

# FUTURA

THE BAUER TYPE FOUNDRY INC. · 235-247 EAST 45<sup>TH</sup> STREET · NEW YORK

THE  
TYPE  
OF  
TODAY  
AND  
TO  
MOR  
ROW

Colgate. III. Bauer. 506.

# FUTURA

## THE TYPE OF TODAY AND TOMORROW

THE FIRST IMPRESSION OF "FUTURA" MAY BE THAT OF A GOTHIC LETTER. The type expert, however, will soon discover a difference in design which sets it distinctly apart from all sans serifs of similar appearance, for a new idea has been embodied in this type. It has not been developed from a prototype. It has assumed a similarity to the sans serif letters through its innate qualities. It does not aim to contribute to the eclecticism of type forms by personal interpretation of a traditional letter.

IN FINE AND APPLIED ARTS WE HAVE DISTINCT MANIFESTATIONS OF A CONTEMPORARY STYLE. It does not fill every corner of the land and has not in former periods. A style is always more of an ideal than a reality. It is always conception rather than actuality. It is the conception of a world of forms in which the genius of the period finds ultimate expression. Artists serve this anonymous command for a new form which would ultimately advance with or without the artist's help, - just as a new architecture has arisen; just as the designs of automobiles and aeroplanes, sailing vessels and ocean steamers, machines and bridges, have been evolved. In this world of form, "period" type appears as alien as a renaissance ornament on the light fabric covering the athletic form of the woman of today.

THE TYPE OF OUR TIME CANNOT BE ATTAINED BY SUPERFICIAL ADAPTION OF THE LINE AND MOTIF OF MODERN ARCHITECTURE AND APPLIED ART TO THE FORMS OF A TRADITIONAL LETTER. Typography must also follow the irksome path which led the other arts out of the eclecticism of the past to a new style. Our period prefers raw material and purely technical forms to any design based on historical motifs understood only by the historian and student of art. The technical form convinces because its function is evident: its material and handling indicate that it was created for a definite purpose. It can be as beautiful as any phenomena in art and nature and its beauty is understood even by those whose artistic judgment has been distorted.

THE TYPE OF OUR TIME CAN EVOLVE ONLY FROM A RETURN TO BASIC ELEMENTS. In the case of handwriting the tools are clearly evident. Every peculiarity is the result of

the writing hand, of the characteristics of the tools and materials used. The very fact that the writing of the middle ages serves a simple, utilitarian purpose with the consequent self-oblivion which characterizes all true craftsmanship, distinguishes it from the calligraphy of the period of decline. The court hands of later periods lack this very essential: their aim is a display of skill. The characteristics of the writing hand still predominate in the incunabula in spite of entirely altered technical conditions brought about by the invention of printing. And, although we can understand the Medici, accustomed as they were to the beauty of the medieval manuscript, hesitating to add printed books to their library, we must on principle acknowledge that works of high artistic merit can ensue from interlocking two entirely different techniques.

The woodcuts of the Japanese, as well as of Durer, serve as examples. These do not reproduce the brush or quill drawing with mechanic faithfulness, but display such outstanding tact that one readily recognizes both: the hand of the draftsman and that of the wood engraver. We encounter the same tact in the works of masters of early printing.

The degeneration of printing type begins as early as the latter part of the eighteenth century when punch cutters of the time began to imitate in relief a technique belonging strictly to intaglio. They thereby conceal to an inrecognizable degree qualities innate to relief-printing, injecting characteristics foreign to its material components. Still later types completely degenerate into misunderstood formalism. Styles of writing and intaglio-forms are adapted for other types without any effort being expended to explain their sense and meaning. The best types of recent times display an effort at harmonizing the freedom of the manuscript hand with the technical preciseness of the punch cutter. But a renaissance of the medieval manuscript letter does not symbolically express the spirit of our time nor can modern handwriting serve as an inspiration for a contemporary type. From the modern calligrapher one would just as readily expect a new type as one would expect a new latin from the poetic efforts of the classical philologists. For cut type we refer again and again to the examples of the classic hand of the medieval scribe whose

art was suddenly thrown from its peak by the invention of printing. Printing can attain its own individual beauty, with which handwriting can never compete, only when it ceases seeing its prototype in handwriting.

