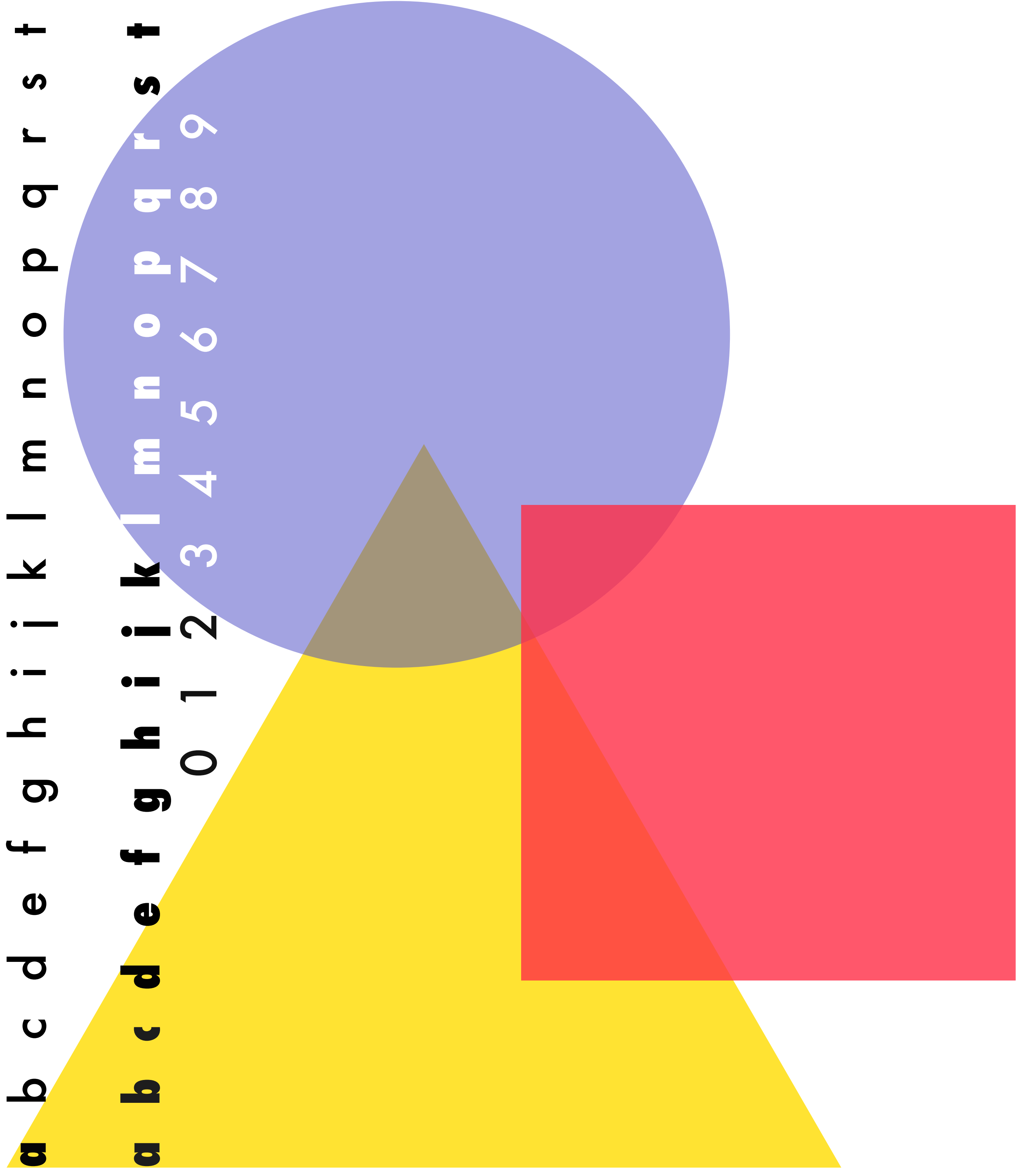


a b c d e f g h i j k l m n o p q r s t u v w x y

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

0 1 2 3 4 5 6 7 8 9



RENNER

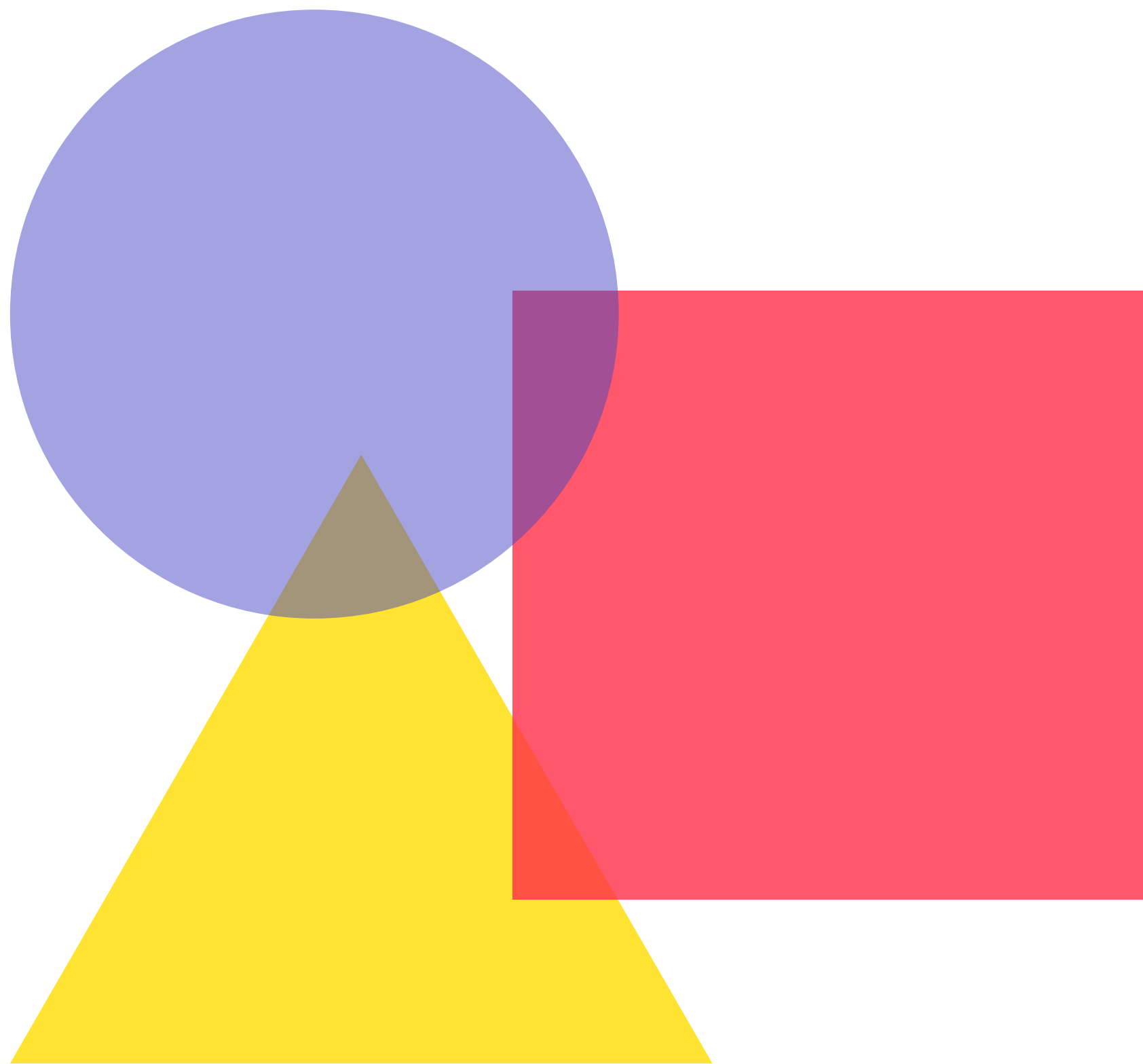
PAUL

BIOGRAFIE

FUTURA

WERK

REZENSION



BIOGRAFIE

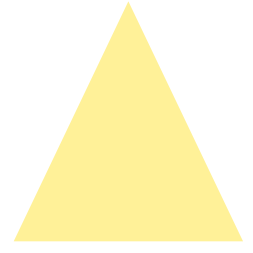
Der künstlerisch Begabte sieht nicht nur, was er weiß,
sondern er weiß auch, was er sieht.

