
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.

PUBLISHED

2011–2015

DESIGNED BY

MAX MIEDINGER
CHRISTIAN SCHWARTZ AND BERTON HASEBE
ROUND DOTS BY JACK CURRY

2 FAMILIES

22 STYLES

FEATURES

PROPORTIONAL LINING FIGURES (DISPLAY & TEXT)
TABULAR LINING FIGURES (TEXT ONLY)
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERSCRIP/T/SUBSCRIPT

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.

Neue Haas Grotesk Display 15 XX Thin
Neue Haas Grotesk Display 16 XX Thin Italic
 Neue Haas Grotesk Display 25 X Thin
Neue Haas Grotesk Display 26 X Thin Italic
 Neue Haas Grotesk Display 35 Thin
Neue Haas Grotesk Display 36 Thin Italic
 Neue Haas Grotesk Display 45 Light
Neue Haas Grotesk Display 46 Light Italic
 Neue Haas Grotesk Display 55 Roman
Neue Haas Grotesk Display 56 Italic
Neue Haas Grotesk Display 65 Medium
Neue Haas Grotesk Display 66 Medium Italic
Neue Haas Grotesk Display 75 Bold
Neue Haas Grotesk Display 76 Bold Italic
Neue Haas Grotesk Display 95 Black
Neue Haas Grotesk Display 96 Black Italic

Neue Haas Grotesk Text 55 Roman
Neue Haas Grotesk Text 56 Roman Italic
Neue Haas Grotesk Text 65 Medium
Neue Haas Grotesk Text 66 Medium Italic
Neue Haas Grotesk Text 75 Bold
Neue Haas Grotesk Text 76 Bold Italic

New York Trilogy
New York Trilogy

DISPLAY ROMAN & ITALIC, 18 PT

New York Trilogy
New York Trilogy

TEXT ROMAN & ITALIC, 18 PT

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.

Neue Haas Grotesk Display (Round Dots) 15 XX Thin
Neue Haas Grotesk Display (Round Dots) 16 XX Thin Italic
 Neue Haas Grotesk Display (Round Dots) 25 X Thin
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 Neue Haas Grotesk Display (Round Dots) 35 Thin
Neue Haas Grotesk Display (Round Dots) 36 Thin Italic
 Neue Haas Grotesk Display (Round Dots) 45 Light
Neue Haas Grotesk Display (Round Dots) 46 Light Italic
 Neue Haas Grotesk Display (Round Dots) 55 Roman
Neue Haas Grotesk Display (Round Dots) 56 Italic
Neue Haas Grotesk Display (Round Dots) 65 Medium
Neue Haas Grotesk Display (Round Dots) 66 Medium Italic
Neue Haas Grotesk Display (Round Dots) 75 Bold
Neue Haas Grotesk Display (Round Dots) 76 Bold Italic
Neue Haas Grotesk Display (Round Dots) 95 Black
Neue Haas Grotesk Display (Round Dots) 96 Black Italic

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Neue Haas Grotesk Text (Round Dots) 65 Medium
Neue Haas Grotesk Text (Round Dots) 66 Medium Italic
Neue Haas Grotesk Text (Round Dots) 75 Bold
Neue Haas Grotesk Text (Round Dots) 76 Bold Italic

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ROUND DOTS DISPLAY ROMAN & ITALIC, 18 PT

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ROUND DOTS TEXT ROMAN & ITALIC, 18 PT

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Najlepszą Książkę

NEUE HAAS GROTESK DISPLAY 15 XX THIN, 60 PT

Real-time Analysis

NEUE HAAS GROTESK DISPLAY 25 X THIN, 60 PT [ALTERNATE R]

Formally compete

NEUE HAAS GROTESK DISPLAY 35 THIN, 60 PT [ALTERNATE a]

Rhijnspoorstation

NEUE HAAS GROTESK DISPLAY 45 LIGHT, 60 PT

Trafic Ferroviaire

NEUE HAAS GROTESK DISPLAY 55 ROMAN, 60 PT

Kansainvälisesti

NEUE HAAS GROTESK DISPLAY 65 MEDIUM, 60 PT

Jarðfræðistöðu

NEUE HAAS GROTESK DISPLAY 75 BOLD, 60 PT

Britain & Wales

NEUE HAAS GROTESK DISPLAY 95 BLACK, 60 PT [ALTERNATE a]

Precipitação anual

NEUE HAAS GROTESK DISPLAY 16 XX THIN ITALIC, 60 PT

Grasafræðingnum

NEUE HAAS GROTESK DISPLAY 26 X THIN ITALIC, 60 PT [ALTERNATE a]