THE LETTER OF OUR TIME MUST FINALLY ACCEPT THE CONSEQUENCES RESULTING FROM THE INVENTION OF TYPE CUTTING AND CASTING. We must ultimately familiarize ourselves with the idea that printing from type has nothing whatsoever to do with handwriting. It is an impression from metal letters: symbols that form themselves into word images. The reading eye does not follow the continuity of a type design but grasps, bird's-eye-like, groups of word images mirrored on the paper. Printing type can afford therefore, without loss of legibility, to repudiate dynamic tendencies - reminiscences of the writing hand - and assume more abstract, static forms, adequate to its nature.

FUTURA ATTEMPTS, FOR THE FIRST TIME, TO PRESENT THE FORM OF CHARACTERS IN THE MOST ABSTRACT MANNER CONCEIVABLE, - a letter without hairline and the heavy strokes which are innate qualities of writing tools. Through the magnifying glass the letters of Futura are never of quite equal weight. This difference is not due to technical inadequacies, not due to the recollection of the manuscript letter. These variations, derived from the recognition of optical illusion, bring about an equal distribution of color. Gradations of the classic letters cannot be achieved without convulsive efforts innate to the heavy penstroke. Futura stresses more emphatically the distinctions between its light, medium and heavy faces. These are the underlying thoughts of Futura. We are fully aware of the fact that no thought can be realized to perfection on the first attempt. However, the thoughts are correct... At least today.

PAUL RENNER

THE BAUER TYPE FOUNDRY INC., NEW YORK, N.Y.

Colgate III 2000

S. GARNETT GOESLE  
WALTER HUXLEY  
F. C. HESS



HUXLEY HOUSE • DESIGNERS AND  
TYPOGRAPHERS • ONE SEVENTEEN WEST FIFTY-FOURTH  
STREET • NEW YORK CITY • TELEPHONE, CIRCLE 9122

MURPHY HOUSE - DESIGNERS AND  
TYPOGRAPHERS - ONE SEVENTEEN WEST FIFTY FOURTH  
STREET - NEW YORK CITY - TELEPHONE CIRCLE 5-2222



# FOUR NEW SILK DESIGNS

Inspired by the creative efforts of the world's foremost craftsmen - exquisite artistry reflecting the fine aspects of modern design - colors inspired by the falling autumn leaves - the utmost in selection of quality yarns: These are the elements woven into patterns of forthright simplicity, restraint and beauty - into silks that will add a new note to the slim and sophisticated figure of the woman of today.

