Neue Haas Grotesk

Completed for Richard Turley’s 2010 redesign of Bloomberg Businessweek, this typeface was a restoration project: bringing Miedinger’s original Neue Haas Grotesk back to life with as much fidelity to his original shapes and spacing as possible, rather than trying to rethink Helvetica or improve on current digital versions. The alternate version with round dots, periods, commas, and quotes was added later by Jack Curry, bringing additional warmth and friendliness to the family.

Miedinger’s original Neue Haas Grotesk included a number of interesting alternates, including a cedilla that looked more like a flattened comma (apparently preferred in Switzerland at the time), but the most striking was a straight-legged R, available in each of his handful of original weights by special order only, but now easy to access in digital form.
The original Neue Haas Grotesk was produced for typesetting by hand in a range of sizes from 5 to 72, but digital Helvetica has always been one-size-fits-all, which leads to unfortunate compromises. Neue Haas Grotesk Text has much looser spacing than the Display version, as well as a significantly different weight range, as a proper Regular for display looks too light as text, but a proper Medium has the opposite problem. It also includes subtle improvements for text sizes, like ink traps, which keep M or W from clogging in text but look awkward and strange in a headline.
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The sense of constructing situations is to fulfill human primitive desires and pursue a superior passional quality. From Internationale Situationiste #1: “This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist constructions. We must thus envisage a sort of situationist-oriented psychoanalysis in which, in contrast to the goals pursued by the various currents stemming from Freudianism, each of the participants in this adventure would discover desires for specific ambiances in order to fulfill them.

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Sehen wir das Gesamtbild unseres heutigen Lebens nur mit unseren Augen an, so können wir die Folgerung ziehen, daß dieses Gebilde einen chaotischen Charakter trägt, und es kann uns nicht wundern, daß diejenigen, welche sich in diesem scheinbaren Chaos unwohl fühlen, der Welt entflihren oder sich in geistigen Abstraktionen verlieren wollen. Doch jedenfalls muß es uns klar sein, daß diese Flucht vor der Wirklichkeit ein ebenso großer Irrtum ist wie jene Anlehnung an den reinsten Materialismus. Weder die Flucht in das Mittelalter, noch der von verschiedenen Kunsthistorikern empfohlene Wiederaufbau des Olympos kann und die Lösung bringen. Unsere Zeit hat eine andere Mission zu erfüllen als die des Mittelalters und des Hellenismus. Um die Aufgabe unserer Zeit richtig zu verstehen, ist es notwendig, daß wir nicht nur mit unseren Augen, sondern vielmehr mit unseren innerlichen Sinnesorganen die Lebensstruktur erfassen. Haben wir einmal die Synthese des Lebens aus der Tiefe unseres Wesens gewonnen und als Inhalt von Kultur und Kunst anerkannt, so wird es...
Hajnali két órakor a segédtiszt belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül szétteregetett tereprajzok és jelentések hevertek, rajtuk keresztbe dobva egy ezüstgombás lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtiszt szavait. Kurtára nyírt szakála rögeszen csillogott a lámpafényben. Aranykeretes szemüvege mögül jeges nyugalmom csillámlott elő kék szemei. Csupa energia volt ez a hat láb magas, karcsú ember, aki egy hónap előtt vette át a feldunai hadtest parancsnokságát. De most mégis, mintha valami fáradtságot vagy inkább fásultságot árultak volna el mozdulatai. Némán bólintott s mikor a segédtiszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte. A Szélakna irányában fekvő főcsapat felé haladó ellenség már egy napi előnyt nyert a Zsarnócra kirendelt zászlóalj parancsnokának ügyetlensége folytán. Első felindulásában maga vette át a zászlóalj vezényletét s negyvennyolc óra
Klockan var mellan åtta och nio den vackra majmorgonen, då Arvid Falk efter scenen hos brodern vandrade gatorna framåt, missnöjd med sig själv, missnöjd med brodern och missnöjd med det hela. Han önskade att det vore mulet och att han hade dåligt sällskap. Att han var en skurk, det trodde han icke fullt på, men han var icke nöjd med sig själv, han var så van att ställa höga fordringar på sig, och han var inlärd att i brodern se ett slags styvfar, för vilken han hyste stor aktning, nästan vördnad. Men även andra tankar döko upp och gjorde honom bekymrad. Han var utan pengar och utan sys-
selsättning. Detta senare var kanske det värsta ty
syssolösheten var honom en svår fiende, begåvad med en aldrig vilande fantasi som han var. Under ganska obehagliga funderingar hade han kommit ner på Lilla Trädgårdsgatan; han följde vänstra trot-
toaren utanför Dramatiska Teatern och befann sig snart inne på Norrländsgatan; han vandrade utan mål och gick rätt fram; snart började stenlägg-
ningen bli ojämn, tråkig efterträde stenhuser, illa klädda människor kastade misstänksamma