Energy Resources

NEUE HAAS GROTESK DISPLAY 36 THIN ITALIC, 60 PT

Unabschließbarer

NEUE HAAS GROTESK DISPLAY 46 LIGHT ITALIC, 60 PT

Håndens arbejde

NEUE HAAS GROTESK DISPLAY 56 ITALIC, 60 PT

Russian Novelist

NEUE HAAS GROTESK DISPLAY 66 MEDIUM ITALIC, 60 PT [ALTERNATE R]

Spania și Franța

NEUE HAAS GROTESK DISPLAY 76 BOLD ITALIC, 60 PT

Natural History

NEUE HAAS GROTESK DISPLAY 96 BLACK ITALIC, 60 PT [ALTERNATE a]

Najlepszą Książkę

NEUE HAAS GROTESK DISPLAY (ROUND DOTS) 15 XX THIN, 60 PT

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NEUE HAAS GROTESK TEXT 55 ROMAN, 56 ITALIC, 75 BOLD, 16/20 PT

55 ROMAN ALL CAPS

55 ROMAN

75 BOLD

PROPORTIONAL
LINING FIGURES

56 ITALIC

75 BOLD

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354 from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% to 3%; or at least measures were taken for reducing it, from four to three per cent; **the sinking fund** was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the funded debt amounted to £122,603,336. The unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the conclusion of the peace, so that though, on the 5th of January 1764, the funded debt was increased (partly by a new loan, and partly by funding a part of the unfunded debt) to £129,586,782, there still remained (according to the very well informed author

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65 MEDIUM ALL CAPS

65 MEDIUM

66 MEDIUM ITALIC

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66 MEDIUM ITALIC

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Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: an example of Fechner’s “aesthetics from above & from below.”

Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.” The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is

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NEUE HAAS GROTESK TEXT 55 ROMAN, 7/9 PT

SITUATIONIST INTERNATIONAL (SI) was a group of international revolutionaries founded in 1957. With their ideas rooted in Marxism and the 20th century European artistic avantgarde, they advocated experiences of life being alternative to those admitted by the capitalist order, for the fulfillment of human primitive desires and the pursuing of a superior passional quality. For this purpose they suggested and experimented with the construction of situations; the setting up of environments favorable for the fulfillment of such desires. Using methods drawn from the arts, they developed a series of experimental fields of study for the construction of such, like unitary urbanism.

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

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[TRACKING +8]

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[TRACKING +8]

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Methodologies of Aesthetics

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthetics, then, came into being as the philosophy of the Beautiful, and it may be asked why this philosophical aesthetics does not suffice; why beauty should need for its understanding also an aesthetics “von unten.” The answer is not that no system of philosophy is universally accepted, but that *the general aesthetic theories* have not, as yet at least, succeeded in answering the plain questions of “the plain man” in regard to concrete beauty. Kant, indeed, frankly denied that the explanation of concrete beauty, or “Doctrine of Taste,” as he called it, was possible, while the various definers of beauty as “the union of the Real and the Ideal” “the expression of the Ideal to Sense,” have done no more than he. No one of *these* aesthetic systems, in spite of volumes of so-called application of their principles to works of art, has been able to furnish a criterion of beauty. The criticism of the generations is

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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

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ČESKÝ (CZECH)
NEUE HAAS GROTESK TEXT 55 ROMAN, 56 ITALIC, 9/12 PT

Ačkoli Klimšova nenapsala knih mnoho, přece zná ji ta naše četbychtivá mládež tuze dobře. Zná ji zejména z knih: Z jara do léta, Kniha báchorek, Paleček a Malenka, Z ráje, Rodinná skříňka a j., a pak z různých časopisů pro mládež, do nichž velice pilně přispívá. Její práce vesměs děti naše rády čítají, poněvadž skutečně vynikají vším, čeho se na dobré četbě žádá. *Však Klimšova také pracuje s láskou, pracuje opravdově vážně a nevydá nic na světlo, co by důkladně nepodrobila soudu svému i soudu jiných.* A to právě dodává jejím pracem té pravé ceny. Nuže seznammež se se životem této tiché a skromné pracovnice, seznammež se i s jejími pěknými spisy. Klimšova narodila se 7. dne měsíce prosince roku 1851. v Poličce. Otec její byl dosti zámožným a váženým měšťanem, měltě v Poličce dům a byl dlouhá léta členem obecního zastupitelstva, ba i městským radním. *Při domě měli Klimšovi zahrádku.* Něžná matka Bohumilčina milovala totiž velice květiny a při tom Inula také velikou láskou ku zvířatům. Byla dobrá, o vše, ale zvláště o děti své starostliva, při tom pilna, šetrna

