
Architype Renner

a b c

Experimental Alphabet
Classical Proportions
Futura Revival
Iconic Typeface

Introduction

Architype Renner, one of the first typefaces to be revived by The Foundry under the 'Architype One' series in 1997. Recreating the experimental, geometric glyphs which Paul Renner drew for the Futura typeface family, alongside letterforms that were never originally released by the Bauer Foundry in 1927–30.

Renner began working on Futura in 1924; his start point and the basis for the design, being classical Roman inscriptional capitals. The task then was to make a harmonious marriage between capitals and lowercase. Circular shapes, pure forms and simplistic principles, make up the visionary elements of Renner's sans serif, tempered by optical correction to follow earlier typeface proportions. Still retaining the spirit of the New Typography. Although Renner himself described Futura as, 'Die Schrift unserer Zeit' [the typeface of our time], I am sure that he would be both gratified and amazed that Futura still holds its ground; as a typeface it is one of the outstanding achievements of early modernism.

With minimal contrast between the thick and thin strokes, the optically efficient letterforms show a subtle construction, this is the hallmark and timeless quality of Futura. According to Robert Bringhurst – 'Geometric as it is, Futura is one of the most rhythmical sans serifs ever made. Its classical proportions are graceful and humane – closer to those of Centaur in the vertical dimensions.'

The Architype Renner family comes in four styles, Regular, Medium, Demi and Bold. This family features the old style figures and the experimental alternatives that Renner intended for initial release – the pure geometric form and sharp details make Futura and Renner one of the twentieth centuries most prominent and iconic typefaces.

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

Regular

i' o m a n

Medium

g' o i n g' v

Demi

s u f f i x

Bold

a r c h e

Regular

Classic Proportion

Regular

Ferdinand Kramer

Medium

Elementarformen

Medium

Minimum Contrast

Demi

Iconic Typeface

Demi

New Objectivity

Bold

Futura Revival

Bold

Experimentelle

Regular

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Medium

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Bold

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Regular

Renner Renner

Regular

Wagner Wagner

Medium

Magere Magere

Medium

Roman Roman

Demi

Leipzig Leipzig

Demi

12345 12345

Bold

official official

Bold

FT&Co FT&Co

Language support

Abenaki,	Filipino,	Latin,	Saramaccan,	Wikmungkan,
Afaan Oromo,	Finnish,	Latino Sine,	Sardinian,	Wiradjuri,
Afar,	Folkspraak,	Lojban,	Scottish Gaelic,	Xhosa,
Afrikaans,	French,	Lombard,	Seri,	Yapese,
Albanian,	Frisian,	Low Saxon,	Seychellois,	Yindjibarndi,
Alsatian,	Friulian,	Luxembourgish,	Shawnee,	Zapotec,
Amis,	Galician,	Makhuwa,	Shona,	Zulu,
Anuta,	Genoese,	Malay,	Sicilian,	Zuni
Aragonese,	German,	Manx,	Slovio,	
Aranese,	Gooniyandi,	Marquesan,	Somali,	
Arernte,	Greenlandic,	Meriam Mir,	Sotho Northern,	
Arvanitic,	Guadeloupean,	Mohawk,	Sotho Southern,	
Asturian,	Gwichin,	Montagnais,	Spanish,	
Aymara,	Haitian Creole,	Murrinhpatha,	Sranan,	
Basque,	Han,	Nagamese Creole,	Sundanese,	
Bikol,	Hiligaynon,	Ndebele,	Swahili,	
Bislama,	Hopi,	Neapolitan,	Swazi,	
Breton,	Icelandic,	Ngiyambaa,	Swedish,	
Cape Verdean,	Ido,	Norwegian,	Tagalog,	
Catalan,	Ilocano,	Novial,	Tetum,	
Cebuano,	Indonesian,	Occidental,	Tok Pisin,	
Chamorro,	Interglossa,	Occitan,	Tokelauan,	
Chavacano,	Interlingua,	Oshiwambo,	Tshiluba,	
Chickasaw,	Irish,	Palauan,	Tsonga,	
Cofan,	Italian,	Papiamentu,	Tswana,	
Corsican,	Jamaican,	Piedmontese,	Tumbuka,	
Danish,	Javanese,	Portuguese,	Tzotzil,	
Dawan,	Jerriais,	Potawatomi,	Ukrainian,	
Delaware,	Kala Lagaw Ya,	Qeqchi,	Uzbek,	
Dholuo,	Kapampangan,	Quechua,	Venetian,	
Drehu,	Kaqchikel,	Rarotongan,	Volapuk,	
Dutch,	Kikongo,	Romansh,	Voro,	
English,	Kinyarwanda,	Rotokas,	Walloon,	
Estonian,	Kiribati,	Sami Southern,	Waraywaray,	
Faroese,	Kirundi,	Samoan,	Warlpiri,	
Fijian,	Klingon,	Sango,	Wayuu,	

OpenType features

Stylistic Alternates
 Ligatures
 Fractions
 Numerators
 Denominators
 Inferiors
 Superiors
 Ordinals
 Proportional Lining Figures
 Proportional Old Style Figures
 Tabular Lining Figures
 Tabular Old Style Figures

'Die
Schrift
userer
Zeit'

Paul Renner

The print shop is not a costume shop. It is not our task to clothe each literary content in a period costume; we must see to it that it receives a garment that suits the style of the text of our time. We want a living typography, not a typographic theatre or masquerade.

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XYZ