

# LOOSE BUILD SHIPS.

LOOSE LIPS BUILD SHIPS. ONLY ONE  
MOUTH, ONE COUNTRY, THREE IDEAS.  
FREEDOM OF SPEECH, THE FIRST FREEDOM.

Published by  
Viction:ary

Edited & Designed by  
Two Points.Net

## HOTMIX

Works by  
75B

Ahonen & Lamb

almost Modern

An Art Service

Axel Peemoeller

Big Active

Bisdixit

Browns

Bureau Mirko Barsche

Byggstudio

C100 Purple Haze

Company

Dani Navarro &

Bendita Gloria

Daniel Carlsten

Dominic Prevost

Dominic Prevost

Emmanuel Rey

Everything Design

Experimental Jetset

Felix Mütke

Filip Matejčec

Gloor & Jandl

Henrik Nygren Design

Hi/Magi Zumbach &

Claudio Baracchini

Hype Type Studio/

Paul Hutchison

Joe Hinder

Jonas Hegi

Julian Bittner

Klein

KIDNAP YOUR DESIGN

NER

Lesley Moore

Make Studio

Manifiesto Futura

mfsworks

Mind Design

-nada-

Neil Donnelly

Neo Neo

Niels Schrader &

Eike Dingler

Oliver Daxenbichler

Paulus M. Dreibholz

Pot & van der Velden

Roanne Adams

AASTA  
ESIMENE

HEAD UUT AASTAT  
10. JANUAR 2300  
YOM BRADL TEXTO BAAP,  
PATAHMAVU TO

# CHECK ONE

CRITICAL Jöeleht

QUE Robin Snasen Rengård

PAUL OJA Sina Madani

Sorti

DJ MARE DIKK Warner

DJ KAPTEN TULEVIK

Studio 5pass/

Jaron Korvinus &

Dan Mens

Thorbjørn Ankerstjerne

us (design studio)

Why Not SmileTrafik

Xavier Barrade



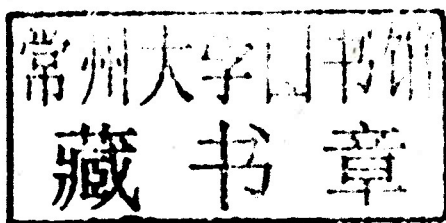
I  
LOVE  
FUTURA

1

I Love Type Series  
Volume One

J511  
W15:1

Published  
by Viction:ary



Edited & Designed  
by TwoPoints.Net

First published and distributed by  
viction:workshop Ltd.

**viction:ary™**

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Fonts in I Love Futura:  
Futura ND Demi, Demi Oblique, Bold, Bold Oblique

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ISBN 978-988-17328-8-0

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Printed and bound in China

We would like to thank all the designers and companies who  
have involved in the compilation of this book. This project  
would not have been accomplished without their significant  
contribution to the production of this book. We would also  
like to express our gratitude to all the producers for their  
invaluable opinions and assistance throughout this entire  
project. The successful completion also owes a great deal to  
many professionals in the creative industry who have given  
us precious insights and comments. And to the many others  
whose names are not credited but have made specific input  
in this book, we thank you for your continuous support the  
whole time.

We would also like to give our special thanks to Wolfgang  
Hartmann and Bauer Types who sponsored the typefaces we  
used in this book as well as the text and visual materials for  
the preface.

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1

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JEDER DRUCKER

SUCHT nach einer guten Schrift  
die dem Stilwillen unse-  
rer Zeit entspricht, die  
gut lesbar und schön ist

HIER IST SIE!

Um die Verwendungs-Möglichkeiten der

**FUTURA**

zu erhöhen, schnitten wir neben dieser  
ersten Form des r  
noch ein zweites r

Kraftsport-Verein Trier

Die drei Grenadiere

Der Frankfurter Hof

Führer durch Worms

Reit-Turnier

Freimarke

BAUERSCHES GIESSEREI

FRANKFURT A. M. · BARCELONA · NEW YORK

**¡FU-TU-RA!**  
**El FU-tipo más**  
**FU-imitado**  
**desde los**  
**FU-tiempos**  
**de FU-Gutenberg**  
**FU — P.D.:**  
¡El tipo más vendido!  
**¡FU — IN!**

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 Z  
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 z

