Renner's insistence that Futura was a "serifless roman." Second was Futura's fabulous array of experimental alternate letterforms. Third was the original geometry in the etchings for Futura's trial cuts. Burke wrote, "Renner's pride in Futura was evident, and he still maintained that it was a 'serifless roman', and not a grotesk". For years this caused quite a bit of cognitive dissonance. I thought it was an unsolvable riddle, a typographic kōan.

24pt

Regular

0

How could Futura not be a Grotesk?. Doesn't the mere absence of serif qualify it for Grotesk status? For years I chewed this over, wondering exactly what Renner meant. "Serifless roman", I'd repeat to myself. "Wow". What was I missing? Why couldn't I see what he sees? I only clicked recently when I happened to typeset The Future next to Signifier. They have almost the same bookish proportions. Of course. Renner was a dedicated book typographer. He ran the *Meisterschule*

24pt

Medium

Alternate dotted r

0

He ran the *Meisterschule für Deutschlands Buchdrucker* (Master School for Germany's Printers), lectured widely on typography and published influential typesetting guidelines that ended up with massive uptake. So I went back to the quote, and ran it past Dan Reynolds. He was kind enough to find the original quote from 1947. Renner was asked whether the German type designers active before 1933 were going to design new typefaces now that the war was over. He replied: *Ich glaube nicht, daß irgendwo*

24pt

Bold

0

He replied: Ich glaube nicht, daß irgendwo ein Bedürfnis nach neuen Schriften besteht. Die Welt hat als letzte der in Deutschland entstanden Schriften die Futura übernommen. Das war kein Zufall: neben der klassischen Mediävalform und der klassizistischen Antiqua im Stil der Bodoni und der Didot ist die seriflose Antiqua mit klassischen Proportionen der dritte und vermutlich der letzte Typus der ewig brauchbaren und zeitlosen Antiquaformen, Ich wenigstens sehe nirgendwo das Bedürfnis nach einem vierten

24pt

Black

Alternate square u

0

Which translates to: I don't think that there is a need anywhere for new typefaces. The last of the typefaces designed in Germany that the world adopted was Futura. This was not a coincidence: aside from from classical oldstyle form and the neo-classical roman in the style of Bodoni and Didot, the serifless roman with classical proportions is the third and presumably the last type of the eternally useful and timeless roman forms. For my part, I do not see a need anywhere for a fourth type. My rid-

24pt

Thin Italic

Alternate a, f, h, m, n, r, u

0

He was indeed talking about sans-serif, but with zeitlosen Antiquaformen, "timeless roman forms". I always assumed "antiqua" meant serif and "grotesk" meant sans-serif. But antiqua simply refers to the underlying construction of the letterform — roman letters. The opposite of antiqua was not grotesk or "without serifs" but "fraktur". These days, the main typesetting question is sans or serif. Back then, the big decision for typesetting books was antiqua or fraktur. Grotesk wasn't a consideration. I should have noticed during the Geograph de-

24pt

Extralight Italic

Alternate g (3)

0

We ran a little experiment with Futura proportions, shortening the extenders and raising the x-height. At a certain point it stops feeling like Futura. It starts getting into ITC Avant Garde territory, the usual majesty and grace inherent in Futura is lost to a more utilitarian feel. As soon as the bookish proportions go, so does Futura's essence. Renner calling Futura a serifless roman is not just stating the linguistically obvious, but a reminder to his readers that Futura is a book typeface, not (just) an advertising typeface. Most typographers and

24pt

Light Italic

0

Printers kept their legible serif types for "proper" work – or their frakturs, which they would have found just as legible. It's hard to imagine now, sans-serif fonts are ubiquitous and fulfil all sorts of roles. This is partly why Futura was so radical in the 1920's — Renner intended it to set books, long form reading. Setting whole books in a sans was almost never really done before Futura came on the market. While Renner was inventing Futura, Germany was in a state of flux. WWI had just finished, WWII was looming. Books had an elite

24pt

Italic

0

Né en Prusse, il reçut dans son lycée une éducation protestante stricte, cultivant les valeurs traditionnelles de l'Empire allemand : sens du devoir, discipline et responsabilité. Il se défiait de l'art abstrait mais, quoiqu'il dédaignât bien des aspects du modernisme propre aux Années folles, comme le jazz, le cinéma et les dancings, il admirait la tendance fonctionnaliste de l'après-guerre : de ce point de vue, Renner forme un chaînon important entre l'art bourgeois du XIXe siècle et le Mouvement moderne.

24pt

Medium Italic

0

Book culture was huge. For example, by 1900 Berlin alone had “3,384 businesses operating in the book trades. Together, they employed more than 11,000 people. That included 541 printing offices — two of which even had in-house type foundries — and eight independent type foundries.” There were vocal advocates for language and spelling reform, questioning the viability and necessity of blackletter typefaces. Should capital letters be abandoned? Should schoolchildren still be taught fraktur, or is roman the better

24pt

Bold Italic

0

The 1920's saw the rise of the avant-garde. Different factions were pushing back against traditionalism, searching for new forms of expression. Many found inspiration in the new machines of industrialisation, and used primitive geometry and primary shapes as a way to rid images of quaint nostalgia and tropes. It seemed like a way to break from the past and look to the future. Primary geometry flowed across disciplines, making its way to Renner. Unlike the more extreme avant-garde, he didn't

24pt

Black Italic

Alternate dotted r

0

Unlike the more extreme avant-garde, he didn't want a clean break. He was wary of oppressive nostalgia, but knew there were good things to be extracted from the mine of history. When he started Futura he wanted a roman model. But he went further back than the Garalde's of the 14th century to the Roman inscriptional capitals of the second century. The most supreme of the European types are the Roman capitals, consisting of circles, triangles and squares, which are the simplest and most

