NEU BAU
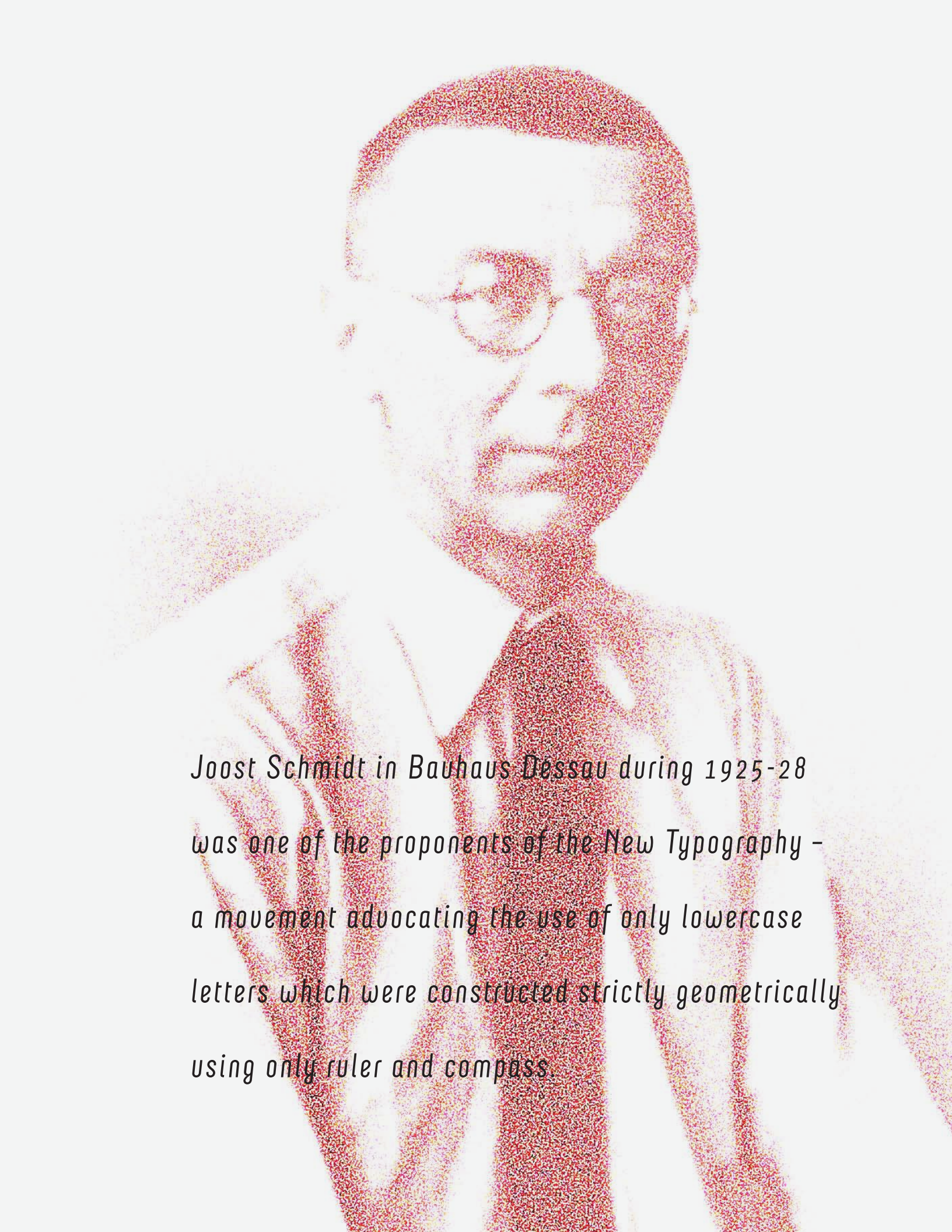
PRO

Condensed geometric typeface with Bauhaus reminiscence

Joost Schmidt in Bauhaus Dessau during 1925-28

was one of the proponents of the New Typography –

a movement advocating the use of only lowercase

letters which were constructed strictly geometrically

using only ruler and compass.

Neubau Pro

Rgh

Neubau Pro Light	*Neubau Pro Light Italic*
Neubau Pro Regular	*Neubau Pro Italic*
Neubau Pro Bold	***Neubau Pro Bold Italic***

Designer
Ramis guseynov

Design Year
2018

Neubau is a condensed geometric display typeface, designed in 2009. The inspiration for this face came from Joost Schmidt lowercase letters developed during 1925-28 in Bauhaus Dessau. Schmidt was one of the proponents of New Typography – a movement advocating the use of only lowercase letters which were constructed strictly geometrically using only ruler and compass.

Neubau Pro is the new edition of *Neubau* fonts. The new typeface is an upgraded version of an old fonts, with careful refinements to glyph shapes, and the extension of glyph amounts which enabled support of more Latin languages as well as Greek and Cyrillic languages.

Neubau Pro is released in six styles with small caps, and true italics, and contains OpenType features. This typeface can be used for editorials and print designs.