PRADILLA · fortuný · pradilla  
FORTUNY · pradilla · fortuný  
ZULOAGA · nonell · zuloaga  
NONELL · zuloaga · nonell

Se dió por formar inscripciones  
figurativas o idiográficas donde  
el sol era representado por un  
círculo y la vigilancia por un ojo

BAUERSCHE GIESSEREI

DIE  
FETTE  
FUTURA

DIE SCHRIFT UNSERER ZEIT

## FIGUREN-VERZEICHNIS

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 Z  
 Æ Œ U Æ Œ Ç  
 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  
 z ä ö ü ç k k f f f f f f f  
 ß ß ß æ œ ç  
 1 2 3 4 5 6 7 8 9 0  
 . , - : ; ' ! ? ( ' « » § † \* &  
 m n c

Auf Wunsch liefern wir die Schrift auch mit nachstehenden Figuren

When in 1927 the Bauersche Giesserei introduced the first weights cast in lead of its new typeface Futura, very few people could imagine that the sentence, with which the German typefoundry described the type, would keep its validity until nowadays... reaching soon its 100 years of existence.

Paul Renner (1878–1956), the designer of Futura, showed the first sketches of the alphabet to my grandfather, Georg Hartmann, owner of the Bauersche Giesserei, thanks to the intermediation of Heinrich Jost, Art Director of the Foundry and former student of Renner. The typeface aroused immediately Hartmann's enthusiasm; it was a great breakthrough in its time. The originality of its design consisted in its geometric forms, based on the circle, the triangle and the square; however the outline of the circles was slightly oval in order to make reading easier. The whole alphabet was conceived with a functional aim, an effectiveness that eliminated all that could look "calligraphic" or decorative. This simplicity responded to the trends of the era in the arts, architecture or painting, the Bauhaus or constructivism; therefore still valid in our current era of minimalism.

To convert the sketches of the alphabet to letters cast in lead, ready for sale, exactly three years had to pass: from 1924 to 1927. This long period of elaboration can be partly understood due to the complexity of the process of manufacturing the first letters in lead, from engraving the patterns and the matrices to the adjustments in the casting machine. The complete alphabet for one sole size for one sole weight required the engraving of some 120 matrices—

small caps, caps, vowels with accents, numbers and punctuation. Furthermore, every size from 5 to 84 point required almost the same number of matrices.

But most of all, the delay in finishing Futura for its introduction into the market was due to the great care brought to the execution of its final forms. Many letters that were initially designed were later rejected. The skill of the engravers, the frequent improvements required by the Art Director Heinrich Jost, and finally the strictness as well as the patience which the owner of the foundry Georg Hartmann showed during the whole long process of manufacturing, contributed to the great success of Futura from a very beginning.



The fast introduction of Futura at a global level can be mainly explained due to the company's structure. The Bauersche Giesserei used to be the typefoundry with the largest capacity of production in Germany, after the absorption of various typefoundries in the country during World War I and the postwar period. It disposed of a dynamic network of distributors in the neighboring countries. In Spain it used to operate the typefoundry Neufville, directed since 1923 by my father Carlos Hartmann. From Neufville the types were exported to Portugal and Latin America. In the US a subsidiary company was established—firstly under the name of the Bauer Typefoundry but later changed to Bauer Alphabets—and was the main provider of European types in America. The prestige of these companies was not only based on the fact of offering a type as unique as Futura but also due to other typefaces of great reputation such as Bauer Bodoni, Weiss, Schneidler, Corvinus, Bernhard, Menhart... alphabets designed by German, Czech, Hungarian or American artists.

Futura was not a typeface produced only by the company group directed by Georg Hartmann. In the 1930s, the typefoundry Deberny & Peignot signed an agreement with the Bauersche Giesserei for the casting and selling of Futura exclusively for the French market. D&P changed the name Futura to "Europe" and with this name became the most popular typeface in France. In Argentina, the sales agents Serra Hermanos, long time distributors of Bauer types, requested the license to manufacture Futura just a few years after World War II. They had bought a typefoundry with the aim to sell their own Futura to the South American countries.

In the late fifties of the previous century, just before the appearance of photocomposition, which would convulse the typefoundry field, the Bauersche Giesserei and its sister-company in Barcelona would find themselves in an absolutely extraordinary situation. The casting machines that both companies had installed could not cope with the necessary production to respond to the great demand of printing types requested by printers all over the world. As a matter of fact it was Futura that they wished to buy, since 75% of the sales of Bauer focused in this typeface. So the decision was taken to offer the casting of Futura for the Anglo-American market to the English typefoundry Stephenson & Blake. For this purpose Stephenson & Blake had to re-engrave the matrices of various sizes and weights of Futura; it was a truly important investment to increase the production of types cast in Pica System.