9pt

Light

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9pt

Regular

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Alternate n

0

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9pt

Medium

Alternate dotted r

0

There were vocal advocates for language and spelling reform, questioning the viability and necessity of blackletter typefaces. Should capital letters be abandoned? Should schoolchildren still be taught fraktur, or is roman the better way? Questions that got right to the heart of German identity. Questions that were hijacked by National Socialists to advance arguments favouring traditionalism and nostalgia. Renner was horrified by this and actively spoke out against the nascent Nazis. The 1920's saw the rise of the avant-garde. Different factions were pushing back against traditionalism, searching for new forms of expression. Many found inspiration in the new machines of industrialisation, and used primitive geometry and primary shapes as a way to rid images of quaint nostalgia and tropes. It seemed like a way to break from the past and look to the future. Primary geometry flowed across disciplines, making its way to Renner. Unlike the more extreme avant-garde, he didn't want a clean break. He was wary of oppressive nostalgia, but knew there were good things to be extracted from the mine of history. When he started Futura he wanted a roman model. But he went further back than the Garalde's of the 14th century to the Roman inscriptional capitals of the second century. The most supreme of the European types are the Roman capitals, consisting of circles, triangles and squares, which are the simplest and most antithetical forms imaginable. Rarely does the light of this type's elegant simplicity shine as far as our times, like the last shimmer of the bright intellectuality of ancient Rome. There is nothing more simple than what gives the Roman script its unparalleled

élan. — Paul Renner, *Typografie als Kunst*, (1922). The roman capital letters we're familiar with are based on ancient Roman inscriptional capitals. Nobody knows exactly how they were created and many theories have been formulated. Renaissance lettering artists used geometry to divine the ancient proportions to provide models for reproduction. Almost every lettering manual since has a similar system based upon 3 primary shapes: the square, circle and triangle. 500 years later, these same shapes began to permeate visual culture as signifiers of something new and radical. Renner was working at the nexus of his own personal, classic taste, heated debates about the abolition of fraktur for roman type, and the reductionism of the avant-garde zeitgeist. He re-evaluated ancient letterforms through primal geometric construction to create Futura. Geometry fulfilled two promises: the foundation of the past and the machine-made progression of the future. Futura's capitals had a solid model, they seem to be fairly well established early in the process. A flat-sided M was tested, and the long-tailed J was altered soon after the first release. The lowercase offered a lot more room to manoeuvre. From the very start Renner designed and tested strange and daring alternate lowercase forms. Remembering Futura was intended for long-form text setting, these are truly radical departures from the grotesks of the era. The bowl of b d shrink and float, m n arches are flattened and snap to the grid, g has arrived from another planet. The point and counterpoint of the uppercase and lowercase is exciting and fresh. Almost a century later they still look amazing. It's 2022 and they're still

9pt

Bold

Alternate g (3)

+4

Almost a century later they still look amazing. It's 2022 and they're still like new, their primal geometric power is undiminished. And they're surprising readable. Sprinkled carefully in a paragraph of text they're noticeable but not overly obtrusive. In headlines they command attention. I can almost imagine Renner working today, uploading them to his Instagram account. Bauer's first printed Futura specimen from 1927 proudly showed the alternates. Initially they could be ordered, but they disappear from subsequent specimens. I always wondered why the alternates vanished. I assumed the physical constraints of metal type pressured them away. Type took up physical space, the more you made the more it cost. Furthermore, type cases had fixed arrangements. Altering a type case adds unnecessary friction to the process, throwing off (an already drunk) typesetter, possibly adding time and mistakes. Ordering a total replacement g might work, but not having two versions in the same case. Dan wrote to Wolfgang Hartmann to ask what he thought. Wolfgang is the grandson of Georg Hartmann, who owned and operated Bauer when Futura was made. He replied: "What is certain is that the special characters were no longer shown in specimens from 1930 onwards. They did not work commercially, as the sales department of the Bauer foundry recognised. In addition, the special figures made the cast fonts more expensive, because you had to cast them additionally; and so not only the casting time and fonting work had to be calculated, but also the unproductive justification time!" I hadn't fully considered it from the foundry's point of view. I can

understand it just wasn't worth the extra work to manufacture alternates that had little customer demand. Happily times have changed, modern digital fonts can have all sorts of extra stuff in the character sets. As beautiful as I find most of the alternates, I didn't include all of them in The Future. Most of the alternates were interesting, but a bit unbalanced or fussy. The rejected e evoking Uncial script feels regressive. The flat-tailed g really rubs me the wrong way. It makes logical, geometric sense but manages to feel awkward in headlines and text. The new additions, f h r u, compliment the original squared versions. One of my favourite default letters is j. It's such an elegant solution — a single dotted line. In the early drafts of Futura there's a more regular version of j with a hooked tail, closely matching f. I'm still surprised it made the default character set. Futura has a few contradictory details and finishes. Upon isolated inspection, these "inconsistencies" seem baffling. Why don't the C and G have the same terminals, for example? What about 3 and 5? And where the hell does u come from — why isn't it a rotated n? As the typeface gets bolder other letterforms change to accommodate the weight. Sharp points get blunt and angled terminals flatten. Some letters like e could be from a totally different typeface, but still they work together. I have a strong tendency to simplify and standardise details in my own typefaces, but Renner didn't mind. His geometric reduction makes Futura seem like a logical, coherent system. To a large degree it is, but these lovely moments of dissonance save it from banality. They breathe life and bite

7pt

Light

+6

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main typesetting question is sans or serif. Back then, the big decision for typesetting books was *antiqua* or *fraktur*. *Grotesk* wasn't a consideration. I should have noticed during the *Geograph* design process. We ran a little experiment with Futura proportions, shortening the extenders and raising the x-height. At a certain point it stops feeling like Futura. It starts getting into ITC Avant Garde territory, the usual majesty and grace inherent in Futura is lost to a more utilitarian feel. As soon as the bookish proportions go, so does Futura's essence. Renner calling Futura a serifless roman is not just stating the linguistically obvious, but a reminder to his readers that Futura is a book typeface, not (just) an advertising typeface. Most typographers and printers back then would assume *Grotesk* means display and jobbing type. Printers kept their legible serif types for "proper" work — or their *fraktur*, which they would have found just as legible. It's hard to imagine now, sans-serif fonts are ubiquitous and fulfil all sorts of roles. This is partly why Futura was so radical in the 1920's — Renner intended it to set books, long form reading. Setting whole books in a sans was almost never really done before Futura came on the market. While Renner was inventing Futura, Germany was in a state of flux. WWI had just finished, WWII was looming. Books had an elite status, they were the primary form of typography and print production. Book culture was huge. For example, by 1900 Berlin alone had "3,384 businesses operating in the book trades. Together, they employed more than 11,000 people. That included 541 printing offices — two of which even had in-house type foundries — and eight independent type foundries." There were vocal advocates for language and spelling reform, questioning the viability and necessity of blackletter typefaces. Should capital letters be abandoned? Should schoolchildren still be taught *fraktur*, or is roman the better