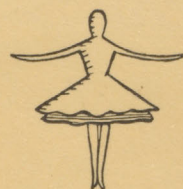
PRESENTING 4 NEW PATTERNS

# THORP

NEW YORK 280 PARK AVENUE



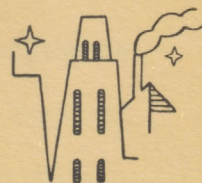
LA CAPRICE



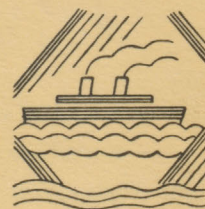
MODERNIQUE

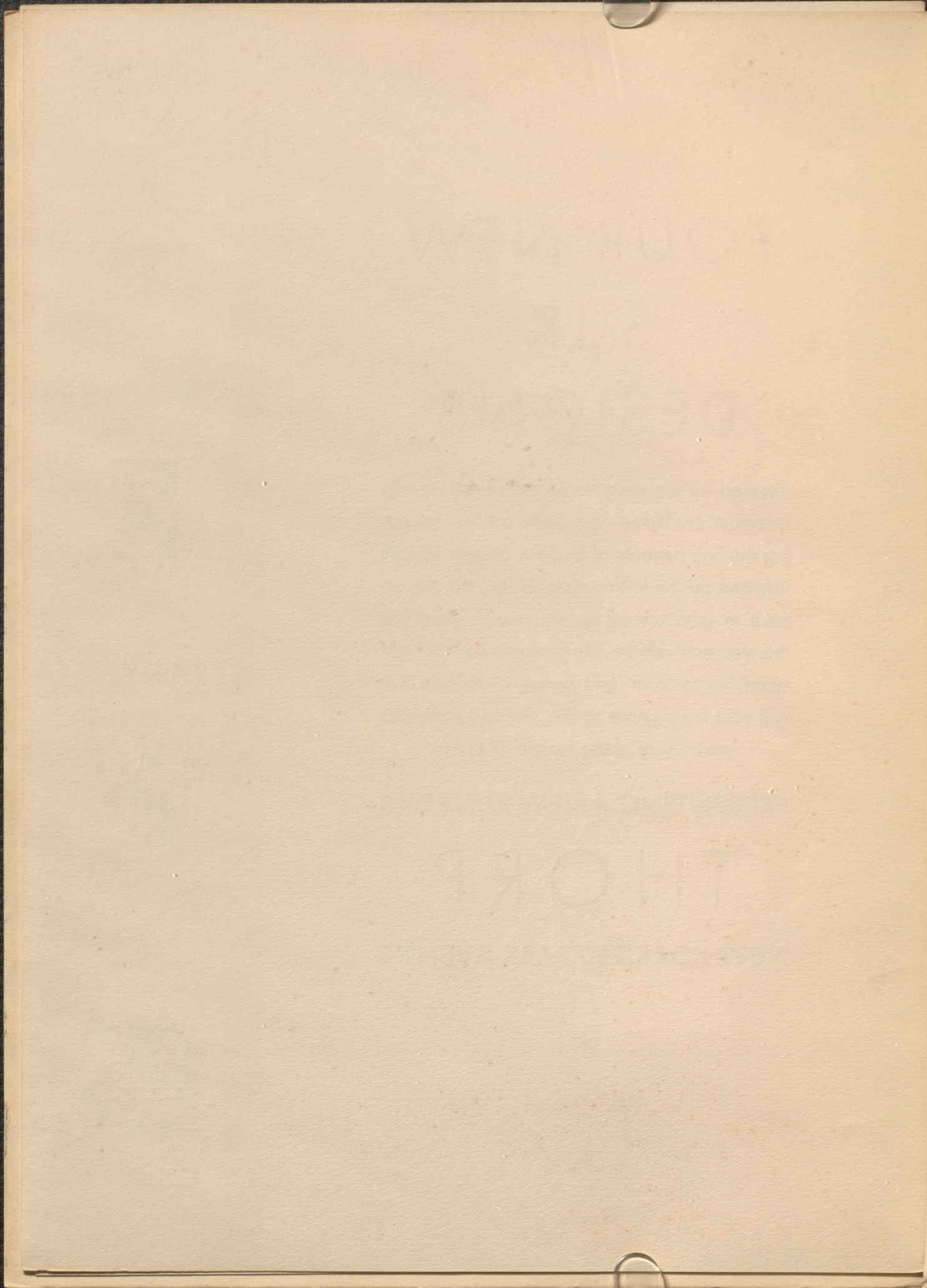


METROPOLIS



MARINER







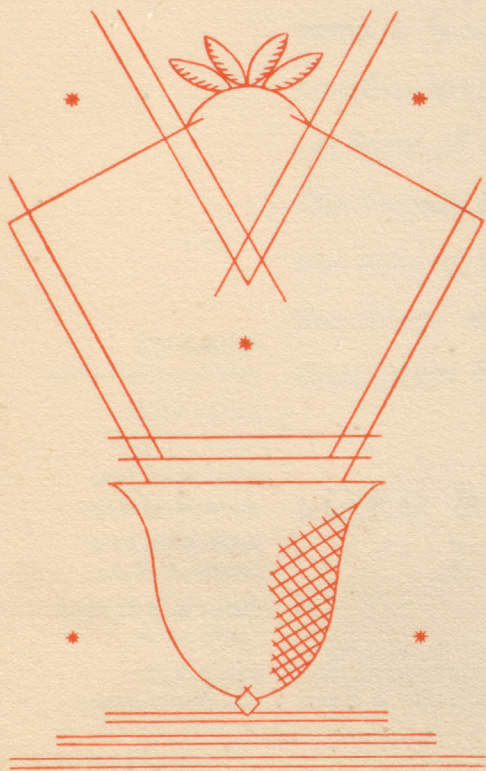
## GRACEFUL and

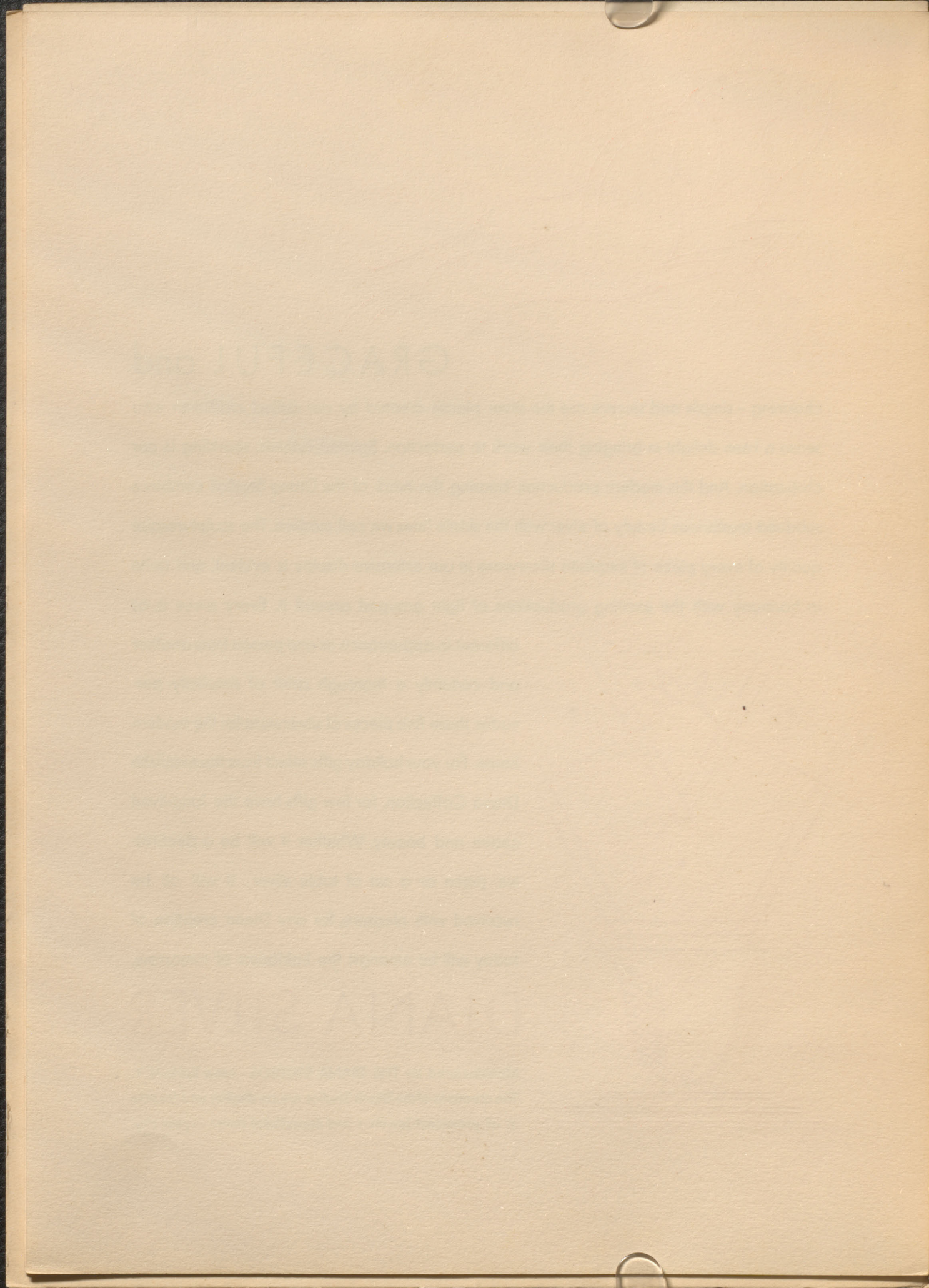
charming – simple and sincere are the silver pieces created by our skilled craftsmen who sense a keen delight in bringing their work to perfection. Spirited, rhythmic, sparkling is our civilization. And this modern production bearing the mark of the Diana Studios combines subdued mysterious beauty of silver with the subtle lines we call modern. The sculptural quality of every piece of exquisite silverware in our extensive display is evident, and quite in harmony with the exciting gradations of light grouped around it. Every piece is as