We have seen that the unprecedented success of Futura drove the Bauersche Giesserei to the decision to outsource its production to typefoundries situated in different countries, a fact that had never occurred before in the history of Graphic Arts. For this reason Futura could reach a great popularity in all countries over the world at the same time, hence converting itself in the most highly regarded typeface amongst printers of all nationalities. What was left to define was the company's strategy to allow manufacturers of composition machines to have Futura in their program.

When Georg Hartmann acquired the Bauersche Giesserei in 1898, Mergenthaler had invented the machine to cast lines of types, enabling text to be typeset in a much shorter time than it could be set by hand. The sale of these machines contributed to the disappearance of many typefoundries. Therefore Linotype seemed to be a competitor and any alliances had to be avoided. Moreover, the Bauersche Giesserei's main competitor, Stempel AG, also from Frankfurt, had permitted, even before World War II, the US Mergenthaler Company to become its first share holder and have therefore in exchange the opportunity to produce matrices for the Linotype machines.

Due to these circumstances, it took long for the Bauersche Giesserei to provide the availability of Futura for the photocomposing machine. It did so, when the market conditions demanded that a type such as Futura—in order to assure its success—could be supplied simultaneously in both manual and mechanical composition. Therefore a deal with Intertype—Linotype's major competitor—was signed. For a long time Intertype was the only supplier of the matrices of Futura to printers. Finally Linotype joined the deal after realizing that the sales of Futura matrices was good business.

In the late 1950s, the photocomposing machines burst in the market and precipitated the end of the typefoundries. The manufacturers of composing machines of types in lead, like Linotype and Monotype, adapted their machinery to new technology and other typefoundries like Deberny & Peignot had either entered a collaboration with a new manufacturer or developed their own photocomposition machines, as Berthold did. The typefaces of these foundries were manufactured in an exclusive way for the corresponding systems of photocomposing. These machines were "closed systems", in other words the image carriers could not be used with another system. While the sales of machinery was converted into the main goal of these companies, typefaces like the ones of Stempel/Linotype were only available in the photocomposing machines of Linotype.



Futura ND is available in 36 weights, including small caps, old style figures and ligatures, all identical to the originals designed by Paul Renner; in other words, the most complete Futura of all versions available up to date.

Now Futura continues to be a typeface of universal use and available almost everywhere, exactly as Georg Hartmann made available the types in lead cast in different locations. Also, the sentence "Futura: the typeface of today and of tomorrow" still remains powerful. The world is changing, but Futura always remains present, it is the favorite of every period of time.

