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01

A BRIEF HISTORY OF NEUE HAAS GROTESK

The story of Neue Haas Grotesk begins in the early 1950s in Switzerland. Max Miedinger, a talented type designer, was working for the Haas Type Foundry, a well-respected type foundry in Switzerland. Eduard Hoffmann, the managing director of Haas Type Foundry, recognized the need for a new sans-serif typeface to meet the demands of modern design. He commissioned Miedinger to create a typeface that could compete with the popular sans-serif typefaces of the time, such as Futura and Gill Sans.

Miedinger's design was inspired by the sans-serif typefaces that were popular in Germany and Switzerland in the late 19th and early 20th centuries. These typefaces, known as "grotesques," were characterized by their simple, geometric shapes and clean lines. Miedinger wanted to create a typeface that retained the classic elegance of these earlier grotesques while also incorporating modern design principles.

THE
RICH,
SHORT,
HISTORY

The result of Miedinger's efforts was Haas-Grotesk, a typeface that was both functional and elegant. It featured a clean, geometric design with open counters and even stroke weights. It was also highly legible, making it ideal for a wide range of applications, from newspapers to signage.

In 1957, the Haas Type Foundry partnered with Linotype, an American manufacturer of typesetting machines, to create a new version of Haas-Grotesk that could be used on Linotype's machines. The result was Neue Haas Grotesk, a slightly modified version of Haas-Grotesk that was released in 1958.

Neue Haas Grotesk was an instant success. It was used in a wide range of applications, from newspapers to corporate branding. However, its name proved to be a stumbling block. The German word "grotesk" had negative connotations in English, so the typeface was often referred to as "Haas-Grotesk" or simply "Grotesk." To address this issue, the typeface was renamed "Helvetica" in 1960.

Neue Haas Grotesk was the predasessor to Helvetica, today's most common font.

The name "Helvetica" was derived from the Latin word for Switzerland, "Helvetia," and the word "new," "ca."The name change was part of an effort to make the typeface more marketable internationally. The typeface was already popular in Switzerland and Germany, but its neutral design made it suitable for a global audience. The name "Helvetica" was intended to evoke the typeface's Swiss heritage while also highlighting its modern design.

Helvetica quickly became one of the most widely used typefaces in the world. Its clean, modern design made it ideal for a wide range of applications, from corporate branding to signage. Its neutrality also made it a popular choice for designers who wanted a typeface that wouldn't distract from their designs.

Neue Haas Grotesk aimed to dethrone Akzidenz Grotesk as the go-to sans-serif.

When Helvetica was introduced, it was initially known as **"Die Neue Haas Grotesk"** to highlight the significant changes made to the original typeface.

Helvetica's popularity continued to grow throughout the 20th century, and it became closely associated with modernist design and the International Typographic Style. It was used in a wide range of applications, from corporate logos to film titles. Its neutrality and legibility made it a popular choice for designers, and it was often used as a default typeface in computer software.

Helvetica's influence can still be seen today, as it continues to be used in a variety of contexts. However, in recent years, there has been a resurgence of interest in other sans-serif typefaces, as designers seek to move away from the ubiquity of Helvetica. Nonetheless, Neue Haas Grotesk and Helvetica remain important landmarks in the history of typography and design.

Following its 1957 launch, the Haas Type Foundry's partnership with Linotype meant the typeface could be used on Linotype's typesetting machines, increasing its accessibility and usage. However, the initial name, "Neue Haas Grotesk," proved cumbersome, especially in English-speaking markets. The word "Grotesk" carried negative connotations and was often omitted. The typeface became known simply as "Helvetica," derived from "Helvetia," the Latin name for Switzerland, and "ca," meaning "new." This new

Neue Haas Grotesk embodies the Swiss commitment to meticulesness and readability

The 1960s saw the typeface's rise to global prominence. Renowned Swiss graphic designer Josef Müller-Brockmann popularized Helvetica through his influential graphic design work, notably in "Grid Systems in Graphic Design." Its clean, modern aesthetic made it a staple in the International Typographic Style, also known as the Swiss Style, characterized by grid-based layouts and minimalist design principles.

Helvetica's visual neutrality and legibility made it suitable for a myriad of applications. It was adopted by major corporations, including American Airlines and IBM, who used it for their branding and advertising.

I LOVE NEUE HAAS GROTESK

Despite its popularity, Helvetica faced criticism for its perceived lack of personality and overuse. In response, designers began seeking alternatives, leading to the resurgence of older typefaces and the creation of new, more distinctive ones. In the late 20th century, designers like David Carson rebelled against the rigidity of Helvetica, favoring experimental typography and more expressive typefaces.
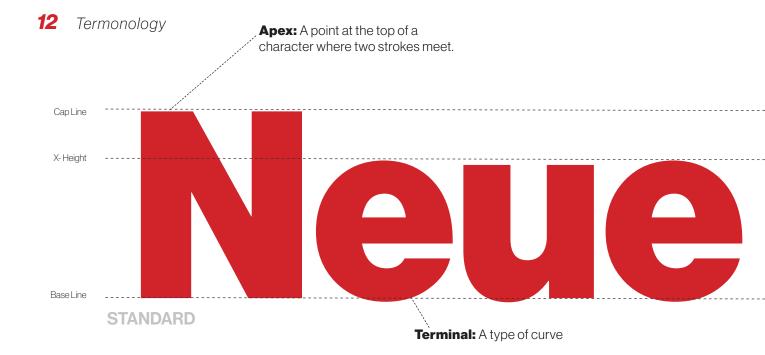
In 2004, Linotype released "Neue Haas Grotesk," a digital revival of the original typeface, rebranded to honor its Swiss heritage. This revival aimed to recapture the essence of the original design, before it was modified for Linotype's machines. The return to its roots was a response to the growing demand for more authentic, historically accurate typefaces. It also capitalized on the resurgence of interest in classic type designs and the appreciation for the nuances of analog printing methods.

