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# Neubau International<sup>TM</sup>

NB International™ Pro is a type system designed is available as an extended system comprising 11 by Stefan Gandl in 2012, initially published as a system of 7 typesets with the release of Neubau The 2021 updated edition of NB International™ Pro via abcneu.com

typesets: Bold, Bold Italic, Medium, Medium Italic, Regular, Italic, Book, Book Italic, Light, Light Italic Forst Catalogue by Lars Müler Publishers in 2014. and Mono. NB International™ Pro E21 is accessible

4 Book 5 Light

10 Light Italic

E Edition

<sup>3</sup> Regular

<sup>6</sup> Bold Italic

<sup>7</sup> Medium Italic

<sup>8</sup> Italic

<sup>9</sup> Book Italic

Wim Crouwel (Eindhoven/2008) A view into the future 200 tothe 

In one of the interviews with Neubau I found the confession that it all began with Letraset. As you may know, Letraset is a transfer system containing characters, symbols or illustrations to be rubbed off on paper.

### Wim Crouwel (Eindhoven/2008) A view into the future traset

Wim Crouwel (Eindhoven/2008) Neubauism Introduction 60 flavour of the sixties, and brings back a lot of memories from this period, this enlightened decade with so much promises for a new society and better human understanding. The Paris student revolt,

## Wim Crouwel (Eindhoven/2008) S. MIDD

Woodstock, and the first man on the moon. Our imagination was sky high! The Neubau boys were not yet born.

36 For our profession this also was a period of great changes. We were in the middle of the transition from letterpress printing into offset. Letraset was one of these inventions that helped us through that transition period, it was between handset, mono-/linotype and photo typesetting. I still feel the tension for the new in these days.

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48 appeared in the printing industry. I remember well the first digital type setting machines at the beginning of that decade.

These new devices produced type in high speed. But we as designers and typographers didn't like the output that much, the typefaces looked only vaguely like the original specimen. This early digitizing had obviously been done by technicians and not by type designers.

Anyhow, for me this confrontation opened a bright view into the future and gave me in 1967 the reason to design a whole new typeface that suited this technique much better. I called it, very presumptuous, 'New Alphabet'.



Neubauism Introduction Wim Crouwel (Eindhoven/2008) A view into the future

The tragedy I faced while putting the publication together was that I had to compile columns of text in this typeface without having anything like a typesetter available. So, as an anachronism, I went to the Letraset company and had my typeface produced on a pile of transfer sheets that I could rub off on paper. Compared to the digital machinery it was a pre-historic way of doing.

Alpha bet'

In principle, if I may elaborate on this theme, the Neubau work is Letraset for the 21st century. But why was it that, after my confrontation with their voluminous publications 'Neubau Modul' and 'Neubau Welt', my first reaction was: these are lunatics, they must be crazy! Catalogues of everything, the whole tangible world on paper? I hardly understood this sisyphean task in compiling heavy volumes of systematically arranged patterns, illustrations and type. This can't be just modern Letraset.

### *200* HIST terence Terence

Neubauism Introduction Wim Crouwel (Eindhoven/2008) Historic references

While leafing through their books 'The whole earth catalogue' came to my mind. It was published for the first time in 1968, and became an immediate hit. Its purpose was to provide education and 'access to tools' so a reader could 'find his own inspiration, shape his own environment, and share his adventure with whoever is interested'.

This publication used a broad definition of 'tools'. There were informative tools, such as books, maps, professional journals, courses, and classes. It also contained well-designed special-purpose utensils, including garden tools, carpenters' and masons' tools, welding equipment, chainsaws, fiberglass materials, tents, hiking shoes and potters' wheels. There were even early synthesizers and personal computers.

This all is very well comparable with such chapters of the Neubau books like: formats, tools, objects, playground, chairs, constructions, and urban environments, etcetera. For a moment I thought that the Neubau catalogues could be seen as a visual translation of 'The whole earth catalogue'.

Neubauism Introduction

Wim Crouwel (Eindhoven/2008)



The interpretation of 'tools' coincided with that given by designer, philosopher and engineer Buckminster Fuller, one of my heroes from that time. He also tried to create physical practices to reform the environment in a positive way. He called it 'comprehensive anticipatory design science'.

Another moment in history came to my mind, the Neubau approach reminded me also of the work of Otto Neurath and Gerdt Arntz. Neurath was a philosopher wo invented the 'ISO-TYPE, International System of Typographic Picture Education', a graphic system to represent social circumstances.

