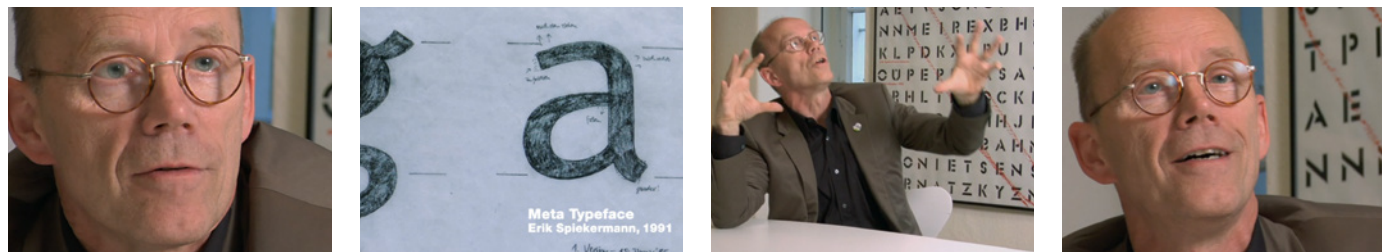


I'm obviously a typomaniac – an incurable if not mortal disease.



I just love, I just like looking at type. I get a total kick out of it: they are my friends. Other people look at bottles of wine or whatever, or, you know, girls' bottoms. I get kicks out of looking at type. It's a little worrying, I admit, but it's a very nerdish thing to do.

A real typeface needs rhythm, needs contrast, it comes from handwriting, and that's why I can read your handwriting, you can read mine. And I'm sure our handwriting is miles away from ›Helvetica‹ or anything that would be considered legible, but we can read it, because there's a rhythm to it, there's a contrast to it.



The crème de la crème of the design world get to speak in Gary Hustwit's documentary about the history, spread, and use of ›Helvetica‹: Matthew Carter, Massimo Vignelli, Wim Crouwel, Hermann Zapf, Neville Brody, Stefan Sagmeister, Michael Bierut, David Carson, Paula Scher, Jonathan Hoefler, Tobias Frer-Jones, Experimental Jetset, Michael C. Place, Norm, Alfred Hoffmann,

Mike Parker, Bruno Steinert, Otmar Hoefler, Leslie Savan, Rick Poynor, and Lars Müller all talk about their experience with the omnipresent typeface. Erik Spiekermann confirms his dislike of it: ›Most people who use ›Helvetica‹ use it because it's ubiquitous. It's like going to McDonald's instead of thinking about food.‹