different in appearance as one person from another and certainly a thorough spirit of simplicity pervades these fine pieces of silverware for the modern home. For your holiday gifts select from the exquisite Diana Collection, for few gifts have the long-lived charm and beauty. Whether it will be a decorative piece or a set of table silver, it will all be received with pleasure, for any Diana creation of today will be amongst the heirlooms of tomorrow.

## DIANA SILVER

Manufactured by THE DIANA STUDIOS · New York, N.Y.  
The creations of the Diana Studios are on display and for sale at all prominent jewelers and department stores in your city.





# THE NEW SPIRIT

SOME of us attach to it the label «modern»  
... Others avowedly know no name for it ...  
We realize only that manifestations are  
everywhere - on art, in writing, in music, in  
furniture, in architecture, in industrialism - new forms,  
new lines, new uses of color.

In our craft it finds eloquent expression - it has be-  
come a force, unleashing imagination, unfettering  
creative ideas - employing for its purpose the high-  
est form of advertising art, typography and copy.  
Our fingers are sensitive to the pulse of our times -  
our eyes are forward looking - to newer spirits ... to  
the things that arrest and awaken attention - AND  
QUICKEN THE ADVERTISER'S PROFIT.

CHICAGO  
400 N. Michigan Avenue

NEW YORK  
247 Park Avenue

LOS ANGELES  
1151 South Broadway

WASHINGTON  
400 Hibbs Building

SAN FRANCISCO  
225 Bush Street

LONDON  
Victoria Embankment

LORD & THOMAS AND LOGAN  
A D V E R T I S I N G

EACH LORD & THOMAS AND LOGAN ESTABLISHMENT IS A COMPLETE  
ADVERTISING AGENCY, SELF CONTAINED; COLLABORATING WITH OTHER  
LORD & THOMAS AND LOGAN UNITS TO THE CLIENT'S INTEREST

