

A B C D E F G H  
 I J K L M N O a b  
 P Q R S T c d e f  
 U V W X g h i j k  
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 s t u v w x y z

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HELVETICA  
 NEUE

- 55 Roman
- 56 *Italic*
- 65 **Medium**
- 66 **Medium Italic**
- 75 **Bold**
- 75 *Bold Outline*
- 76 **Bold Italic**
- 85 **Heavy**
- 85 **Heavy Italic**
- 95 **Black**
- 96 **Black Italic**
- 33 Thin Extended
- 33 *Thin Extended Oblique*
- 23 Ultra Light Extended
- 23 *Ultra Light Extended Oblique*
- 43 Light Extended
- 43 *Light Extended Oblique*
- 53 Extended
- 53 *Extended Oblique*
- 63 Medium Extended
- 63 *Medium Extended Oblique*
- 73 **Bold Extended**
- 73 **Bold Extended Oblique**
- 83 **Heavy Extended**
- 83 **Heavy Extended Oblique**
- 93 **Black Extended**
- 93 **Black Extended Oblique**

#### HELVETICA HISTORY

Helvetica was designed by Max Miedinger in 1956. It was released as Neue Haas Grotesk, but renamed Helvetica (Latin for Switzerland) in 1961 when Stempel, the parent company of Switzerland's Haas Type Foundry decided to market it in Germany.

Neue Haas Grotesk was a modernization of Akzidenz Grotesk which was designed by the German Berthold Type foundry in the late 1800s. With a greater x-height and narrower set, Helvetica is more practical and economic than Akzidenz.

Helvetica was designed in the middle of the Swiss Modernist movement under the guidance of Eduard Hoffmann of the Haas Type Foundry. Like the movement from which it came, it was viewed as a face for the objective communication of ideas and not artistic expression. It became known for being neutral, multinational and for its business-savvy.

Considered a reflection of industrial times, Helvetica became the most popular sans serif

typeface in the 1960s, seen in everything from government and commercial brochures, billboards, textbooks and packaging.

The Helvetica family expanded to include many different weights, but these were not well coordinated. In 1983, Stempel and Linotype redesigned and digitized Neue Helvetica™, updating it into a cohesive font family. Today, the Neue Helvetica family consists of 51 font weights with a numbering system to describe Helvetica's characteristics that is similar to that of the Univers™ family.

With desktop publishing, Helvetica grew to even more ubiquity. As one of the default typefaces for the Mac OS system and its Arial clone for the Windows' operating system, Helvetica became so widely used it fell out of favor among avant garde designers. Thought of as not merely neutral, but boring, the term "Helveetica" after Velveeta processed cheese was coined to describe Helvetica.

However, Helvetica is a clear and legible face with beautiful characteristics that go unnoticed

unless set in larger sizes. Key features are the spur and wide bar of the 'G,' the curved spur of the 'a,' and the wide bowl and curved leg of the 'R.' Helvetica could quite possibly come into a renaissance and replace the trendier faces of today.

#### MAX MIEDINGER, DESIGNER

When he was 16, Max Miedinger became an apprentice typesetter at a book printing office in Zurich. After four years of apprenticeship, he entered the School of Arts and Crafts, Abendkurse in Zurich.

At 26, he became a typographer in the advertising studio of the Globe department store chain where he refined his skills for ten years. From there he moved on to the Haas Type Foundry.

He was an independent designer after leaving the Haas Foundry. Miedinger also designed Helvetica, Helvetica Condensed, Helvetica Inserat, Helvetica Neue, Helvetica Textbook, Monospace 821 and Swiss 721.