(Paul Renner)

<< SHORT VERSION

LONG VERSION >>






Geboren am 9. August 1878 in Wernigerode

Studium der Architektur und Malerei in Berlin, München und Karlsruhe. Anschließend Tätigkeit als Maler in München.

BIOGRAFIE

 **1907 -1917**
Produktionsassistent und Präsentationsmanager im Georg Müller Verlag München.

1911
Mitgründer einer Privatschule für Illustration in München.

 **1925 -1926**
Leiter der Sektion Gebrauchsgrafik und Typografie an der Frankfurter Kunstschule.

1926
Direktor der Städtischen Grafischen Berufsschulen München

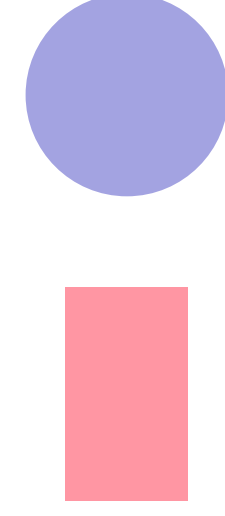
1927  Direktor der Meisterschule für Deutschlands Buchdrucker.

1932 Veröffentlichung der Streitschrift ‚Kulturbolschewismus?‘

1933 Renner wird von den Nazis verhaftet und aus seinem Amt entlassen. Renner emigrierte in die Schweiz.

Renner stirbt 25. April 1956 in Hödingen

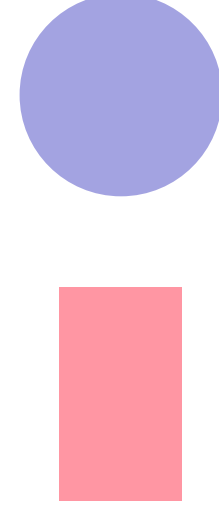
Paul Renner ein One-Hit-Wonder oder ein Renner?



Paul Renner- Bridge between Traditional and Modern Design

German typographer Paul Renner is best known as the designer of the typeface Futura, which stands as a landmark of modern graphic design. Renner can be seen as a bridge between the traditional 19th century and the modern 20th century design. He attempted to fuse the gothic and the roman typefaces. While he was never directly affiliated with the Bauhaus movement, he became an advocate of its aims and principles and became a leading proponent of the "New Typography".

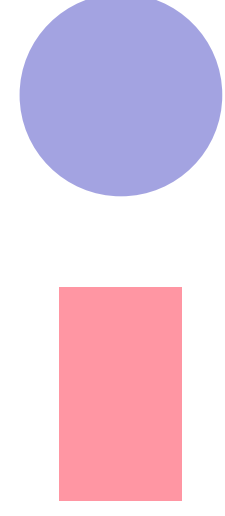
Paul Renner ein One-Hit-Wonder oder ein Renner?



German typographer Paul Renner is best known as the designer of the typeface Futura, which stands as a landmark of modern graphic design. This title is the first study in any language of Renner's typographic career. It details his life and work to reveal the breadth of his accomplishment and influence.

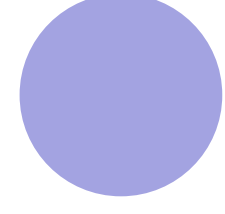
Renner was a central figure in the German artistic movements of the 1920s and 1930s, becoming an early and prominent member of the Deutscher Werkbund while creating his first book designs for various Munich-based publishers. As the author of numerous texts such as *Typografie als Kunst* (Typography as Art) and *Die Kunst der Typographie* (The Art of Typography) he created a new set of guidelines for balanced book design.

Paul Renner ein One-Hit-Wonder oder ein Renner?



Beginning his career in the thick of the Munich cultural renaissance, Paul Renner worked as a 'book artist', applying values he had learnt as a painter to this everyday item of multiple production. An early and prominent member of the Deutscher Werkbund, he was committed to the values of quality in design, always tempered by a certain sobriety of attitude and style. In the 1920s Renner engaged with the radical modernism of that time, briefly in Frankfurt, and then in a more extended phase at the printing school at Munich. Under Renner's leadership, and with teachers such as Georg Trupp and Jan Tschichold, the school produced work of quiet significance. In those years Renner undertook the design of the now ubiquitous typeface Futura.