He and Gerd Arntz lived in the Netherlands between 1934 and 1940 and collaborated for this project. Arntz was the artist who designed more than 4000 symbols of this visual language. Neurath worked among others with modern functionalist town planners and architects assembled in the 'CIAM, Congres International d'Architecture Moderne'. He was an engaged modernist who believed highly in a better world through mutual understanding. These were the things that came to my mind while writing this text, it was helpful to get a better insight in the Neubau philosophy.

# Neubauism Introduction Wim Crouwel (Eindhoven/2008) The Neubau idea 200 The Neubau idea The Neubau idea The Neubau idea

idea.

Neubauism Introduction

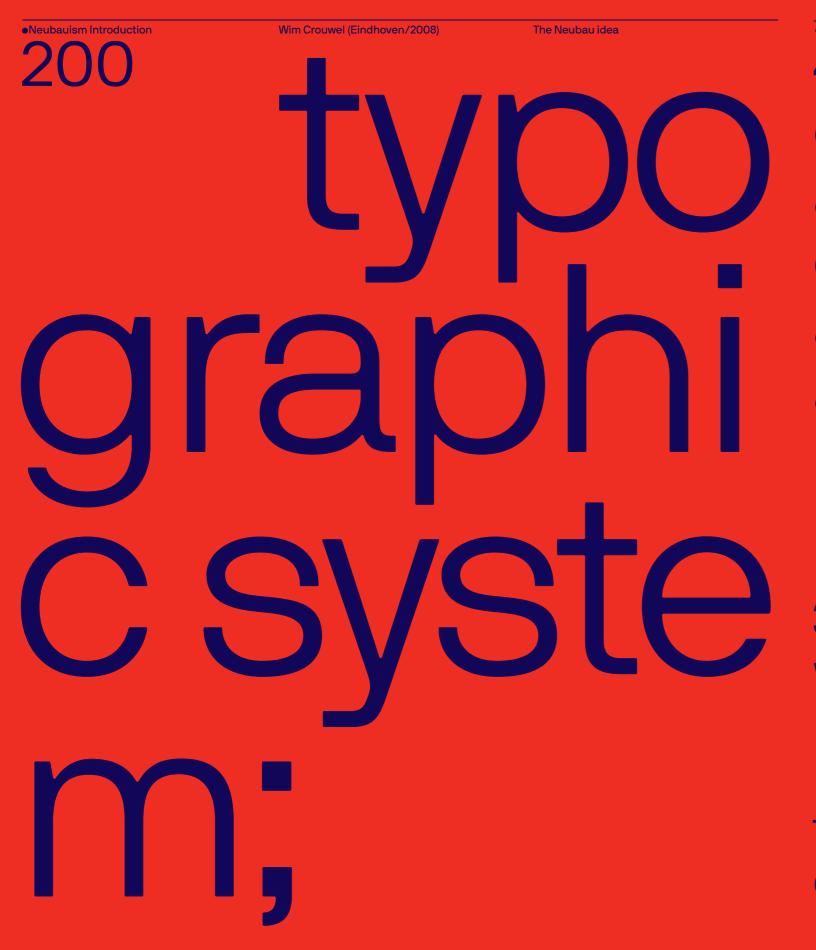
Wim Crouwel (Eindhoven/2008)

The Neubau idea

30 To be honest, at first glance, and after my first astonishment, I liked the publications because I am much interested in typeface experiments. Their type and typography is radical and systematic. Also the language they use to explain their work is fascinating, it is the language of science with vectors, structures, physical and mental surroundings, mathematical connected anchor points, constructors, et cetera.

But soon I discovered a wider obsession behind this work, the fierce wish to get hold of all that surrounds us in a radical systematic way and make that available for daily use. In 2005 'Neubau Welt' was the first result, with 1247 vector silhouettes. In 2007 'Neubau Modul' appeared, a modular system with 2031 electronic and analogue patterns.

Even if they claim not to illustrate the world or its contents in their entirety, they've already gone a long way in that direction.

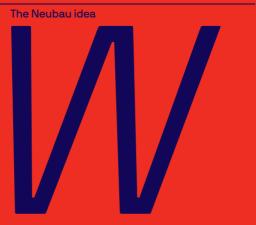


These heavy orange books are first of all vector based compendiums of type, patterns and images, functioning as they say like real tool-boxes.