7pt

Regular

+6

Up until Futura, the typeface was published Burke had the most thorough account of Futura's development in English. Three things really struck me when I read Paul Renner all those years ago. First was Renner's insistence that Futura was a "serifless roman." Second was Futura's fabulous array of experimental alternate letterforms. Third was the original geometry in the etchings for Futura's trial cuts. Burke wrote, "Renner's pride in Futura was evident, and he still maintained that it was a 'serifless roman', and not a grotesk". For years this caused quite a bit of cognitive dissonance. I thought it was an unsolvable riddle, a typographic kōan. How could Futura not be a Grotesk? Doesn't the mere absence of serif qualify it for Grotesk status? For years I chewed this over, wondering exactly what Renner meant. "Serifless roman", I'd repeat to myself. "Wow". What was I missing? Why couldn't I see what he sees? I only clicked recently when I happened to typeset *The Future* next to *Signifier*. They have almost the same bookish proportions. Of course. Renner was a dedicated book typographer. He ran the *Meisterschule für Deutschlands Buchdrucker* (Master School for Germany's Printers), lectured widely on typography and published influential typesetting guidelines that ended up with massive uptake. So I went back to the quote, and ran it past Dan Reynolds. He was kind enough to find the original quote from 1947. Renner was asked whether the German type designers active before 1933 were going to design new typefaces now that the war was over. He replied: *Ich glaube nicht, daß irgendwo ein Bedürfnis nach neuen Schriften besteht. Die Welt hat als letzte der in Deutschland entstandenen Schriften die Futura übernommen. Das war kein Zufall: neben der klassischen Mediävalform und der klassizistischen Antiqua im Stil der Bodoni und der Didot ist die serifenlose Antiqua mit klassischen Proportionen der dritte und vermutlich der letzte Typus der ewig brauch-*

baren und zeitlosen Antiquaformen, Ich wenigstens sehe nirgendwo das Bedürfnis nach einem vierten Typus. Which translates to: I don't think that there is a need anywhere for new typefaces. The last of the typefaces designed in Germany that the world adopted was Futura. This was not a coincidence: aside from from classical oldstyle form and the neo-classical roman in the style of Bodoni and Didot, the serifless roman with classical proportions is the third and presumably the last type of the eternally useful and timeless roman forms. For my part, I do not see a need anywhere for a fourth type. My riddle was solved. He was indeed talking about sans-serif, but with *zeitlosen Antiquaformen*, "timeless roman forms". I always assumed "antiqua" meant serif and "grotesk" meant sans-serif. But *antiqua* simply refers to the underlying construction of the letterform — roman letters. The opposite of *antiqua* was not *grotesk* or "without serifs" but "fraktur". These days, the main typesetting question is sans or serif. Back then, the big decision for typesetting books was *antiqua* or *fraktur*. *Grotesk* wasn't a consideration. I should have noticed during the *Geograph* design process. We ran a little experiment with Futura proportions, shortening the extenders and raising the x-height. At a certain point it stops feeling like Futura. It starts getting into ITC Avant Garde territory, the usual majesty and grace inherent in Futura is lost to a more utilitarian feel. As soon as the bookish proportions go, so does Futura's essence. Renner calling Futura a serifless roman is not just stating the linguistically obvious, but a reminder to his readers that Futura is a book typeface, not (just) an advertising typeface. Most typographers and printers back then would assume *Grotesk* means display and jobbing type. Printers kept their legible serif types for "proper" work — or their *fraktur*, which they would have found just as legible. It's hard to imagine now, sans-serif fonts are ubiquitous and fulfil all sorts of

roles. This is partly why Futura was so radical in the 1920's — Renner intended it to set books, long form reading. Setting whole books in a sans was almost never really done before Futura came on the market. While Renner was inventing Futura, Germany was in a state of flux. WWI had just finished, WWII was looming. Books had an elite status, they were the primary form of typography and print production. Book culture was huge. For example, by 1900 Berlin alone had "3,384 businesses operating in the book trades. Together, they employed more than 11,000 people. That included 541 printing offices — two of which even had in-house type foundries — and eight independent type foundries." There were vocal advocates for language and spelling reform, questioning the viability and necessity of blackletter typefaces. Should capital letters be abandoned? Should schoolchildren still be taught *fraktur*, or is roman the better way? Questions that got right to the heart of German identity. Questions that were hijacked by National Socialists to advance arguments favouring traditionalism and nostalgia. Renner was horrified by this and actively spoke out against the nascent Nazis. The 1920's saw the rise of the *avant-garde*. Different factions were pushing back against traditionalism, searching for new forms of expression. Many found inspiration in the new machines of industrialisation, and used primitive geometry and primary shapes as a way to rid images of quaint nostalgia and tropes. It seemed like a way to break from the past and look to the future. Primary geometry flowed across disciplines, making its way to Renner. Unlike the more extreme *avant-garde*, he didn't want a clean break. He was wary of oppressive nostalgia, but knew there were good things to be extracted from the mine of history. When he started Futura he wanted a roman model. But he went further back than the *Garalde*'s of the 14th century to the Roman inscriptional capitals of the second century. The