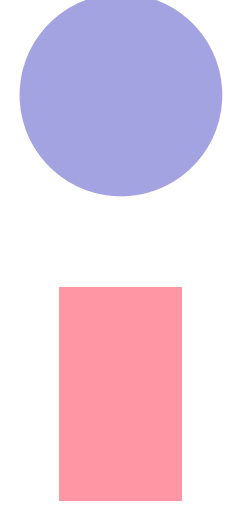
Paul Renner ein One-Hit-Wonder oder ein Renner?



In the Nazi seizure of power of 1933, Renner was dismissed from his teaching post – in days recounted here in dramatic detail – and entered a state of ‘inner emigration’. Burke’s account of the Nazi years shows Renner negotiating events with dignity. After 1945, Renner lived in retirement, but entered public discussion of design issues as a voice of experience and sanity.

He was brought up to have a very German sense of leadership, of duty and responsibility. He was suspicious of abstract art and disliked many forms of modern culture, such as jazz, cinema, and dancing. But equally, he admired the functionalist strain in modernism.

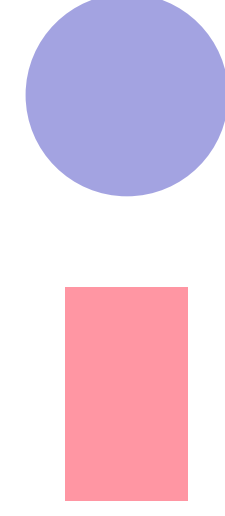
Paul Renner ein One-Hit-Wonder oder ein Renner?



Paul Renner was one of five sons. According to other family members, his upbringing as the son of a priest left him with a strict Christian ethic, in thought and work, while his younger colleagues in typography were writing manifestos in the 1920s. Renner was alluding to Eastern philosophy in his writings. He resisted the polarization of political ideologies in Weimar Germany, and tried to select the most reasonable elements from both right and left. Renner had first settled in Munich at the turn of the century as a young painter and remained there for most of his life.

A tension between tradition and modernity was integral to two twentieth-century debates in German design. The first was the question of style in typography; German-speaking countries were unique in still using gothic letterforms during the first half of the twentieth century. Gothic type became enmeshed in nostalgic notions of German culture during the protracted conservative reaction that crystallized radically with Hitler's accession to power. The relative virtues of gothic and roman type in a German context were the subject of much discussion during this time, and Renner had strong views on this matter.

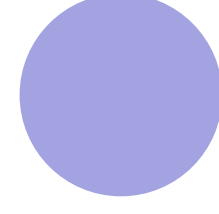
Paul Renner ein One-Hit-Wonder oder ein Renner?



The more widespread debate was the Streit um die Technik (the debate on technology), a dispute between conservative and modernizing elements in German society. Renner and his fellow members of the Deutscher Werkbund (the principal organization seeking to reform German design) were fully engaged in the Streit um die Technik. Renner tended towards the conservative side in this debate, but his thinking and activity shifted in the mid 1920s towards a conscious concern with modernity. During this period Renner attempted to resolve a style that suited Germany in the 1920s.

The New Typography of the 1920s and 1930s was not hampered much by the book crisis, because it defined itself mostly outside the field of book production. The new breed of artist-typographers, who had progressed into graphic design from painting, set a new agenda for typography, both in their writings and in the kind of work they did. Outside the confines of traditional book typography, they could use photography and the forms of New Typography to create dynamic, painterly compositions related to abstract art. The phrase “New Typography” was first used by László Moholy-Nagy in the catalogue of the seminal Bauhaus exhibition in 1923.

Paul Renner ein One-Hit-Wonder oder ein Renner?