# THE NEW SPIRIT

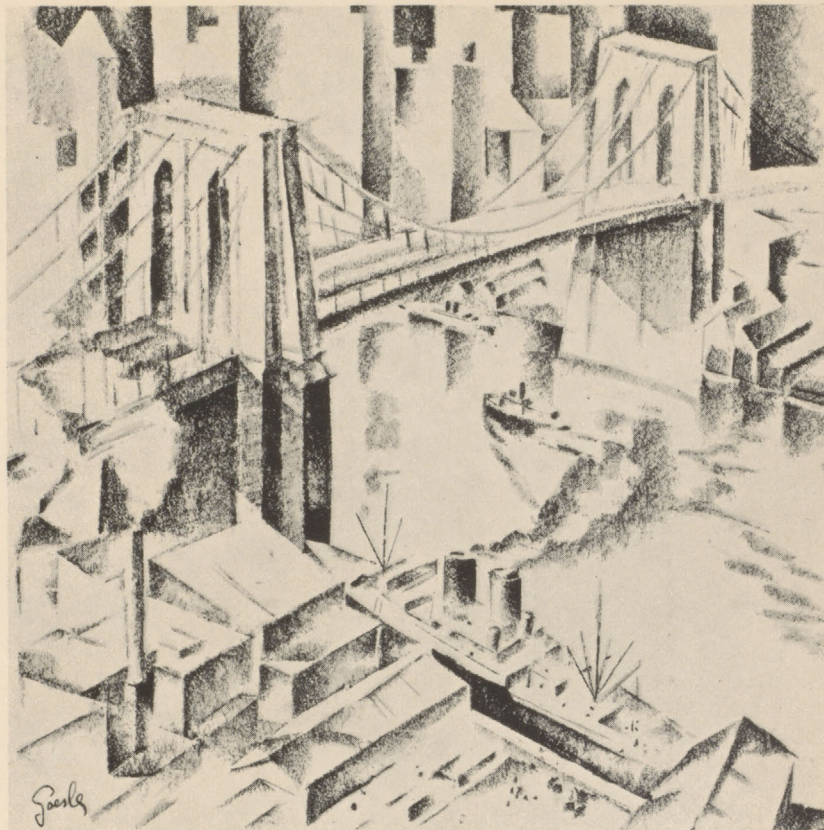
2

...

LORD & THOMAS AND COMPANY

...

# ACROSS THE RIVER



Fifteen minutes from the heart of lower New York - on the roof of MANAHATTA HOTEL - the honeycombed skyline of New York sparkling against a dark sky. Young and old dancing to the music of one of the best bands in the city. Friends chatting in the quiet corners of the lobby. Visitors enjoying the beauty and peace of spacious, tastefully decorated, immaculate rooms. Bell-boys and maids cheerfully answering the call of guests. And, in addition, a menu and cuisine that you will long remember.