7pt

Medium

+6

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7pt

Bold

+6

The 1920's saw the rise of the avant-garde. Different factions were pushing back against traditionalism, searching for new forms of expression. Many found inspiration in the new machines of industrialisation, and used primitive geometry and primary shapes as a way to rid images of quaint nostalgia and tropes. It seemed like a way to break from the past and look to the future. Primary geometry flowed across disciplines, making its way to Renner. Unlike the more extreme avant-garde, he didn't want a clean break. He was wary of oppressive nostalgia, but knew there were good things to be extracted from the mine of history. When he started Futura he wanted a roman model. But he went further back than the Garalde's of the 14th century to the Roman inscriptional capitals of the second century. The most supreme of the European types are the Roman capitals, consisting of circles, triangles and squares, which are the simplest and most antithetical forms imaginable. Rarely does the light of this type's elegant simplicity shine as far as our times, like the last shimmer of the bright intellectuality of ancient Rome. There is nothing more simple than what gives the Roman script its unparalleled élan. — Paul Renner, *Typografie als Kunst*, (1922). The roman capital letters we're familiar with are based on ancient Roman inscriptional capitals. Nobody knows exactly how they were created and many theories have been formulated. Renaissance lettering artists used geometry to divine the ancient proportions to provide models for reproduction. Almost every lettering manual since has a similar system based upon 3 primary shapes: the square, circle and triangle. 500 years later, these same shapes began to permeate visual culture as signifiers of something new and radical. Renner was working at the nexus of his own personal, classic taste, heated debates about the abolition of fraktur for roman

type, and the reductionism of the avant-garde zeitgeist. He re-evaluated ancient letterforms through primal geometric construction to create Futura. Geometry fulfilled two promises: the foundation of the past and the machine-made progression of the future. Futura's capitals had a solid model, they seem to be fairly well established early in the process. A flat-sided M was tested, and the long-tailed J was altered soon after the first release. The lowercase offered a lot more room to manoeuvre. From the very start Renner designed and tested strange and daring alternate lowercase forms. Remembering Futura was intended for long-form text setting, these are truly radical departures from the grotesks of the era. The bowl of b d shrink and float, m n arches are flattened and snap to the grid, g has arrived from another planet. The point and counterpoint of the uppercase and lowercase is exciting and fresh. Almost a century later they still look amazing. It's 2022 and they're still like new, their primal geometric power is undiminished. And they're surprising readable. Sprinkled carefully in a paragraph of text they're noticeable but not overly obtrusive. In headlines they command attention. I can almost imagine Renner working today, uploading them to his Instagram account. Bauer's first printed Futura specimen from 1927 proudly showed the alternates. Initially they could be ordered, but they disappear from subsequent specimens. I always wondered why the alternates vanished. I assumed the physical constraints of metal type pressured them away. Type took up physical space, the more you made the more it cost. Furthermore, type cases had fixed arrangements. Altering a type case adds unnecessary friction to the process, throwing off (an already drunk) typesetter, possibly adding time and mistakes. Ordering a total replacement g might work, but not having two ver-

sions in the same case. Dan wrote to Wolfgang Hartmann to ask what he thought. Wolfgang is the grandson of Georg Hartmann, who owned and operated Bauer when Futura was made. He replied: "What is certain is that the special characters were no longer shown in specimens from 1930 onwards. They did not work commercially, as the sales department of the Bauer foundry recognised. In addition, the special figures made the cast fonts more expensive, because you had to cast them additionally; and so not only the casting time and fonting work had to be calculated, but also the unproductive justification time!" I hadn't fully considered it from the foundry's point of view. I can understand it just wasn't worth the extra work to manufacture alternates that had little customer demand. Happily times have changed, modern digital fonts can have all sorts of extra stuff in the character sets. As beautiful as I find most of the alternates, I didn't include all of them in The Future. Most of the alternates were interesting, but a bit unbalanced or fussy. The rejected e evoking Uncial script feels regressive. The flat-tailed g really rubs me the wrong way. It makes logical, geometric sense but manages to feel awkward in headlines and text. The new additions, f h r u, compliment the original squared versions. One of my favourite default letters is j. It's such an elegant solution — a single dotted line. In the early drafts of Futura there's a more regular version of j with a hooked tail, closely matching f. I'm still surprised it made the default character set. Futura has a few contradictory details and finishes. Upon isolated inspection, these "inconsistencies" seem baffling. Why don't the C and G have the same terminals, for example? What about 3 and 5? And where the hell does u come from — why isn't it a rotated n? As the typeface gets bolder other letterforms change to accommodate the weight. Sharp points get

OpenType features

Alternate a

ss01

Kyota**a**

Alternate f

ss02

Frank**f**urt

Alternate g (1)

ss03

Lang**g**uage

Alternate g (2)

ss04

Sug**g**imoto

Alternate g (3)

ss05

Techno**g**logy

Alternate h

ss06

Char**h**acter

Alternate m

ss07

Docu**m**ents

OpenType features

Alternate n

ss08

Japan

Alternate square r

ss09

Original

Alternate dotted r

ss10

Surface

Alternate u

ss11

Frequency

Ligatures

liga

Affiche flags

These feature a functional join between a pair of letters, like f and i. They're typically drawn to avoid ugly collisions between letters. Ligatures are usually on by default.

Discretionary ligatures

dlig

Cliffop drift

Discretionary ligatures enables connections between f and t.

OpenType features

Ordinals

`ordn`2nd 3rd M^{me}

Ordinals are optically adjusted, small, raised lowercase letters. You can use them for numerical abbreviations like 1st, 2nd, 3rd and in languages like French for

Fractions

`frac`

1/4 Cup 53/82 In

Dynamic fractions will automatically substitute for pre-built and arbitrary fractions.

Alternate 1

`ss12`

1972 & 1972

You can use the alternate seriffed one to confidently take up more space if the context leaves the default feeling insipid.

Slashed Zero

`zero`

2022 & 2022

Slashed zero differentiates the zero from an upper or lowercase o as clearly as possible.

Case-sensitive forms

`case`

1-5 (R/G) «Q»

Punctuation designed specifically to align with capital letters.

Contextual alternates

`calt`

1×5

Alternate that intelligently substitutes depending on context. The multiplication sign will only substitute x or X for × between numerals.

OpenType features

Default numerals

0123456789

These are the default numerals.

Old-style numerals

onum

0123456789

Old-style numerals are designed to harmonise with lowercase letterforms in running text. They typically have ascenders and descenders. You could think of them as "lowercase numerals".

Tabular lining numerals

tnum

0123456789

Tabular lining numerals all share the same width. You can use them to align columns of data or a price list, for example. The associated currency and math symbols also have the same width.

