

form of materialism. The real state of affairs was quite different, for grotesque scripts had long been the most marketable of all scripts, as is readily proved by any statistics of that time, and have nothing whatever to do with materialistic ideological tendencies. Paul Renner merely had the courage to deduce the correct logical consequence from this state of affairs when, with his Futura, he returned to the original element of form and thus created a practical clear grotesque script which, while constructive, like every script in accordance with the fundamental laws of statics, is by no means merely constructed intellectually and without feeling. It was just an expert with such a delicate sense and feeling for the final oscillations of human handwriting as Ludwig Klages who realized the correct form of Futura quite independently, and thus pointed out its inherent emotional value at the same time; and these traditional and emotional connections are the only explanation of the great process of evolution which has led with purposeful necessity to a constant organic development, still far from concluded, of this family of scripts. A script which is so enormously widespread is also never just the mere result of dry mathematical calculation. In any case it should not be overlooked that Paul Renner, who has meanwhile transferred the scene of his activities to Berlin, is a painter by profession, and that his pictures, of which a special exhibition in Berlin recently attracted much attention, provide really valuable information regarding the humanly artistic basis which always characterized all his work. This exhibition included paintings from 1924 down to the present day, and it was noticeable how even the earliest of these landscapes, which are contemporary with the evolution of Futura, emanate the same feeling of precision, calm, and clarity, and how they are eloquent of the same mastery of artistic form which also imparts to the Futura scripts their unmistakably sure attitude. Both the scripts and the pictures are visible evidence of a suitably restrained and truly human feeling for life which is now everywhere once more seeking contemporary expression unchecked.

Translated by W. L. Campbell

INDANTHRENAUS
STOFFE
FÜR BEKLEIDUNG UND HAAR

Hoch der Ausstattung in den
Kaiser-Keller
Schule Casselstr.
Frankfurt am Main

...und nun

**Futura
schräg
fett**

von Paul Renner

Bauersche Gießerei
Frankfurt am Main · Barcelona · New York

GARDINEN · STORES · DEKORATIONSTOFFE · EUGEN KENTNER A-G

FRANKFURTER SCHAU SPIELHAUS

Das kleine Hofkonzert

Musikdirektor: Ludwig Strauß

Christen Hahn	Lyn Jaret	Sonia Weller	Angi Thomsen
Heinrich	Walter Trüb	Hans Zander	Frans Schalk
Richard	Walter Trüb	Die Schöne	Walter Geyer
Die Waise	Walter Trüb	Die Waise	Heinrich
Die Waise	Walter Trüb	Die Waise	Heinrich
Die Waise	Walter Trüb	Die Waise	Heinrich

SIND SIE SCHON PLATZMIETER BEI DEN STÄDTISCHEN BÜHNEN?

Gebrüder Brückner

LIEBESFRAUENKOPF

Pfiffer

G. FIEBERLING

Stark's Weinruben

HANSA ZIEM

J.C. Schindl

Apfelsaft

FUTURA DISPLAY

Futura still enjoys the popularity and universal acclaim with which it was received four years ago. It has come to stay and to grow, for un-
fadingly it has proven its value in the modern and grove alike. Futura stands on the basis of its classic design and clarity. It is not a
newly made but the harbinger of new design and new form. As
the latest addition to the Futura family, Bauers now presents the
Futura Display, a letter of elegant and decided ornamental qualities
which further enhances the usefulness of the Futura family to the de-
signer and printer and lend a conscious voice to the advertiser.

Gute Rasse