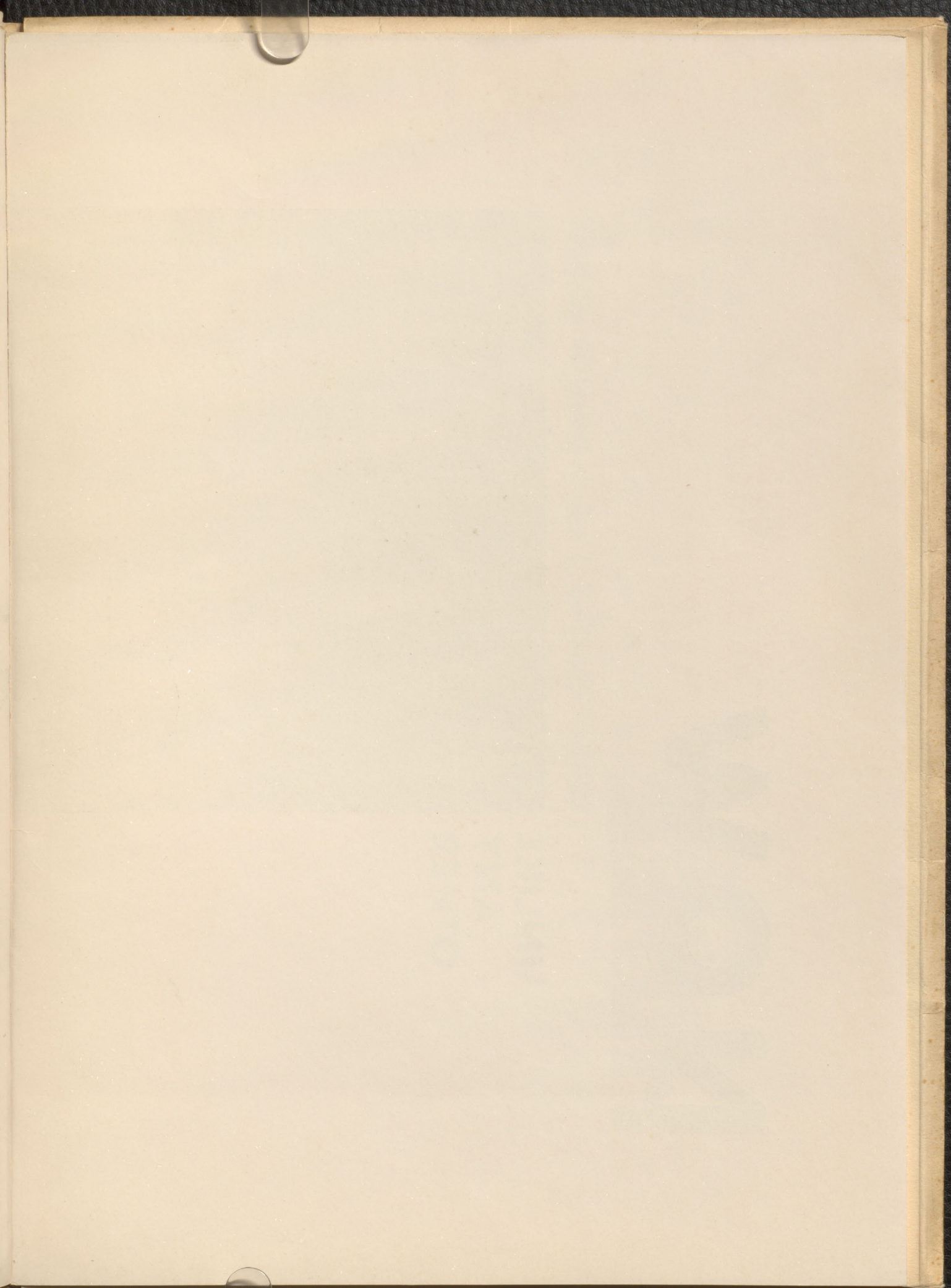
The popularity of MANAHATTA is known and evident. It is conveniently and quickly reached from all sections of Manhattan and Brooklyn.

MANAHATTA  
HOTEL 2 HENRY STREET BROOKLYN · N.Y.