Tabular old-style numerals

onum

tnum

0123456789

Tabular old-style numerals all share the same width. You can use them to align columns of data or a price list, for example. The associated currency and math symbols also have the same width.

Subscript

subs

H₂O C₂H₆OSubscripts & Inferiors are optically adjusted, small lowered numerals. They usually sit below the baseline. You can use them for chemical formulae, like H₂O.

Superscript

sups

Footnotes.⁵Superscripts are optically adjusted, small raised numerals. You can use them for footnote references in running text,¹ chemistry notation (²H) and mathematical exponents (x³).

Character set

Punctuation & symbol
capital forms

@ () [] {} / \ • • - - — « » ‹ › ¿ ? !

Prebuilt fractions

$\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

The
Future
Mono.

Thin¹⁰⁰ *Thin Italic*¹⁰⁰
Extralight²⁰⁰ *Extralight Italic*²⁰⁰
Light³⁰⁰ *Light Italic*³⁰⁰
Regular⁴⁰⁰ *Regular Italic*⁴⁰⁰
Medium⁵⁰⁰ *Medium Italic*⁵⁰⁰
Bold⁷⁰⁰ *Bold Italic*⁷⁰⁰
Black⁹⁰⁰ *Black Italic*⁹⁰⁰

W

ü

g

ä

2

?

a

m

i

/°

&

G

84pt

Thin

Alternate square f, outlined dots

-10

K r i j t s t o f

84pt

Extralight

Alternate dotted r

-10

D é m o r ° d a i t

84pt

Light

Alternate a

-10

A d m i r a t o r

84pt

Regular

-10

C h e r v a n t e

84pt

Medium

Alternate square h, m, r

-10

P r o m e t h e a

84pt

Bold

Alternate g (3)

-10

Lightning

84pt

Black

-10

Polarizes

84pt

Thin Italic

-10

Noordkust

84pt

Extralight Italic

Alternate square m

-10

Olympiade

84pt

Light Italic

-10

Radiation

84pt

Italic

Alternate g (2)

-10

Afgeleefd

84pt

Medium Italic

-10

Wal dhoren

84pt

Bold Italic

Alternate a

-10

Fixateurs

84pt

Black Italic

Alternate square n

-10

Renewable

36pt

Thin

0

Japanese utilized
characters arranged
either on a cylindrical
surface or on an
arc-shaped surface.

36pt

Extralight

Alternate square f

0

Kyoto Sugimoto carefully
considered the nature of
this writing system

36pt

Light

Alternate a

0

The 2,400 characters
chosen as a result
were arranged by
classification

36pt

Regular

Alternate square r

0

For this reason, typists
are required to undergo
specialized training.

36pt

Medium

Alternate dotted r

0

Sugimoto started in the
letterpress technology
field, and then
turned his attention
to development of a
typewriter for text in
Japanese.

36pt

Bold

Alternate square m

0

**He received the Blue
Ribbon Award and the
Small Asahi Ribbon.**

36pt

Black

Alternate a, g, h, m, n, u, r, l

0

**Sugimoto Kyōta,
(September 20, 1882 -
December 26, 1972) was
a Japanese inventor**

36pt

Thin Italic

0

*Renner was a prominent
member of the Deutscher
Werkbund (German Work
Federation).*

36pt

Extralight Italic

0

*He attempted to fuse the
Gothic and the roman
typefaces.*

36pt

Light Italic

Alternate punctuation

0

Two of his major texts are "Typografie als Kunst" (Typography as Art) and "Die Kunst der Typographie" (The Art of Typography).

36pt

Italic

Alternate outlined dots and punctuation

0

Renner avait l'ambition de faire fusionner les polices de caractère réales et linéales.

36pt

Medium Italic

Alternate g (2)

0

Unter anderem war Renner für die Buchbinderei Hübel und Denck tätig.

36pt

Bold Italic

0

**Paul Renner studierte
Malerei an den
Kunstakademien in
Berlin, München
(Debschitz-Schule) und
Karlsruhe.**

36pt

Black Italic

Alternate g (3)

0

**Sie orientierte sich
an antiken Inschriften
und entsprach den
Anforderungen der vom
Bauhaus geprägten neuen
Typografie.**

24pt

Thin

0

The first three cuts of Futura were publicly released by Bauer in 1927. Over the next three decades many other cuts bearing Futura's name followed, some only tangentially related to the original. Futura is Paul Renner's masterpiece, one of few typefaces that essentially defines a genre. But he didn't make it alone. The "craft knowledge and industrial skill" of the Bauer staff,

24pt

Extralight

Alternate a

0

Renner wrote and published extensively, but most of it remains untranslated from his native German. Most of the English articles and legends of him gloss over the context of his life and work and focus on Futura. Until recently, the only thorough English book about Renner is Christopher Burke's magnificent Paul Renner: the art of typography. I absolutely devoured the book as a

24pt

Light

Alternate h, m, n

0

Up until Futura, the typeface was published Burke had the most thorough account of Futura's development in English. Three things really struck me when I read Paul Renner all those years ago. First was Renner's insistence that Futura was a "serifless roman." Second was Futura's fabulous array of experimental alternate letterforms. Third was the original geometry in

24pt

Regular

Alternate square u

0

Burke wrote, "Renner's pride in Futura was evident, and he still maintained that it was a 'serifless roman', and not a grotesk". For years this caused quite a bit of cognitive dissonance. I thought it was an unsolvable riddle, a typographic kōan. How could Futura not be a Grotesk?. Doesn't the mere absence of serif qualify it for Grotesk status? For years I chewed

24pt

Medium

Alternate dotted r

0

Why couldn't I see what he sees? I only clicked recently when I happened to typeset The Future next to Signifier. They have almost the same bookish proportions. Of course. Renner was a dedicated book typographer. He ran the Meisterschule für Deutschlands Buchdrucker (Master School for Germany's Printers), lectured widely on typography and published influential typesetting