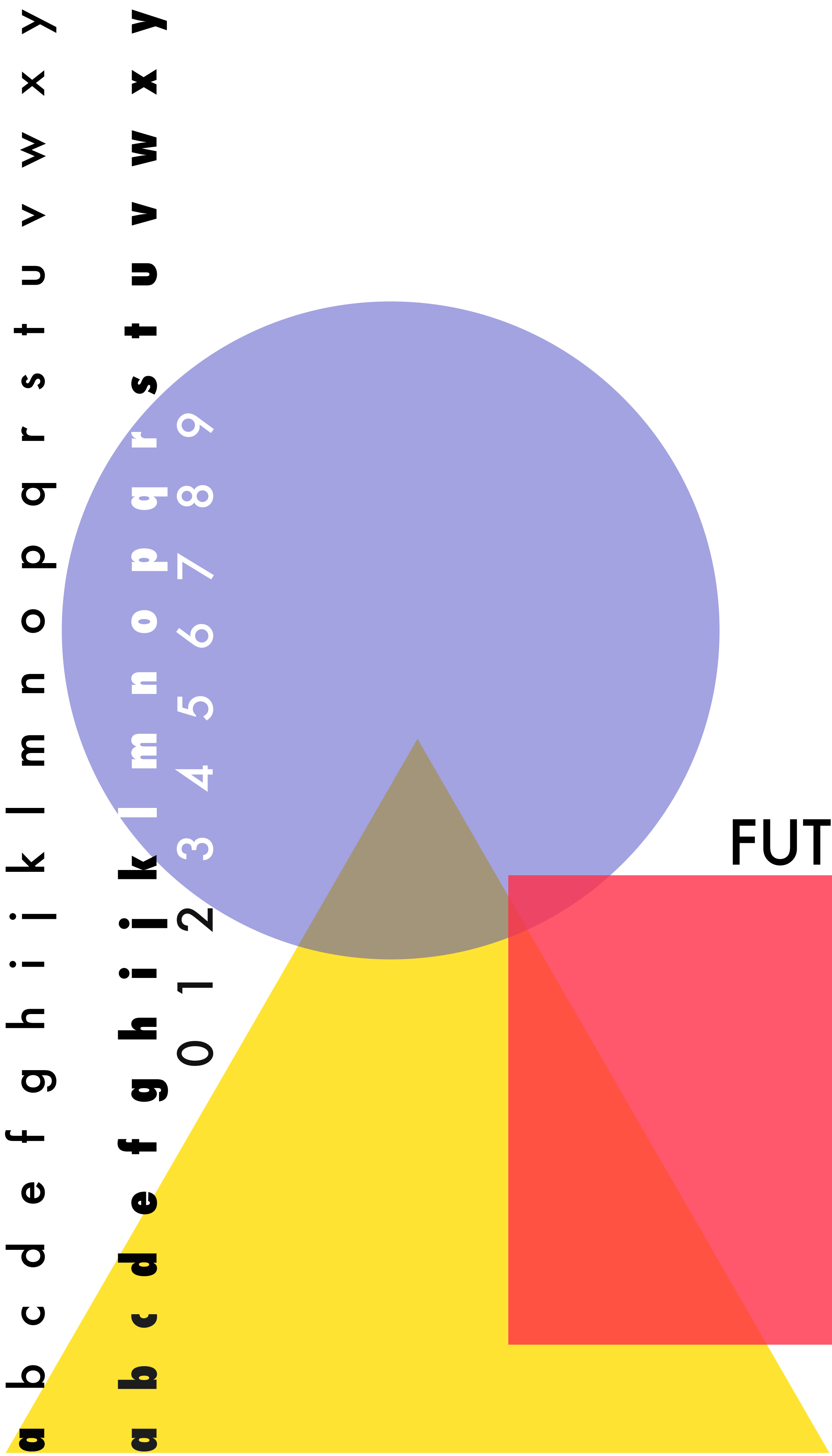


Renner made the first drawings for the typeface that became Futura in the summer of 1924. Futura is a sans serif face designed by Paul Renner between 1924 and 1926. It is based on geometric shapes which became representative visual elements of the Bauhaus design style of 1919-1933.

Futura was commercially released in 1927-1930 and it became a cornerstone of the "New Typography" classified as Geometrical Modernism, form follows function became the key words and careful reasoning constrained all the character shapes to their utmost functional simplicity. With Futura in typographical the industrial revolution had reached its logical conclusion.