He olivat ystävästä ystävyydessä, joka oli läheisem-
pää kuin veljeyes. Nello oli pieni Ardemlainen — Patras suuri Flamandilainen. He olivat saman ikäisissä vuosilla mitattuna, mutta kuitenkin toinen oli vielä nuori, toinen oli jo vanha. He olivat asuneet yhdessä koko ikänsä; molemmat olivat orpoja ja kurjia sekä saivat leipänsä samasta kädestä. Se oli ollut heidän siteensä alku, heidän ensimmä-
enen sympatian säkeensä; se oli vahvistunut päivä päivältä ja kasvanut heidän mukanaan kiinteänä ja erottamattomana niin, että he alkoivat rakastaa toisiansa erittäin paljon. Heidän kotinos oli pieni möikki pienen Flamandilaisen kylän reunalla, penin-
kuulan päässä Antwerpenistä. Kylän sajaisi leiveiden
laidunkaistaleiden ja viljavainoiden välissä, ja sen läpi virtaan suuren kanavan reumamilla kasvoi
pitkät rivit tuulessa ajovaloja ja tervalepiä. Siinä oli parikymmenlänttä maailmaa ja talao, joiden
ikkunaluukut olivat kirkkaat vihreät tai taivaansini-
set ja katot ruusunpunaiset tai mustavalkoiset sekä
seinät niin valkoisiksi maalatut, että ne loistivat
auringossa kuin puhdas lumi. Kylän keskustassa oli

Sadık genç, araladığı capıyı çekince, yine birden
cararan sanduka sükünü içinde, İskender Paşa,
galeynişi isabetine başlıdı. Artık dünyaya dair
hiçbir ummi kalmamıştı. İstediği yalnız bir iman
selameti idi. Vâkıa korkak bir adam değildi. Ama,
muhakkak bir ölümü her gün, her saat, her dakika,
hatta her saniye beklemek… Onun cesaretini kırmış,
sinirlerini zayıflatmıştı. Düşündükçe, ensesinde
soğuk bir satırın sarih temasını duyar gibi oluyordu.
Bu sarih temas silinirken karşısında kendi boğuk
hayali gelirdi; gözleri patlamsı, kavuştu bir taraf
yuvanmış, boyun yığı gömüs, koyun yığı gömüs;
azeri adilänti Hình tắm, ipeç kuşağı çözülmüş,
aranlık, köpüklü ağzından siyah dili sarkmış bir
naas… İskender Paşa’nın yerde sürünen ölüsü!
Titter, gözlernini ağrurur, yine salât-ü selamlarını
cekmeye başladı. Yakın akibetinin bu uzvi hatirası
o kadar bariz, o kadar kuvvetlidı ki… Çocukluğunun
saf muhayyesini süsleyen cennet bahçelerini,
hüri, gilman alaylarını, Tübâ ağacını, Sirat köprü-
sünün simdi düşünemiştiyle bire… Zihni durmuştu.
Sinirleri, beyni pek yorgundu. Yemek yiyemedi.
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**OPENTYPE FEATURES**

**FAMILY WIDE**

- **ALL CAPS**
  opens up spacing, moves punctuation up

- **PROPORTIONAL LINING**
  default figures

**FRACTIONS**

ignore numeric date format

**SUPERSCRIPT/SUPERIOR**

**SUBSCRIPT/INFERIOR**

for making arbitrary fractions

**DENOMINATOR**

for making arbitrary fractions

**NUMERATOR**

for making arbitrary fractions

**LANGUAGE FEATURE**

- **Română (Romanian)** s accent

**OPENTYPE FEATURES**

**ROMAN & ITALIC**

**STYLISTIC SET 01**

alternate R

**STYLISTIC SET 02**

alternate a

**STYLISTIC ALTERNATES**

Illustrator/Photoshop

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**DEACTIVATED**

**Fish & ‘Chips’ for £2.65**

Sale Price: $3,460 €1,895

Originally: **$7,031 £9,215**

21/03/10 and 2 1/18 46/92

\[ x^{158} + y^{23} \times z^{18} - a^{4260} \]

\[ x^{158} \div y^{23} \times z^{18} - a^{4260} \]