24pt

Bold

0

He was kind enough to find the original quote from 1947. Renner was asked whether the German type designers active before 1933 were going to design new typefaces now that the war was over. He replied: Ich glaube nicht, daß irgendwo ein Bedürfnis nach neuen Schriften besteht. Die Welt hat als letzte der in Deutschland entstanden Schriften die Futura übernommen. Das war

24pt

Black

0

Das war kein Zufall: neben der klassischen Mediävalform und der klassizistischen Antiqua im Stil der Bodoni und der Didot ist die seriflose Antiqua mit klassischen Proportionen der dritte und vermutlich der letzte Typus der ewig brauchbaren und zeitlosen Antiquaformen, Ich wenigstens sehe nirgendwo das Bedürfnis nach einem vierten Typus. Which translates to:

24pt

Thin Italic

Alternate punctuation

0

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24pt

Extrairight Italic

Alternate dotted a, r, dots and punctuation

0

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24pt

Light Italic

Alternate a, f, h, m, n, r, u

0

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24pt

Italic

0

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24pt

Medium Italic

0

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24pt

Bold Italic

Alternate outlined dots and punctuation

0

Setting whole books in a sans was almost never really done before Futura came on the market. While Renner was inventing Futura, Germany was in a state of flux. WWI had just finished, WWII was looming. Books had an elite status, they were the primary form of typography and print production. Book culture was huge. For example, by 1900 Berlin alone had "3,384 businesses operating in

24pt

Black Italic

Alternate g (3)

0

Together, they employed more than 11,000 people. That included 541 printing offices – two of which even had in-house type foundries – and eight independent type foundries." There were vocal advocates for language and spelling reform, questioning the viability and necessity of blackletter typefaces. Should capital letters be abandoned? Should schoolchildren still be taught frak-

14pt

Light

0

The 1920's saw the rise of the avant-garde. Different factions were pushing back against traditionalism, searching for new forms of expression. Many found inspiration in the new machines of industrialisation, and used primitive geometry and primary shapes as a way to rid images of quaint nostalgia and tropes. It seemed like a way to break from the past and look to the future. Primary geometry flowed across disciplines, making its way to Renner. Unlike the more extreme avant-garde, he didn't want a clean break. He was wary of oppressive nostalgia, but knew there were good things to be extracted from the mine of history. When he started Futura he wanted a roman model. But he went further back than the Garalde's of the 14th century to the Roman inscriptional capitals of the second century. The most supreme of the European types are the Roman capitals, consisting of circles, triangles and squares, which are the simplest and most antithetical forms imaginable. Rarely does the light of this type's elegant simplicity

14pt

Regular

Alternate outlined dots and punctuation

0

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14pt

Medium

Lining numerals

0

Kyota Sugimoto (Sugimoto Kyōta, September 20, 1882 - December 26, 1972) was a Japanese inventor who developed the first practical Japanese typewriter. He received the Blue Ribbon Award and the Small Asahi Ribbon. Out of the thousands of kanji characters, Kyota's typewriter used 2,400 of them. Kyota Sugimoto was born in Okayama prefecture in 1882. Because of his desire to become a specialist in communication technology, he entered the Training Institute for Communication Technology in Osaka, and completed his studies at the training institute in 1900. At that time, typewriters were already commonly used in Europe and America, but no practical type of typewriter had been developed yet for the Japanese language, which would make it possible to write Japanese (Kanji) without using a pen. Because a typewriter which could be used to type Japanese would thus be very useful if it could be used with the large number of Japanese characters (unlike the 25-30 or so letters of e.g. various European language alphabets), people were hop-

14pt

Bold

Alternate a

0

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9pt

Light

Half-width space, alternate n

0

The first three cuts of Futura were publicly released by Bauer in 1927. Over the next three decades many other cuts bearing Futura's name followed, some only tangentially related to the original. Futura is Paul Renner's masterpiece, one of few typefaces that essentially defines a genre. But he didn't make it alone. The "craft knowledge and industrial skill" of the Bauer staff, namely Heinrich Jost and the vision of the owner Georg Hartmann, were crucial to turn Renner's concepts into reality. Renner wrote and published extensively, but most of it remains untranslated from his native German. Most of the English articles and legends of him gloss over the context of his life and work and focus on Futura. Until recently, the only thorough English book about Renner is Christopher Burke's magnificent *Paul Renner: the art of typography*. I absolutely devoured the book as a recent graduate, it is still a core part of my working library. Up until Futura, the typeface was published Burke had the most thorough account of Futura's development in English. Three things really struck me when I read Paul Renner all those years ago. First was Renner's insistence that Futura was a "serifless roman." Second was Futura's fabulous array of experimental

alternate letterforms. Third was the original geometry in the etchings for Futura's trial cuts. Burke wrote, "Renner's pride in Futura was evident, and he still maintained that it was a 'serifless roman', and not a grotesk". For years this caused quite a bit of cognitive dissonance. I thought it was an unsolvable riddle, a typographic kōan. How could Futura not be a Grotesk?. Doesn't the mere absence of serif qualify it for Grotesk status? For years I chewed this over, wondering exactly what Renner meant. "Serifless roman", I'd repeat to myself. "Wow". What was I missing? Why couldn't I see what he sees? I only clicked recently when I happened to typeset The Future next to Signifier. They have almost the same bookish proportions. Of course. Renner was a dedicated book typographer. He ran the *Meisterschule für Deutschlands Buchdrucker* (Master School for Germany's Printers), lectured widely on typography and published influential typesetting guidelines that ended up with massive uptake. So I went back to the quote, and ran it past Dan Reynolds. He was kind enough to find the original quote from 1947. Renner was asked whether the German type designers active before 1933 were going to design new typefaces now that the war was over. He replied: Ich