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIIJKLMNOPQRSTUVWXYZ

0123456789¤¢$€£¥ƒ# 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789¤¢$€£¥ƒ# 0123456789

Neubau pro Light Italic

aßcdefghijklmnopqrstuvwxyз

ABCDEFGHIIJKLMNOPQRSTUVWXYZ

0123456789¤¢$€£¥ƒ# 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

0123456789¤¢$€£¥ƒ# 0123456789

αβγδεζηθικλμνξοπρστυφχψω

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ

αβγδεζηθικλμνξοπρστυφχψω

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ

абвгдиежзиклмнопрстуфхцчш
щъыьэюя

АБВГДЕЖЗИКЛМНОПРСТУФХЦ
ЧШЩЪЫЬЭЮЯ

абвгдиежзиклмнопрстуфхцчш
щъыьэюя

АБВГДЕЖЗИКЛМНОПРСТУФХЦ
ЧШЩЪЫЬЭЮЯ

Staatliches Bauhaus Weimar 1919-1925

das bauhaus

DESSAU

Hochschule für Gestaltung 1925-1932

Joost Schmidt

Moholy-Nagy, Bayer, Gropius, Breuer, Kandinsky, Klee, Feininger, Gunta Stölzl

BERLIN 1932-1933

Ludwig Mies van der Rohe

BAUKUNST

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at the Bauhaus. Red and black were the dominant colors; other compositional elements included sans-serif type and the use of photos and typographical material such as points, rulers and screens.

Bauhaus 1919-1933. ©Taschen 2006.

Å ty ę

б Ω χ

Я ф ж

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
Á Ă Â À Ä Ā Ą Å Ã Æ Ǽ Ć Č Ç Ĉ Ċ Ď Đ Ð É Ě Ĕ Ê Ë Ė È Ē Ę Ğ Ĝ Ġ Ħ
Ĥ Í Ĭ Î Ï İ Ì Ī Į Ĩ IJ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ŋ Ó Ŏ Ô Ö Ò Ő Ō Ø Ǿ Õ Œ Þ Ŕ Ř Ŗ
Ś Š Ş Ŝ Ş Ŧ Ť Ţ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż Ə ß

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
Á Ă Â Ä À Ā Ą Å Ã Æ Ǽ Ć Č Ç Ĉ Ċ Ď Đ Ð É Ě Ĕ Ê Ë Ė È Ē Ę Ğ Ĝ Ġ Ħ Ĥ Í Ĭ Î Ï İ Ì Ī Į
Ĩ IJ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ŋ Ó Ŏ Ô Ö Ò Ő Ō Õ Ø Ǿ Œ Þ Ŕ Ř Ŗ Ś Š Ş Ŝ Ş Ť Ŧ Ţ Ú Ŭ Û
Ü Ű Ù Ū Ų Ů Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż Ə ß

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
á ă â à ä ā ą å ã æ ǽ ć č ç ĉ ċ ď đ ð é ĕ ě ê ë ė è ē ę ğ ĝ ġ ġ ħ ĥ í ĭ î ï i ì ī į
ĩ ij ĵ ķ ĺ ľ ļ l· ł ń ň ņ ñ ŋ ó ŏ ô ö ò ő ō ø ǿ õ œ þ ŕ ř ŗ ś š ş ŝ ş ŧ ť ţ ú ŭ û ü ù ű
ū ų ů ũ ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ź ž ż ə ß

ff ffi ffj ffl fi fj fl   Th Ťh Ţh ct sp st ch ck ty

0 0 1 2 3 4 5 6 7 8 9 ¤ ¢ $ € £ ¥ ƒ #   0 1 2 3 4 5 6 7 8 9   % ‰
0 1 2 3 4 5 6 7 8 9 ¤ ¢ $ € £ ¥ ƒ #   0 1 2 3 4 5 6 7 8 9   % ‰
0 1 2 3 4 5 6 7 8 9 ( ) - , . ¢ $
0 1 2 3 4 5 6 7 8 9 ( ) - , . ¢ $
0 1 2 3 4 5 6 7 8 9 ( ) ¢ $ - , .
0 1 2 3 4 5 6 7 8 9 ( ) ¢ $ - , .   ½ ⅓ ¼ ⅛ ⅔ ¾ ⅜ ⅝ ⅞   /
! ? ¡ ¿ ! i ? ¿ ‼ " ' , „ ' ' " " , . : ; … . . ; - – — _ ▪ & & * / \ @ ₽
( ) [ ] { } « » ‹ › - – — · ( ) [ ] { } ¡ ¿ « » ‹ › - – — ·
+ − ± × ÷ < ≤ = ≈ ≠ ¬ ~ > ≥ ^ | ¦ † ‡ ™ § © ® ª º ° µ ¶
№ ∏ ∑ ∕ · √ ∞ ∫ ◊ ℮ ℓ

художественно-типографическая мастерская

ТИПОГРАФИЯ

νέα, στοιχειώδης τυπογραφία

составные элементы

КРАСНЫЙ

τυπογραφείο

новая, элементарная типография

ШРИФТ ГРОТЕСК

ΚΑΛΛΙΤΕΧΝΙΚΌ ΤΥΠΟΓΡΑΦΙΚΌ ΕΡΓΑΣΤΉΡΙΟ

В Дессау бывшая Веймарская художественно-типографическая мастерская была преобразована в типографию, позже получив название печатной и рекламной мастерской. Стилистически, мастерская теперь использовала «новую», «элементарную» типографию, которую Мохой-Надь впервые представил в Баухаусе. Красный и черный теперь были доминирующими цветами; другие составные элементы включали шрифт гротеск а также использование фотографии и типографских элементов, таких как точка, линейка и сетка.

