

HELVETICA
IN THE WORK OF
EXPERIMENTAL JETSET

EXPERIMENTAL JETSET

WHAT IS THE MOST IMPORTANT THING TO KNOW ABOUT YOU?

We recently came across a weblog in which we were described as “convicted users of Helvetica”. We can only assume the writer meant ‘convinced’, but that it somehow came out as ‘convicted’.

Meet the cast:

ABCD
EFGHIJK
LMNOP
QRSTU
VWXYZ

Now see the movie:

Helvetica

A documentary film by Gary Hustwit

Executive Producer
Gary Hustwit

Producers
Michael Sauter
Mikaela Madsen
Michael Sauter
Mikaela Madsen
Michael Sauter
Mikaela Madsen

Director of Photography
Lutz Preussner

Production Designer
Lutz Preussner

Editor
Dennis Siegel

Additional Editing
Lutz Preussner

Sound
Lutz Preussner
Lutz Preussner
Lutz Preussner

Music
The Mowgli
Lutz Preussner
Lutz Preussner

Special Thanks
Lutz Preussner
Lutz Preussner
Lutz Preussner

Helvetica
A Documentary Film by Gary Hustwit

75 Helvetica Bold 65 Helvetica Medium 55 Helvetica Roman 45 Helvetica Light

The 1234
The ABC 567890
DEFGHI abcdefhij
JKLMNO klmnopq
PQRSTU stuvwxyz
VWXYZ of Mate
of Materialist Dia
rialist Dialectics.
lectics.

"I will here attempt to sketch the substance of the problem in a very concise form. The Aristotelian logic of the simple syllogism starts from the proposition that 'A is equal to A'. This postulate is accepted as an axiom for a multitude of practical human actions and elementary generalisations. But in reality, A is not equal to A. This is easy to prove if we observe these two letters under a lens - they are quite different from each other. But, one can object, the question is not of the size or the form of the letters, since they are only symbols for equal quantities, for instance, a pound of sugar. The objection is beside the point, in reality a pound of sugar is never equal to a pound of sugar - a more delicate scale always discloses a difference. Again one can object, but a pound of sugar is equal to itself. Neither is this true - all bodies change uninterruptedly in size, weight, colour, etc. They are never equal to themselves."

- From 'The ABC of Materialist Dialectics' (1939), Leon Trotsky

Helvetica
A Documentary Film by Gary Hustwit

© 2007 Helvetica

WHITNEY

Whitney Museum of American Art
945 Madison Avenue
at 75th Street
New York, NY 10021
(212) 570-3600

Today Weekly

Thurs, Aug 28 < >

Galleries 11 am–6 pm
Shop 11 am–6 pm
Restaurant 11 am–6 pm

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< **JEFF KOONS: A RETROSPECTIVE**
THROUGH OCT 19



SHAPING A COLLECTION: FIVE DECADES OF GIFTS
THROUGH OCT 19



EDWARD HOPPER AND PHOTOGRAPHY / COLLECTING CALDER
THROUGH OCT 19 >

IT WAS FIFTY YEARS AGO TODAY

Helvetica
A film by Gary Hustwit

June 22nd at Kriterion
Screening 1 / 20:00 h
Screening 2 / 22:30 h
Party until 03:00 h

A panel discussion with
Wim Crouwel,
Marco Walsler (Elektrosmog),
Joost Daamen (IDFA),
Gary Hustwit

A poster exhibition by the
graphic design department
of the Gerrit Rietveld Academy

A party by Huiskamerhits

Helvetica
A film by Gary Hustwit

Kriterion
Roetersstraat 170
1018 WE Amsterdam
020-6231708

www.helveticafilm.com
www.kriterion.nl

Organized by :
My Little Underground
www.mylittleunderground.com

Thanks to :



www.pafra.nl
www.robstok.nl

January, 2013

Experimental Jetsset
for Fur Free Fashion

Animal liberation,
human liberation.