9pt

Regular

Half-width space

0

He replied: Ich glaube nicht, daß irgendwo ein Bedürfnis nach neuen Schriften besteht. Die Welt hat als letzte der in Deutschland entstanden Schriften die Futura übernommen. Das war kein Zufall: neben der klassischen Mediävalform und der klassizistischen Antiqua im Stil der Bodoni und der Didot ist die seriflose Antiqua mit klassischen Proportionen der dritte und vermutlich der letzte Typus der ewig brauchbaren und zeitlosen Antiquaformen, Ich wenigstens sehe nirgendwo das Bedürfnis nach einem vierten Typus. Which translates to: I don't think that there is a need anywhere for new typefaces. The last of the typefaces designed in Germany that the world adopted was Futura. This was not a coincidence: aside from from classical oldstyle form and the neo-classical roman in the style of Bodoni and Didot, the serifless roman with classical proportions is the third and presumably the last type of the eternally useful and timeless roman forms. For my part, I do not see a need anywhere for a fourth type. My riddle was solved. He was indeed talking about sans-serif, but with zeitlosen Antiquaformen, "timeless roman forms". I always assumed "antiqua" meant serif and "grotesk" meant sans-serif. But antiqua simply refers to the

underlying construction of the letterform – roman letters. The opposite of antiqua was not grotesk or "without serifs" but "fraktur". These days, the main typesetting question is sans or serif. Back then, the big decision for typesetting books was antiqua or fraktur. Grotesk wasn't a consideration. I should have noticed during the Geograph design process. We ran a little experiment with Futura proportions, shortening the extenders and raising the x-height. At a certain point it stops feeling like Futura. It starts getting into ITC Avant Garde territory, the usual majesty and grace inherent in Futura is lost to a more utilitarian feel. As soon as the bookish proportions go, so does Futura's essence. Renner calling Futura a serifless roman is not just stating the linguistically obvious, but a reminder to his readers that Futura is a book typeface, not (just) an advertising typeface. Most typographers and printers back then would assume Grotesk means display and jobbing type. Printers kept their legible serif types for "proper" work – or their frakturs, which they would have found just as legible. It's hard to imagine now, sans-serif fonts are ubiquitous and fulfil all sorts of roles. This is partly why Futura was so radical in the

9pt

Medium

Half-width space, alternate dotted r

0

There were vocal advocates for language and spelling reform, questioning the viability and necessity of blackletter typefaces. Should capital letters be abandoned? Should schoolchildren still be taught fraktur, or is roman the better way? Questions that got right to the heart of German identity. Questions that were hijacked by National Socialists to advance arguments favouring traditionalism and nostalgia. Renner was horrified by this and actively spoke out against the nascent Nazis. The 1920's saw the rise of the avant-garde. Different factions were pushing back against traditionalism, searching for new forms of expression. Many found inspiration in the new machines of industrialisation, and used primitive geometry and primary shapes as a way to rid images of quaint nostalgia and tropes. It seemed like a way to break from the past and look to the future. Primary geometry flowed across disciplines, making its way to Renner. Unlike the more extreme avant-garde, he didn't want a clean break. He was wary of oppressive nostalgia, but knew there were good things to be extracted from the mine of history. When he started Futura he wanted a roman model. But he went further back than the Garamond's of the 14th century to the

Roman inscriptional capitals of the second century. The most supreme of the European types are the Roman capitals, consisting of circles, triangles and squares, which are the simplest and most antithetical forms imaginable. Rarely does the light of this type's elegant simplicity shine as far as our times, like the last shimmer of the bright intellectuality of ancient Rome. There is nothing more simple than what gives the Roman script its unparalleled élan. – Paul Renner, *Typografie als Kunst*, (1922). The roman capital letters were familiar with and based on ancient Roman inscriptional capitals. Nobody knows exactly how they were created and many theories have been formulated. Renaissance lettering artists used geometry to divine the ancient proportions to provide models for reproduction. Almost every lettering manual since has a similar system based upon 3 primary shapes: the square, circle and triangle. 500 years later, these same shapes began to permeate visual culture as signifiers of something new and radical. Renner was working at the nexus of his own personal, classic taste, heated debates about the abolition of fraktur for roman type, and the reductionism of the avant-garde zeitgeist. He re-evaluated ancient

9pt

Bold

Half-width space, alternate g (3)

+4

Almost a century later they still look amazing. It's 2022 and they're still like new, their primal geometric power is undiminished. And they're surprisingly readable. Sprinkled carefully in a paragraph of text they're noticeable but not overly obtrusive. In headlines they command attention. I can almost imagine Renner working today, uploading them to his Instagram account. Bauer's first printed Futura specimen from 1927 proudly showed the alternates. Initially they could be ordered, but they disappear from subsequent specimens. I always wondered why the alternates vanished. I assumed the physical constraints of metal type pressured them away. Type took up physical space, the more you made the more it cost. Furthermore, type cases had fixed arrangements. Altering a type case adds unnecessary friction to the process, throwing off (an already drunk) typesetter, possibly adding time and mistakes. Ordering a total replacement g might work, but not having two versions in the same case. Dan wrote to Wolfgang Hartmann to ask what he thought. Wolfgang is the grandson of Georg Hartmann, who owned and operated Bauer when Futura was made. He replied: "What is certain is that the special characters were no longer shown

in specimens from 1930 onwards. They did not work commercially, as the sales department of the Bauer foundry recognised. In addition, the special figures made the cast fonts more expensive, because you had to cast them additionally; and so not only the casting time and fonting work had to be calculated, but also the unproductive justification time!" I hadn't fully considered it from the foundry's point of view. I can understand it just wasn't worth the extra work to manufacture alternates that had little customer demand. Happily times have changed, modern digital fonts can have all sorts of extra stuff in the character sets. As beautiful as I find most of the alternates, I didn't include all of them in The Future. Most of the alternates were interesting, but a bit unbalanced or fussy. The rejected e evoking Uncial script feels regressive. The flat-tailed g really rubs me the wrong way. It makes logical, geometric sense but manages to feel awkward in headlines and text. The new additions, f h r u, compliment the original squared versions. One of my favourite default letters is j. It's such an elegant solution – a single dotted line. In the early drafts of Futura there's a more regular version of j with a hooked tail, closely matching f.