Samples of the development new means of typographic expression in the New Typography.

RIGHT: Joost Schmidt's lowercase Bold typeface designed by use of draftsmen's tools.

BELOW: Students' designs from Schmidt's advertising class demonstrate combination of lettering and geometric forms, including forms in three-dimencional perspectives, as contrasting elements.

10 pt

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at the Bauhaus. Red and black were the dominant colors; other compositional elements included sans-serif type and the use of photos and typographical material such as points, rulers and screens.

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at the Bauhaus. Red and black were the dominant colors; other compositional elements included sans-serif type and the use of photos and typographical material such as points, rulers and screens.

12 pt

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at the Bauhaus. Red and black were the dominant colors; other

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at the Bauhaus. Red and black were the dominant colors; other compositional

14 pt

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at the Bauhaus. Red and black

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at the Bauhaus. Red and black

18 pt

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at

24 pt

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically

10 pt

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at the Bauhaus. Red and black were the dominant colors; other compositional elements included sans-serif type and the use of photos and typographical material such as points, rulers and screens.

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at the Bauhaus. Red and black were the dominant colors; other compositional elements included sans-serif type and the use of photos and typographical material such as points, rulers and screens.

12 pt

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at the Bauhaus. Red and black were the dominant colors; other compositional

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at the Bauhaus. Red and black were the dominant colors; other compositional

14 pt

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at the Bauhaus. Red and black were the dominant colors; other compositional

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at the Bauhaus. Red and black were the dominant colors; other compositional

18 pt

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at

24 pt

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically

10 pt

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at the Bauhaus. Red and black were the dominant colors; other compositional elements included sans-serif type and the use of photos and typographical material such as points, rulers and

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at the Bauhaus. Red and black were the dominant colors; other compositional elements included sans-serif type and the use of photos and typographical material such as points, rulers and screens.

12 pt

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at the Bauhaus. Red and black were the

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at the Bauhaus. Red and Black were the

14 pt

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at the Bauhaus. Red and black

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first introduced at the Bauhaus. Red and Black

18 pt

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically speaking, the workshop was now using the 'new', 'elementary' typography which Moholy had first

24 pt

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically

In Dessau the former Weimar art-printing workshop was transformed into a printing workshop, later to call itself the printing and advertising workshop. Stylistically

Case Sensitive	(H) 36$€¡¿	>	(H)36$€¡¿
Small Capitals	Grotesk	>	GROTESK
Capitals to Small Caps	GROTESK	>	GROTESK
Lining Figures	1234567890	>	1234567890
Old Style Figures	1234567890	>	1234567890
Proportional Figures	1234567890 1234567890	> >	1234567890 1234567890
Tabular Figures	1234567890 1234567890	> >	1234567890 1234567890
Slashed Zero	0123456789	>	0123456789

Superscript/Superior	H0123456789	>	H^{0123456789}
Subscript/Inferior	H0123456789	>	H$_{0123456789}$
Numerator	0123456789/	>	^{0123456789}/
Denominator	/0123456789	>	/$_{0123456789}$
Fraction	1/2 1/3 1/4 ...	>	½ ⅓ ¼ ...
Ligatures	ff fi fj fl ffi ffj ffl	>	ff fi fj fl ffi ffj ffl
Discretianory Ligatures	ct sp st ch ck ty Th Ťh Ṭh	>	ct sp st ch ck ty Th Ťh Ṭh
Ordinals	NO No A O a o 1o 2a 1A 2O	>	Nº Nº ª º ª º 1º 2ª 1ª 2º

Alternate
Glyphs
(Stylistic
Set 01)

Q / *Q*   >   Q / *Q*

Grumpy wizards make toxic brew for
the evil Queen and Jack.

Grumpy wizards make toxic brew for
the evil Queen and Jack.

*Grumpy wizards make toxic brew for
the evil Queen and Jack.*

*Grumpy wizards make toxic brew for
the evil Queen and Jack.*

g / *g*   >   д / *д*

Электрификация губерний gаст
мощный толчок поdъёму сельского
хозяйства.

Электрификация губерний даст
мощный толчок подъёму сельского
хозяйства.

*Электрификация губерний gаст
мощный толчок поgъёму сельского
хозяйства.*

*Электрификация губерний даст
мощный толчок подъёму сельского
хозяйства.*

Quarterly periodicals for BRAIN AG (GERMANY) with use NeuBau fonts for Brochure covers and text headlines.

Tipografia Ramis

Neubau Pro – *condensed geometric display typeface with Bauhaus reminiscence.*

TipografiaRamis