DEUTSCH (GERMAN)
NEUE HAAS GROTESK TEXT 55 ROMAN, 56 ITALIC, 9/12 PT

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 entfliehen 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

DANSK (DANISH)
NEUE HAAS GROTESK TEXT 55 ROMAN, 56 ITALIC, 9/12 PT

Der var en lille havfisk af god familie, navnet husker jeg ikke, det må de lærde sige dig. Den lille fisk havde attenhundrede søskende, alle lige gamle; de kendte ikke deres fader eller moder, de måtte straks skøtte sig selv og svømme om, men det var en stor fornøjelse; vand havde de nok at drikke, hele verdenshavet, føden tænkte de ikke på, den kom nok; hver ville følge sin lyst, hver ville få sin egen historie, ja det tænkte heller ingen af dem på. *Solen skinnede ned i vandet, det lyste om dem, det var så klart, det var en verden med de forunderligste skabninger,* og nogle så gruelig store, med voldsomme gab, de kunne sluge de attenhundrede søskende, men det tænkte de heller ikke på, for ingen af dem var endnu blevet slugt. De små svømmede sammen, tæt op til hverandre, som sildene og makrellerne svømmer; men som de allerbedst svømmede i vandet og tænkte på ingenting, sank, med forfærdelig lyd, ovenfra, midt ned imellem dem, en lang, tung ting, der slet ikke ville holde op; længere og længere strakte den sig, og hver af småfiskene, som den ramte, blev kvast eller fik et

ESPAÑOL (SPANISH)
NEUE HAAS GROTESK TEXT 55 ROMAN, 56 ITALIC, 9/12 PT

En esta conferencia no pretendo, como en anteriores, definir, sino subrayar; no quiero dibujar, sino sugerir. Animar, en su exacto sentido. Herir pájaros soñolientos. Donde haya un rincón oscuro, poner un reflejo de nube alargada y regalar unos cuantos espejos de bolsillo a las señoras que asisten. *He querido bajar a la ribera de los juncos. Por debajo de las tejas amarillas.* A la salida de las aldeas, donde el tigre se come a los niños. Estoy en este momento lejos del poeta que mira el reloj, lejos del poeta que lucha con la estatua, que lucha con el sueño, que lucha con la anatomía; he huido de todos mis amigos y me voy con aquel muchacho que se come la fruta verde y mira cómo las hormigas devoran al pájaro aplastado por el automóvil. Por las calles más puras del pueblo me encontraréis; por el aire viajero y la luz tendida de las melodías que Rodrigo Caro llamó "reverendas madres de todos los cantares". Por todos los sitios donde se abre la tierna orejita rosa del niño o la blanca orejita de la niña que espera, llena de miedo, el alfiler que abra el agujero para

FRANÇAIS (FRENCH)
NEUE HAAS GROTESK TEXT 55 ROMAN, 56 ITALIC, 9/12 PT

Dada a son origine dans le dictionnaire. C'est terriblement simple. En français cela signifie «cheval de bois». En allemand «va te faire, au revoir, à la prochaine». En roumain «oui en effet, vous avez raison, c'est ça, d'accord, vraiment, on s'en occupe», etc. *C'est un mot international. Seulement un mot et ce mot comme mouvement.* Très facile à comprendre. Lorsqu'on en fait une tendance artistique, cela revient à vouloir supprimer les complications. Psychologie Dada. Allemagne Dada y compris indigestions et crampes brouillardieuses, littérature Dada, bourgeoisie Dada et vous, très vénérés poètes, vous qui avez toujours fait de la poésie avec des mots, mais qui n'en faites jamais du mot lui-même, vous qui tournez autour d'un simple point en poétisant. Guerre mondiale Dada et pas de fin, révolution Dada et pas de commencement. Dada, amis et soi-disant poètes, très estimés fabricateurs et évangélistes Dada Tzara, Dada Huelsenbeck, Dada m'dada, Dada m'dada, Dada mhm, dada dera dada, Dada Hue, Dada Tza. Comment obtenir la béatitude ? En disant Dada. Comment devenir