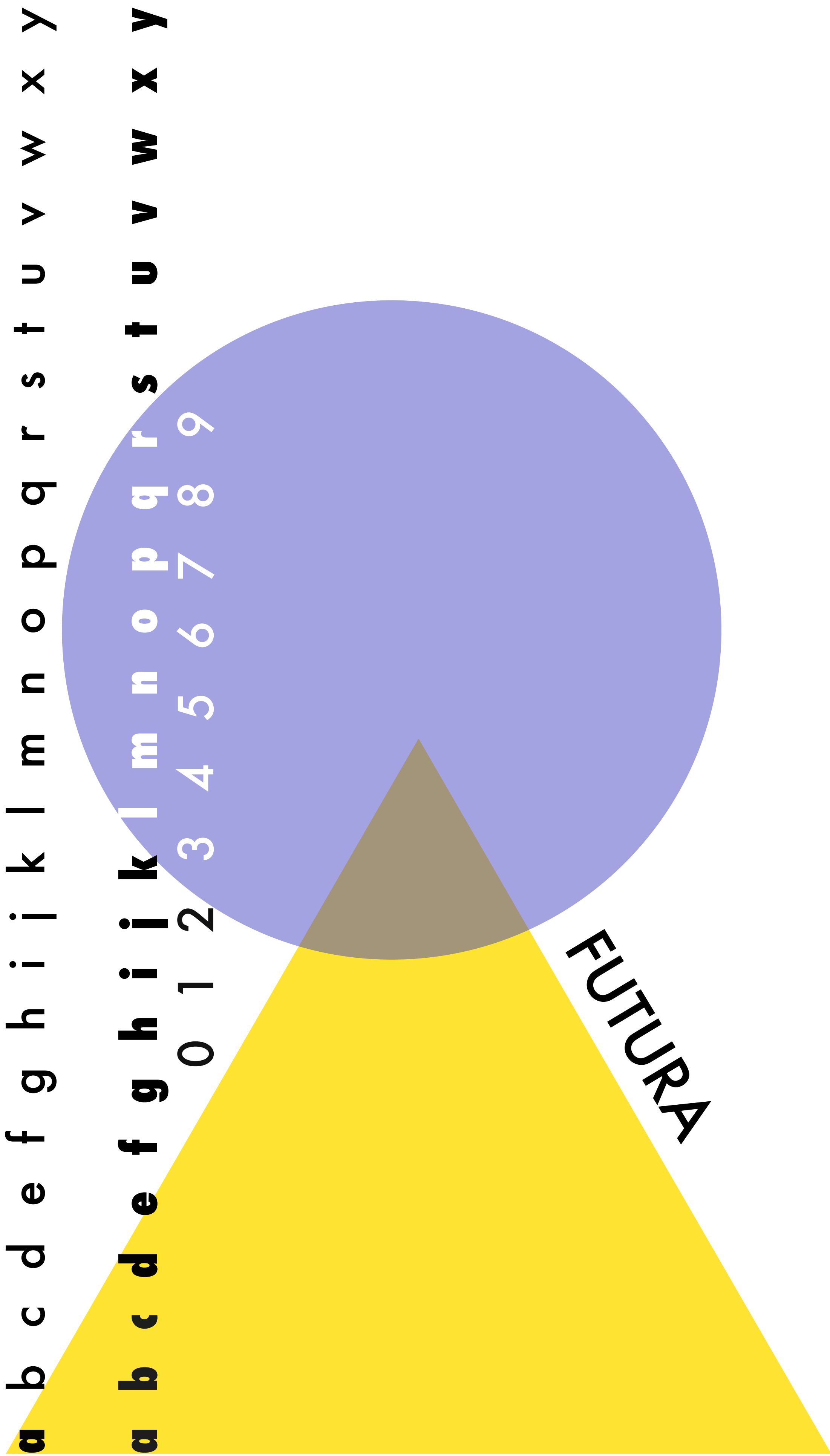
He had a very German notion of leadership: he considered himself a strong figure leading by example. Furthermore, throughout his time, he wrote a number of books; *Typographie als Kunst* (Typography as Art), *Die Kunst der Typographie* (The Art of Typography) and *Color Order And Harmony* to name a few. After a long career at the age of 78, Paul Renner died on April 25th, 1956 in Hödingen, Germany.

FUTURA



FUTURA

Initially, Futura was issued by the Bauer Foundry in six weights, a condensed version in three weights, and an In-line. Renner's typeface family provided the right typographical tool for the professional designer and it became a popular choice for text and display composition. Even today, advertising typographers often use the combination of Futura Light/Book and Futura Extra Bold because of the design's stylish elegance and commanding visual power. Under license, Deberny and Peignot issued the same type in France under the name of Europe. American type founders and Mergenthaler Linotype countered with a close imitation of Futura, named Spartan.