**Caged &
Abused &
Gassed &
Skinned &
Worn.**

NAIM / BUREAU EUROPA,

Postbus 1217, 6201 BE Maastricht

Adressticker /
Address sticker

PostNL
Port Betaald
Port Payé
Pays-Bas

1

Graphic design: Experimental Jetset
Printing: Lencor schuring

Maastricht Academy of Fine Arts and Design,
Bonnelantennmuseum,
Jan van Eyck Academie,
Marres, Centre for Contemporary Culture
and NAIM / Bureau Europa
invite you to their New Year's reception on
Friday 11 January 2013 from 5 to 7 pm.
The New Year's reception will be held at:
NAIM / Bureau Europa
Avenue Céramique 226 (entrance Daemslnuēt)
6221 KX Maastricht
The participating institutes each wish to
personally invite their guests. It is therefore
possible that you receive more than
one invitation.

MARRES,

3

ACADEMIE BEELDENDEN KUNSTEN MAASTRICHT,

2

JAN VAN EYCK ACADEMIE,

BONNEFANTEN MUSEUM,

0

Academie Beeldende Kunsten Maastricht,
Bonnelantennmuseum,
Jan van Eyck Academie,
Marres, centrum voor contemporaine cultuur
en NAIM / Bureau Europa

nodigen u uit voor hun nieuwjaarsreceptie
op vrijdag 11 januari 2013 van 17 tot 19 uur.

De nieuwjaarsreceptie vindt plaats bij:
NAIM / Bureau Europa
Avenue Céramique 226 (ingang Daemslnuēt)
6221 KX Maastricht

De deelnemende instituten wensen hun
gasten graag persoonlijk uit te nodigen.
Het is daarom mogelijk dat u deze uitnodiging
meermalen ontvangt.