Neue Haas Grotesk, later known as Helvetica, is more than just a typeface; it's a design icon that represents the evolution of modern typography. From its origins as a Swiss typeface to its global dominance, Helvetica's story mirrors the evolution of design and communication in the 20th and 21st centuries. Despite critiques and the emergence of alternatives, Helvetica's legacy endures, and the return to Neue Haas Grotesk exemplifies its lasting impact on design.

Neue Haas Grotesk was one of the first typefaces to be digitized.

Apex: A point at the top of a character where two strokes meet.

Cap Line

X- Height

Base Line

Neue

STANDARD

Terminal: A type of curve

Ascender: An upward part of a letterform (often a vertical stroke) that extends above the x-height

Cap Line

X- Height

Base Line

Grote

ITALIC

Stress: The angle of inwards pressure onto a letter, which makes the letter thinner in some parts in relation to the angle of axis.

Neue Haas Grotesk is a sans-serif font well-regarded for its clean and geometric design, renowned for its **versatility**. The typeface was first created by Swiss designers **Max Miedinger and Eduard Hoffmann** in the 1950s and was initially known as Haas-Grotesk before transitioning to **Helvetica**. This name change was made to appeal to a broader global market. The design of Neue Haas Grotesk prioritizes legibility with its **open counters** and

Shoulder: A curved stroke originating from a stem.

Haas

Bar: The horizontal stroke in letters

esk

consistent stroke weights across **different font weights**. Its **proportions and x-height are meticulously balanced**, which gives it a modern and minimalist appearance. Helvetica became widely used in the 20th century, especially in **corporate branding**, because of its neutrality and adaptability. Recently, there has been a **renewed interest in the original design**, leading to the revival of Neue Haas Grotesk as a digital typeface.
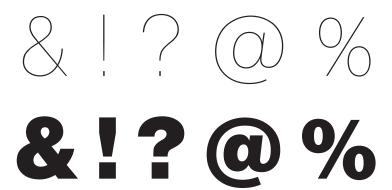
Neue Hass Grotesk is an international font
standing at the center of document creation and development, celebrated
for its accessibility through minimalistic design and broad adaptability.

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She Speaks **Swiss.**

She Speaks ***English.***

She means business.

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Neue Hass Grotesk enjoys being stoic, minimal, and versitile.
While retaining elegance, simplicity, and adaptability.

& ! ? @ %

& ! ? @ %

Take yourself seriously,
use Neue Hass Grotesk.

Crafted with precision in Switzerland, the font's adaptability quickly surpassed its initial purpose, showcasing versatility through eight weights. This range of weights allows designers to seamlessly integrate the font into various design applications, ensuring both consistency and contrast within a document using a single typeface. While initially tailored for the Swiss banking sector, Neue Hass Grotesk's sleek and modern design has propelled its international popularity, making it a sought-after choice for diverse design projects across the globe. The font's evolution from a utilitarian typeface to a widely accessible design element serves as a testament to Swiss typographic innovation, with Switzerland's reputation for design excellence serving as a fitting backdrop for the font's global success.

15 Thin   ABCDEFGHIJKLMN
OPQRSTUVWXYZ

25 Thin   ABCDEFGHIJKLMN
OPQRSTUVWXYZ

35 Thin   ABCDEFGHIJKLMN
OPQRSTUVWXYZ

45 Light   ABCDEFGHIJKLMN
OPQRSTUVWXYZ

55 Roman   ABCDEFGHIJKLMN
OPQRSTUVWXYZ

65 Medium   **ABCDEFGHIJKLMN**
OPQRSTUVWXYZ

75 Bold   **ABCDEFGHIJKLMN**
OPQRSTUVWXYZ

95 Black   **ABCDEFGHIJKLMN**
OPQRSTUVWXYZ

1 1 2 2 3 3 4 4 5 5

abcdefghijklmn 15 Thin
opqrstuvwxyz

abcdefghijklmn 25 Thin
opqrstuvwxyz

abcdefghijklmn 35 Thin
opqrstuvwxyz

abcdefghijklmn 45 Light
opqrstuvwxyz

abcdefghijklmn 55 Roman
opqrstuvwxyz

abcdefghijklmn **65 Medium**
opqrstuvwxyz

abcdefghijklmn **75 Bold**
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abcdefghijklmn **95 Black**
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Max Miedinger

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neue

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