ITALIANO (ITALIAN)
NEUE HAAS GROTESK TEXT 55 ROMAN, 56 ITALIC, 9/12 PT

Dapprima, ripetendo l'errore commesso in gioventù, scrisse di animali che conosceva poco, e le sue favole risonarono di ruggiti e barriti. Poi si fece più umano, se così si può dire, scrivendo degli animali che credeva di conoscere. *Così la mosca gli regalò una gran quantità di favole dimostrandosi un animale più utile di quanto si credea.* In una di quelle favole ammirava la velocità del dittero, velocità sprecata perché non gli serviva né a raggiungere la preda né a garantire la sua incolumità. Qui faceva la morale una testuggine. Un'altra favola esaltava la mosca che distruggeva le cose sozze da essa tanto amate. Una terza si meravigliava che la mosca, l'animale più ricco d'occhi, veda tanto imperfettamente. Infine una raccontava di un uomo che, dopo di aver schiacciato una mosca noiosa, le gridò: "Ti ho beneficata; ecco che non sei più una mosca". Con tale sistema *era facile di avere ogni giorno la favola pronta col caffè del mattino.* Doveva venire la guerra ad insegnargli che la favola poteva divenire un'espressione del proprio animo, il quale così inseriva la mummietta nella macchi-

MAGYAR (HUNGARIAN)
NEUE HAAS GROTESK TEXT 55 ROMAN, 56 ITALIC, 9/12 PT

Hajnali két órakor a segédtszt belépett a tábornok szobájába és jelentette, hogy a járőrök elindultak a hodricsi úton. Az asztalra állított petróleumlámpa körül széttergetett tereprajzok és jelentések heverték, rajtuk keresztbe dobva egy ezüstgombos lovaglópálca. A tábornok a szoba közepén állt és hideg arccal hallgatta a segédtszt szavait. Kurtára nyírt szakála rötesen csillogott a lámpafényben. *Aranykeretes szemüvege mögül jeges nyugalommal csillámlottak elő két szeméi.* 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 segédtszt mögött becsukódott az ajtó, kimerülten dobta magát a kopott díványra. Két nap óta mindig talpon volt s egyik izgalom a másik után érte. A Szelakna 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

POLSKI (POLISH)
NEUE HAAS GROTESK TEXT 55 ROMAN, 56 ITALIC, 9/12 PT

Od wczoraj jakiś niepokój panuje w uliczce. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką łajkę patrząc w okno. Tych ludzi nie widział on tu jeszcze. Gdzie idą? Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom niciarza Greulichy? Skąd się tu wzięły te obszarpane wyrostki? Dlaczego patrzą tak po sieniach? Skąd mają pieniądze, że idą w pięciu do szynku? Stary Mendel kręci głową, smokcząc mały, silnie wygięty wiśniowy cybuszek. *On zna tak dobrze tę uliczkę cichą. Jej fizjonomię, jej ruch.* jej głosy, jej tętno. Wie, kiedy zza którego węgła wyjrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drepcząc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszeczkami w rękę przejdzie po trzy, po cztery, do fabryki cygar na robotę; ile kobiet przystanie z koszami na starym, wytartym chodniku, pokazując sobie zakupione jarzyny, skarżąc się na drogość jaj, mięsa i masła; ilu wyrobników przeciąpie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzełki, a w

PORTUGUÉS (PORTUGUESE)
NEUE HAAS GROTESK TEXT 55 ROMAN, 56 ITALIC, 9/12 PT

D. Benedita levantou-se, no dia seguinte, com a idéia de escrever uma carta ao marido, uma longa carta em que lhe narrasse a festa da véspera, nomeasse os convivas e os pratos, descrevesse a recepção noturna, e, principalmente, desse notícia das novas relações com D. Maria dos Anjos. A mala fechava-se às duas horas da tarde, *D. Benedita acordara às nove, e, não morando longe (morava no Campo da Aclamação), um escravo levaria a carta ao correio muito a tempo.* Demais, chovia; D. Benedita arredou a cortina da janela, deu com os vidros molhados; era uma chuvinha teimosa, o céu estava todo brochado de uma cor pardo-escura, malhada de grossas nuvens negras. Ao longe, viu flutuar e voar o pano que cobria o balaio que uma preta levava à cabeça: concluiu que ventava. Magnífico dia para não sair, e, portanto, escrever uma carta, duas cartas, todas as cartas de uma esposa ao marido ausente. Ninguém viria tentá-la. Enquanto ela compõe os babadinhos e rendas do roupão branco, um roupão de cambraia que o desembargador lhe dera em 1862, no mesmo dia

SVENSKA (SWEDISH)
NEUE HAAS GROTESK TEXT 55 ROMAN, 56 ITALIC, 9/12 PT

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 inlörd att i brodern se ett slags styvfar, för vilken han hyste stor aktning, nästan vördnad. Men även andra tankar dök upp och gjorde honom bekymrad. Han var utan pengar och utan syster. Detta senare var kanske det värsta ty sysslolösheten 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 trottoaren utanför Dramatiska Teatern och befann sig snart inne på Norrlandsgatan; han vandrade utan mål och gick rätt fram; snart började stenläggningen bli ojämn, tråkåkar efterträdde stenhusen, illa klädda människor kastade misstänksamma