But look at the lofty way these images and texts are put on paper, discover the underlaying strong typographic system; for me this is pure poetry, bewitching visual poetry!

•Neubauism Introduction Wim Crouwel (Eindhoven/2008)

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Wim Crouwel (Eindhoven/2008)

The Neubau idea

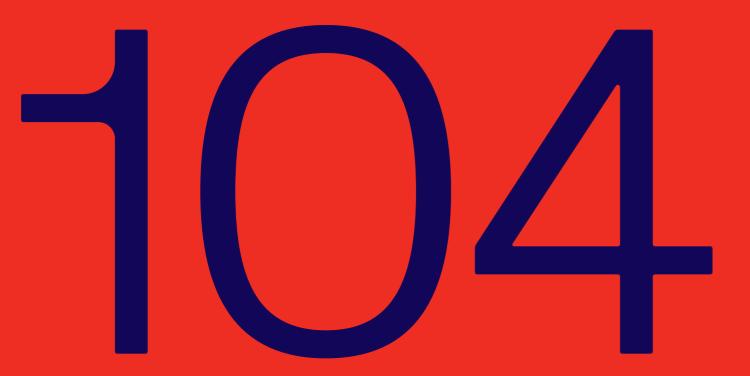
And Neubau is rightly not yet satisfied; with the next step they bring us into the third dimension. Under the title 'Neubauism', and as an addition to the printed items, all of the created images from the books are launched in space. A time driven and user controlled voyage through the Neubau atmosphere with their silhouettes, typography and systems. As if the people of Neubau allow us a look into universe through the large Hubble telescope.

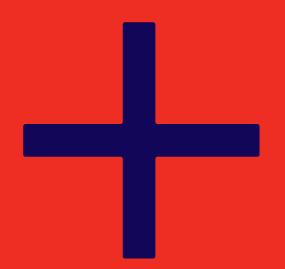
What we see is a fascinating and very promising view into the future. And if I'm not mistaken, I even see the first signs of three dimensional typefaces.

18

Wim Crouwel, Eindhoven 2008

NB International™ Pro Light, 350 pt





Afrikaans Albanian Arapaho Alsatian Aragonese Aromanian Arrernte Asturian Asu Aymara Basque

Belarusian (lacinka)

Bislama Bemba-lang. Bena Bokmål Bosnian Breton Catalan Cebuano

Chamorro Cheyenne Cimbrian Corsican

Chichewa (nyanja)

Croatian Czech Danish Demo Dutch English Esperanto Estonian Faroese Finnish French French (creole)

Frisian Fijian Friulian

Gaelic (Irish, Scots)

Galician German Genoese Gilbertese Greenlandic Gusii-lang. Haitian (creole) Hawaiian

Hiligaynon Hmong Hopi Hungarian Icelandic Italian Ibanag lloko (ilokano) Indonesian Interglossa (glosa) Interlingua Irish

Istro-romanian Jerriais Kashubian

Kurdish (kurmanji) Latinbasic

Latvian Lithuanian Ladin

Lojban Lombard Low (saxon) Luxembourgeois Malagasy Makonde Maltese Malay (latinized) Manx

Māori Megleno (romanian)

Mohawk Morisyen Norwegian Nahuatl

Norfolk (pitcairnese) Northern (sotho) North-Ndebele-lang.

Occitan Oromo Pare Polish Portuguese Pangasinan Papiamento Piedmontese Potawatomi Quechua Rhaeto-romance Romanian Romansh Rombo Rotokas

Rukiga Rundi Rwa Rwandan Sami (lule) Samoan Sardinian Scots (gaelic) Serbian Sena

Seychelles (creole) Shona Sicilian Slovak Slovenian Spanish Somali Soga

Southern (ndebele) Southern (sotho) Swahili Swati (swazi)

Tagalog (filipino) Taita **Tahitian** Tausug Teso Tetum Tok (pisin) Tongan Tswana

Turkish Turkmen (latinized)

Tuvaluan Ubasic

Uyghur (latinized)

Volapuk

Veps Votic (latinized)

Vunjo Walliser German Walloon Warlpiri

Xhosa Yapese Zulu

#### E 21

NB International™ Pro E21 Type Specimen Publication (P2/2) designed by Neubau.

Wim Crouwel's Neubauism introduction originally published with the Neubauism catalogue on the occasion of Neubau's exhibition at renown MU in Eindhoven, the Netherlands, in 2008.

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