7pt

Light

+6

The first three cuts of Futura were publicly released by Bauer in 1927. Over the next three decades many other cuts bearing Futura's name followed, some only tangentially related to the original. Futura is Paul Renner's masterpiece, one of few typefaces that essentially defines a genre. But he didn't make it alone. The "craft knowledge and industrial skill" of the Bauer staff, namely Heinrich Jost and the vision of the owner Georg Hartmann, were crucial to turn Renner's concepts into reality. Renner wrote and published extensively, but most of it remains untranslated from his native German. Most of the English articles and legends of him gloss over the context of his life and work and focus on Futura. Until recently, the only thorough English book about Renner is Christopher Burke's magnificent Paul Renner: the art of typography. I absolutely devoured the book as a recent graduate, it is still a core part of my working library. Up until Futura, the typeface was published Burke had the most thorough account of Futura's development in English. Three things really struck me when I read Paul Renner all those years ago. First was Renner's insistence that Futura was a "serifless roman." Second was Futura's

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7pt

Regular

+6

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7pt

Medium

+6

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ible. It's hard to imagine now, sans-serif fonts are ubiquitous and fulfil all sorts of roles. This is partly why Futura was so radical in the 1920's – Renner intended it to set books, long form reading. Setting whole books in a sans was almost never really done before Futura came on the market. While Renner was inventing Futura, Germany was in a state of flux. WWI had just finished, WWII was looming. Books had an elite status, they were the primary form of typography and print production. Book culture was huge. For example, by 1900 Berlin alone had "3,384 businesses operating in the book trades. Together, they employed more than 11,000 people. That included 541 printing offices – two of which even had in-house type foundries – and eight independent type foundries." There were vocal advocates for language and spelling reform, questioning the viability and necessity of blackletter typefaces. Should capital letters be abandoned? Should schoolchildren still be taught fraktur, or is roman the better way? Questions that got right to the heart of German identity. Questions that were hijacked by National Socialists to advance arguments favouring traditionalism and nostalgia. Renner was horrified by this and actively spoke out against

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Bold

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capital letters we're familiar with are based on ancient Roman inscriptional capitals. Nobody knows exactly how they were created and many theories have been formulated. Renaissance lettering artists used geometry to divine the ancient proportions to provide models for reproduction. Almost every lettering manual since has a similar system based upon 3 primary shapes: the square, circle and triangle. 500 years later, these same shapes began to permeate visual culture as signifiers of something new and radical. Renner was working at the nexus of his own personal, classic taste, heated debates about the abolition of fraktur for roman type, and the reductionism of the avant-garde zeitgeist. He re-evaluated ancient letterforms through primal geometric construction to create Futura. Geometry fulfilled two promises: the foundation of the past and the machine-made progression of the future. Futura's capitals had a solid model, they seem to be fairly well established early in the process. A flat-sided M was tested, and the long-tailed J was altered soon after the first release. The lowercase offered a lot more room to manoeuvre. From the very start Renner designed and tested strange and daring alternate lowercase forms. Remembering Futura was intended for long-form text

setting, these are truly radical departures from the grotesks of the era. The bowl of b d shrink and float, m n arches are flattened and snap to the grid, g has arrived from another planet. The point and counterpoint of the uppercase and lowercase is exciting and fresh. Almost a century later they still look amazing. It's 2022 and they're still like new, their primal geometric power is undiminished. And they're surprising readable. Sprinkled carefully in a paragraph of text they're noticeable but not overly obtrusive. In headlines they command attention. I can almost imagine Renner working today, uploading them to his Instagram account. Bauer's first printed Futura specimen from 1927 proudly showed the alternates. Initially they could be ordered, but they disappear from subsequent specimens. I always wondered why the alternates vanished. I assumed the physical constraints of metal type pressured them away. Type took up physical space, the more you made the more it cost. Furthermore, type cases had fixed arrangements. Altering a type case adds unnecessary friction to the process, throwing off (an already drunk) typesetter, possibly adding time and mistakes. Ordering a total replacement g might work, but not having two versions in the same case. Dan wrote to Wolfgang

OpenType features

Alternate a

ss01

Kyot**a**

Alternate f

ss02

Frank**f**urt

Alternate g (1)

ss03

Lang**g**uag**g**e

Alternate g (2)

ss04

Sug**g**imoto

Alternate g (3)

ss05

Techno**l**og**y**

Alternate h

ss06

Ch**h**aracter

Alternate m

ss07

Doc**u**ments

OpenType features

Alternate n

ss08

Japan

Alternate square r

ss09

Original

Alternate dotted r

ss10

Surface

Alternate u

ss11

Frequency

Alternate punctuation

ss13

art!

Alternative punctuation to match the square alternative characters. Creates a strikingly different tone.

Outlined dots

ss14

abstrait

This feature makes all dots into circles. For example, on i, j but also applies to characters containing dieresis or dotted accents.

OpenType features

Half width space

ss15

Less is more

Half width spaces break the “mono” rhythm of advancing the same distance for each character in favour of a better reading experience while retaining the flavour of a mono.

Ordinals

ordn

2nd 3rd M^{me}

Ordinals are optically adjusted, small, raised lowercase letters. You can use them for numerical abbreviations like 1st, 2nd, 3rd and in languages like French for

Fractions

frac

 $\frac{1}{4}$ Cup

Dynamic fractions will automatically substitute for pre-built and arbitrary fractions.

Alternate 1

ss12

1972 & 1972

You can use the alternate seriffed one to confidently take up more space if the context leaves the default feeling insipid.

Slashed Zero

zero

2022 & 2022

Slashed zero differentiates the zero from an upper or lowercase o as clearly as possible.

Case-sensitive forms

case

1-5(R/G) «Q»

Punctuation designed specifically to align with capital letters.

Contextual alternates

calt

1×5

Alternate that intelligently substitutes depending on context. The multiplication sign will only substitute x or X for × between numerals.

OpenType features

Default numerals

0123456789

These are the default numerals.

Old-style numerals

onum

0123456789

Old-style numerals are designed to harmonise with lowercase letterforms in running text. They typically have ascenders and descenders. You could think of them as “lowercase numerals”.

Subscript

subs

H₂O C₂H₆OSubscripts & Inferiors are optically adjusted, small lowered numerals. They usually sit below the baseline. You can use them for chemical formulae, like H₂O.

Superscript

sups

Footnotes.⁵Superscripts are optically adjusted, small raised numerals. You can use them for footnote references in running text,¹ chemistry notation (²H) and mathematical exponents (x³).

Klim Type Foundry