Twentieth Century is another typeface which was inspired by Futura. Futura Black was added later, and it's quite distinct from the rest of the family, it closely resembles a stencil type. The Intertype Futura Extra Bold was designed by Edwin W. Shaar in 1952, and the Futura Extra Bold Italic was added in 1955 by Edwin W. Shaar and Tommy Thompson. Paul Renner's original drawings for Futura are now on display at Fundición Tipográfica Neufville, Barcelona. The Futura family members are: Regular, Light, Light Oblique, Light Condensed, Book, Book Bold, Book Oblique, Medium, Medium Oblique, Medium Condensed, Bold, Bold Oblique, Bold Condensed, Semibold, Semibold Italic, Extrabold, Extrabold Italic, Extrabold Condensed, Inline, Display and Black.

Renner's other design, which is generally unknown, is the "TOPIC" or Steile Futura family. It is a condensed sans serif face with rounded alternate characters for the letters "A", "E", "M", and "W." The family consists of Medium, Medium Italic, Bold, and Bold Italic. TOPIC was introduced by the Bauer Foundry in 1953-1955.

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
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
0 1 2 3 4 5 6 7 8 9

FUTURA

FUTURA

FUTURA

FUTURA

aaabbbbc d d e f g g h i j k l m
nooppq r r f s t u v w x x y z

Original design for Futura

ABCDEFGHIJKLMNO
PQRSTUVWXYZ

abcdefghijklmnopqrstu
vwxyz

Final design for Futura

- Futura light
- Futura light oblique*
- Futura book
- Futura book oblique*
- Futura medium
- Futura medium oblique*
- Futura heavy**
- Futura heavy oblique*
- Futura bold**
- Futura bold oblique*
- Futura extra bold**
- Futura extra bold oblique***
- Futura light condensed
- Futura light condensed oblique*
- Futura medium condensed
- Futura medium condensed oblique*
- Futura bold condensed**
- Futura bold condensed oblique*
- Futura extra bold condensed**
- Futura extra bold condensed obl.***

WERKE

WERKE

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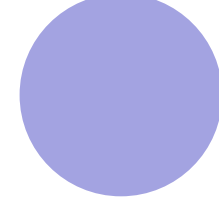
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REZENSI ON

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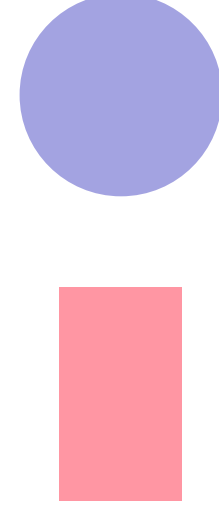
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Paul Renner ein One-Hit-Wonder oder ein Renner?



There may be conformity with Renner's strict Protestant upbringing in his choice not to pursue the life of a fine artist, but instead to devote his time to designing. He was drawn to a field of activity in which he could put his time to designing. He was drawn to a field of activity in which he could put his aesthetic skills to a utilitarian purpose. He said in later years that he only ever wanted to be a painter, and longed to rid himself of his typographic and educational responsibilities so that he could return to this occupation. Yet he does not seem to have tried very hard to extricate himself from the world of typography and printing, and he was constantly and easily enticed back into it. He felt a responsibility to those institutions – schools, publishing houses – who sought his collaboration, and was always concerned to set a good example in his work for the younger generation of typographers. Consequently he took his role as a figurehead of the Munich Meisterschule seriously. He had a very German notion of leadership: he considered himself a strong figure leading by example.

Paul Renner ein One-Hit-Wonder oder ein Renner?



I think that Paul Renner was very influential in the transition between the traditional 19th century and the modern 20th century typefaces. His creation of the sans serif typeface Futura, marked that there was another alternative besides gothic and roman typefaces. By doing this, Futura is still used today because it is so bold and distinctive to typographers and graphic designers.

Paul Renner's work is a good example of how form follows function. Every mark Renner made, he had a reason for making it, not making any arbitrary marks or decisions just because of the style during the 19th and 20th century. I see how he was trying to create a bridge from traditional to modern typography. In my opinion, he was trying to go from the old to the new in his work, trying to get people to accept and follow the change during the times.