ACROSS THE RIVER

MANHATTAN HOTEL





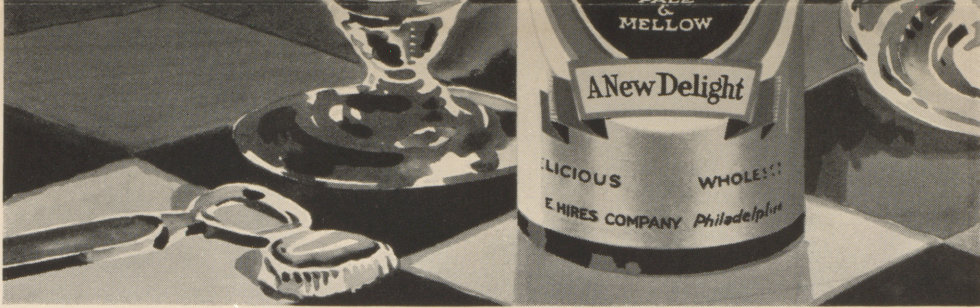
**NOW**

**A UNIQUE and  
DELIGHTFUL  
NEW DRINK**

**UNLIKE  
ANY  
OTHER**

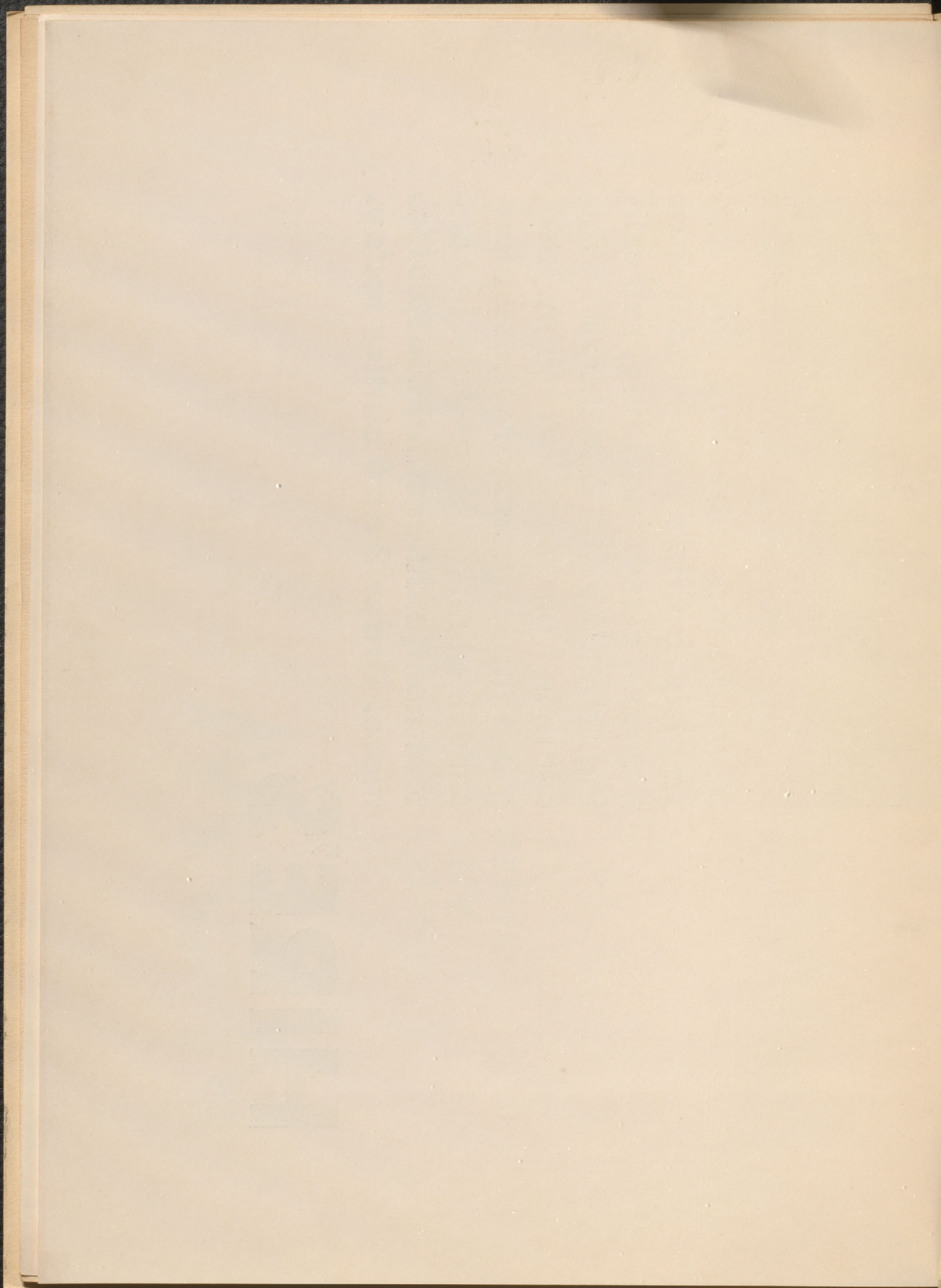


A



new creation, appealing, different, smartly bottled in a modernistic manner. Fizzy, sparkling, refreshing: HIRE'S PALE & MELLOW. Welcome in homes of distinction. Iced, it is a thirst quencher whose pleasure lingers, an adventure in contentment, exhilarating. It tastes like more. Order 3 or 6 bottles today.

**HIRE'S** Pale & Mellow



MCGILL UNIVERSITY LIBRARY

ZH

.B323 fu

491150

PRINTED IN GERMANY