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**ACTIVATED**

**FISH & ‘CHIPS’ FOR £2.65**

Sale Price: $3,460 €1,895

Originally: **$7,031 £9,215**

21/03/10 and 2 \( \frac{1}{8} \) \( \frac{46}{92} \)

\[ x^{158} + y^{23} \times z^{18} - a^{4260} \]

\[ x^{158} \div y^{23} \times z^{18} - a^{4260} \]

0123456789 0123456789

**CONȘTIINȚĂ științifice**

**CONȘTIINȚA științifice**

**DEACTIVATED**

Reasonable **conversation**

Reflexive Representatives

International **articulations**

**ACTIVATED**

Reasonable **conversation**

Reflexive Representatives

International **articulations**

**CONȘTIINȚĂ științifice**
**OPENTYPE FEATURES**

- **FAMILY WIDE**
  - ALL CAPS
  - PROPORTIONAL LINING
  - TABULAR OLDSTYLE

- **FRACIONS**
  - Ignores numeric date format
  - SUPERSCRIPT/SUPERIOR
  - SUBSCRIPT/INFERRIOR
  - DENOMINATOR
  - NUMERATOR

- **LANGUAGE FEATURE**
  - Română (Romanian) s accent

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**21/03/10 and 2 1/18 460/920**

21/03/10 and 2\(\frac{18}{460}\frac{920}{920}\)

**INSUȘI conștiința științifică**

ÎNSUȘI conștiința științifică

**x_{158} + y_{23} \times z_{18} - a_{4260}**

x\(\frac{158}{23}\times\frac{z_{18}}{4260}\)

0123456789 0123456789

0123456789 0123456789

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ÎNSUȘI conștiința științifică
Neue Haas Grotesk Display
Neue Haas Grotesk Display (Round Dots)
Neue Haas Grotesk Text
Neue Haas Grotesk Text (Round Dots)

ABOUT THE DESIGNERS

Max Miedinger (1910 – 1980) was a Swiss typographer, graphic designer, and typeface designer. At age 16 he began as an apprentice typesetter in the printing office of Jacques Bollmann in Zürich. After his four year apprenticeship he worked as a typesetter while also enrolling in evening classes at the School of Arts and Crafts in Zürich. In 1936 he was hired as a typographer in the advertising studio of the Globe department store, and in 1947 he went on to join the Haas Type Foundry in Münchenstein as a typeface sales representative.

After nine years at Haas, Miedinger returned to Zürich in 1956 to work as a freelance graphic designer, where he was commissioned by Eduard Hoffmann, head of the Haas Type Foundry, to develop a new sans serif typeface under his direction. The first styles of this family were released in 1957 under the name Neue Haas Grotesk, and additional styles were developed and released in 1958 – 59. In 1960 the family was adapted for Linotype linecasting machines and released widely under the name Helvetica.

Christian Schwartz (born 1977) is a partner, along with Paul Barnes, in Commercial Type, a foundry based in New York and London. A graduate of Carnegie Mellon University, Schwartz worked at MetaDesign Berlin and Font Bureau prior to spending several years working on his own before forming Schwartzco Inc. in 2006 and Commercial Type in 2008. Schwartz has published fonts with many respected independent foundries, and has designed proprietary typefaces for corporations and publications worldwide.

Schwartz's typefaces have been honored by the Smithsonian's Cooper Hewitt National Design Museum, the New York Type Directors Club, and the International Society of Typographic Designers, and his work with Barnes has been honored by D&AD. As part of the team that redesigned The Guardian, they were shortlisted for the Designer of the Year prize by the Design Museum in London.

Berton Hasebe (born 1982) moved from Hawaii to study and work in Los Angeles, obtaining a BFA from Otis College of Art and Design in 2005. In 2007 he moved to the Netherlands to study type design through the Type and Media masters course at the Royal Academy of Art (KABK) in The Hague. Berton has resided in New York since 2008, and was a staff designer with Commercial Type from 2008 to 2013, when he left to start his own studio.

Berton's typefaces have been awarded by the New York and Tokyo Type Directors Club, the ATypI, and the BRNO Biennial. In 2012 he was awarded Print Magazine's 20 Under 30 Award. He currently teaches typography at Parsons and type design at The University of the Arts in Philadelphia.