Wolfgang Hartmann  
Bauer Types

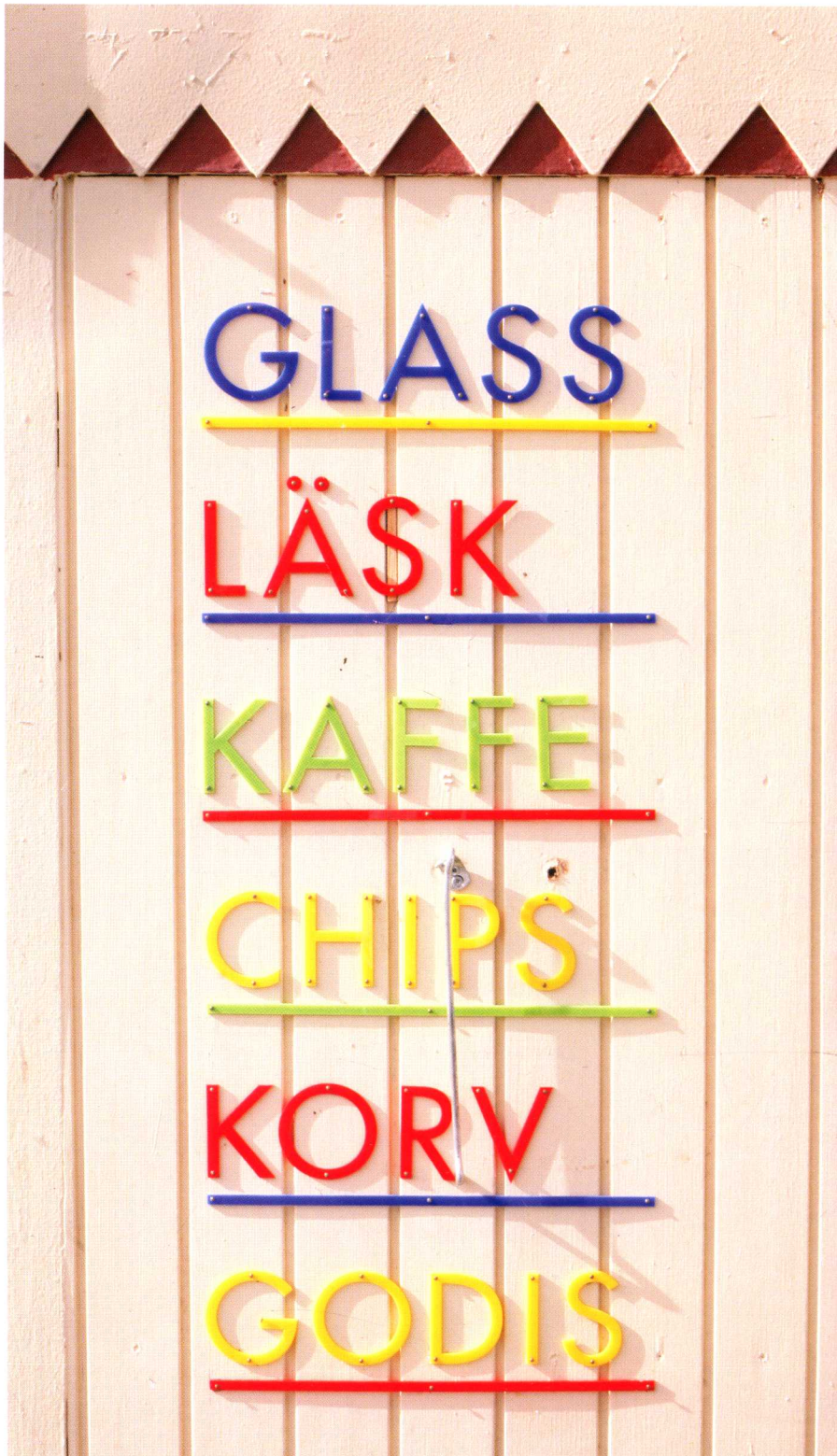




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**Typeface In Use**  
**Customized Futura**  
**Medium**

*"The typeface's simple, geometric style, in contrast to the fun, figurative shapes give the right playful expression, referring to the old Folk Park aesthetics."*





# Folkets Park

2009 – Typography concept for signage in the amusement park Folkets Park, Malmö, Sweden

Client Folkets Park, Malmö, Sweden

Design Byggstudio

The typography illustrates the range of activities available in the park and the fun and entertaining nature of the features there—the kiosks, the mini-golf, the kid’s zoo, the Rose sculpture and the Ferris wheel. The letters are laser-cut in acrylic and partly magnetic which makes it possible to change the menu signs during the season. This also presents further opportunity for creative and imaginative variation.

ÉN KLUBBÅ  
PER PERSON

LYCKA TILL!

POPCORN 20

SOCKERVADD 20

CHIPS 15

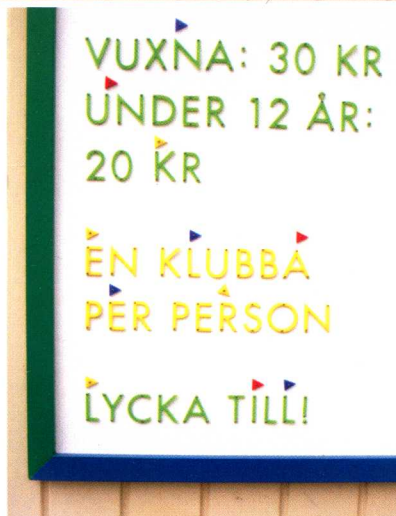
KORV M.BRÖD 15

FRENCH HOTDOG 23

PANNKAKOR M.SYLT 28\*

\*GLASS ELLER GRÄDSE






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# Q

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Byggstudio's Favorite  
Futura Letter Is 'Q'.