SUOMI (FINNISH)
NEUE HAAS GROTESK TEXT 55 ROMAN, 56 ITALIC, 9/12 PT

He olivat ystäviä ystävydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen — Patras suuri Flmandilainen. He olivat saman ikäisiä vuosilla mitattuna, mutta kuitenkin toinen oli vielä nuori, toinen oli jo vanha. He olivat asuneet yhdessä koko ikänsä; molemmat he olivat orpoja ja kurjia sekä saivat leipänsä samasta kädestä. *Se oli ollut heidän siteensä alku, heidän ensimmäinen sympatian säikeensä;* se oli vahvistunut päivä päivältä ja kasvanut heidän mukanaan kiinteänä ja erottamattomana niin, että he alkoivat rakastaa toisiansa erittäin paljon. Heidän kotinsa oli pieni mökki pienen Flmandilaisen kylän reunalla, peninkulman päässä Antverpenistä. Kylä sijaitsi leviden laidunkaistaleiden ja viljavainioiden välissä, ja sen läpi virtaavan suuren kanavan reunamilla kasvoi pitkät rivit tuulessa taipuvia poppeleita ja tervaleppiä. Siinä oli parikymmentä maatilaa ja taloa, joiden ikkunaluukut olivat kirkkaan vihreät tai taivaansiniset ja katot ruusunpunaiset tai mustavalkoiset sekä seinät niin valkoiseksi maalatut, että ne loistivat auringossa kuin puhdas lumi. Kylän keskustassa oli

TÜRKÇE (TURKISH)
NEUE HAAS GROTESK TEXT 55 ROMAN, 56 ITALIC, 9/12 PT

Sadık genç, araladığı kapıyı çekince, yine birden kararan sanduka sükunu içinde, İskender Paşa, galeyansız ibadetine başladılar. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstedığı 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 sarı temasını duyar gibi oluyordu. Bu sarı temas silinirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayağından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağzından siyah dili sarkmış bir naaş... İskender Paşa'nın yerde sürünen ölüsü! Titrer, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başladılar. Yakın akıbetinin bu uzvî hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hürri, gılman alaylarını, Tüba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu. Sinirleri, beyni pek yorgundu. Yemek yiyemiyordu.

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION !?.,:;...---()[]{}|\&@*'"",,«»<> §•¶†‡©®™

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LIGATURES ff fi fl ffi ffl

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STYLISTIC ALTERNATES R **aa** RṚṚ àáâãäåäää **àáâãäåäää**

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OPENTYPE FEATURES
FAMILY WIDE

ALL CAPS
opens up spacing, moves
punctuation up

PROPORTIONAL LINING
default figures

FRACTIONS
ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

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

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

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

0123456789 0123456789

0123456789 0123456789

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International **articulations**

Reasonable **conversation**

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

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

X₁₅₈ ÷ Y₂₃ × Z₁₈ - a₄₂₆₀

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CONȘTIINȚA științifice

ACTIVATED

Reflexive Representatives

International **articulations**

Reasonable **conversation**

OPENTYPE FEATURES
FAMILY WIDE

ALL CAPS
opens up spacing, moves
punctuation up

PROPORTIONAL LINING
default figures

TABULAR OLDSTYLE

FRACTIONS
ignores numeric date format

SUPERSCRIPT/SUPERIOR

SUBSCRIPT/INFERIOR

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

DEACTIVATED

Fish & 'Chips' for £24.65?

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Originally: \$7,031 £9,215

Sale Price: \$3,460 €1,895

Originally: \$7,031 £9,215

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

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

x₁₅₈ ÷ y₂₃ × z₁₈ - a₄₂₆₀

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Real-time and Relevant Rates

ACTIVATED

FISH & 'CHIPS' FOR £24.65?

Sale Price: \$3,460 €1,895

Originally: \$7,031 £9,215

Sale Price: \$3,460 €1,895

Originally: \$7,031 £9,215

21/03/10 and 2¹/₁₈ ⁴⁶⁰/₉₂₀

x¹⁵⁸ + y²³ × z¹⁸ - a⁴²⁶⁰

X₁₅₈ ÷ Y₂₃ × Z₁₈ - a₄₂₆₀

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ÎNSUȘI conștiința științifice

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Real-time and Relevant Rates

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Neue Haas Grotesk Display
 Neue Haas Grotesk Display (Round Dots)
 Neue Haas Grotesk Text
 Neue Haas Grotesk Text (Round Dots)

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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 short-listed 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 ATypl, 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.