I Don't Know Where I'm Going

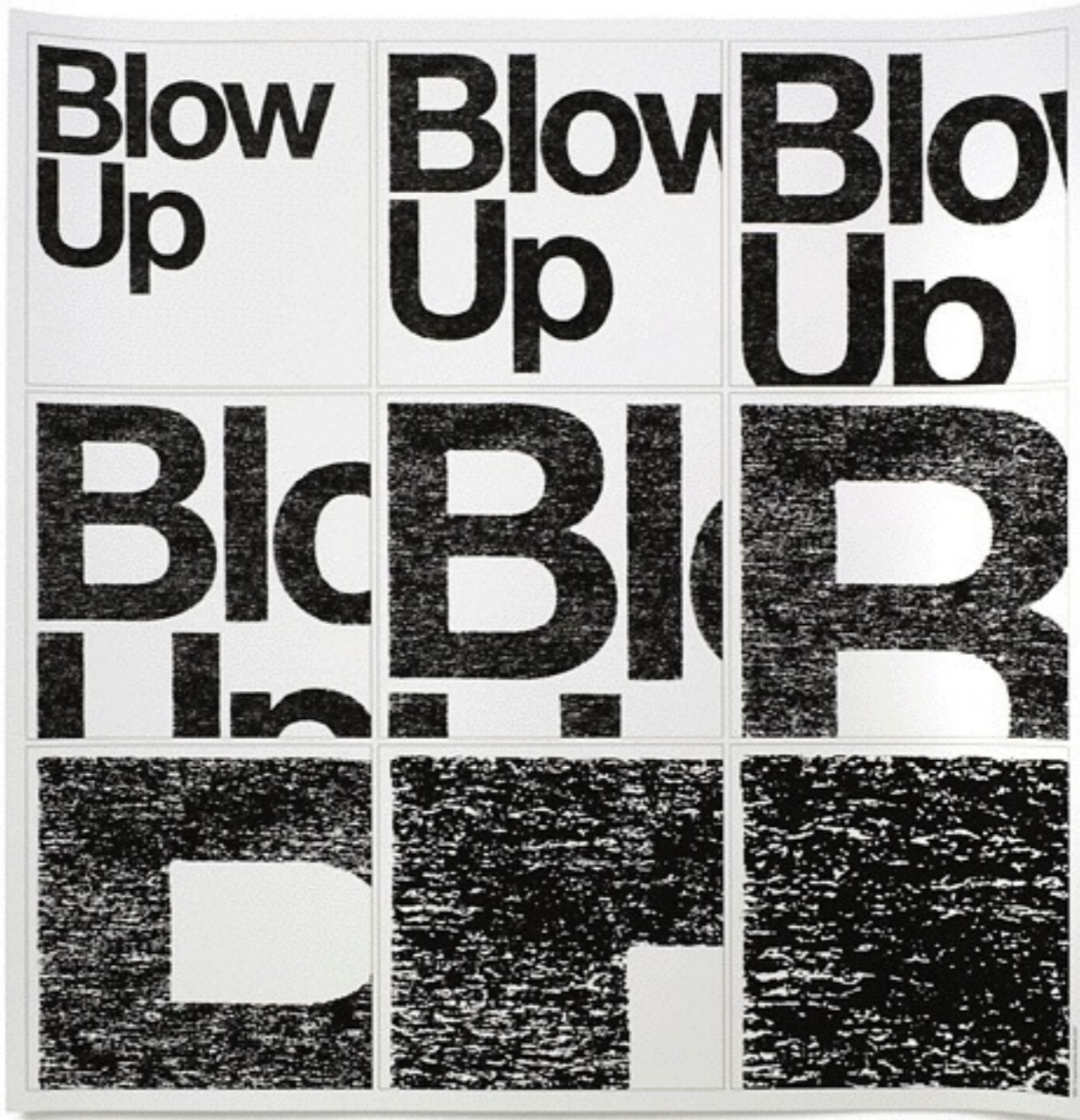
But I Want to Be There

Designed by Experimental Jetset
Limited edition of 50

Numbered: 50/50 Signed: EJ

Screenprinted by SMLX (Studio HS)
on fair-trade Earth Positive shirts
Thanks to Sophie Krier / Dawn Ray

THIS
STILL
IS
THE
MODERN
WORLD

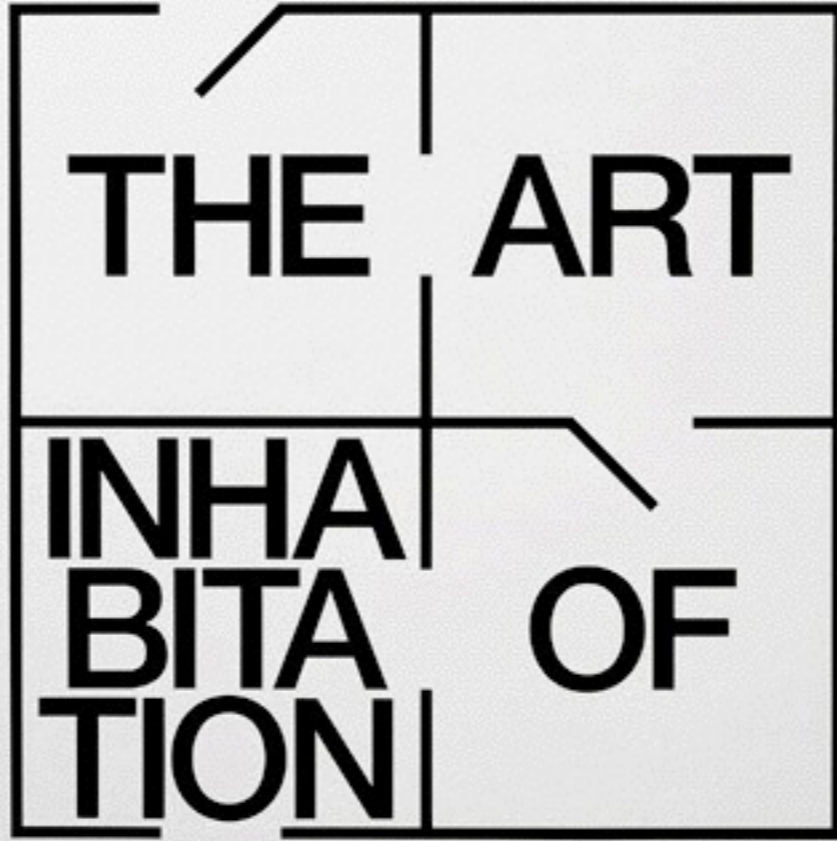


P PAINTING
FOR LIVING
BY KARINA
BISCH

ALISON
& PETER
SMITHSON:

17.12.2011–25.03.2012

naim/ bureau
europa

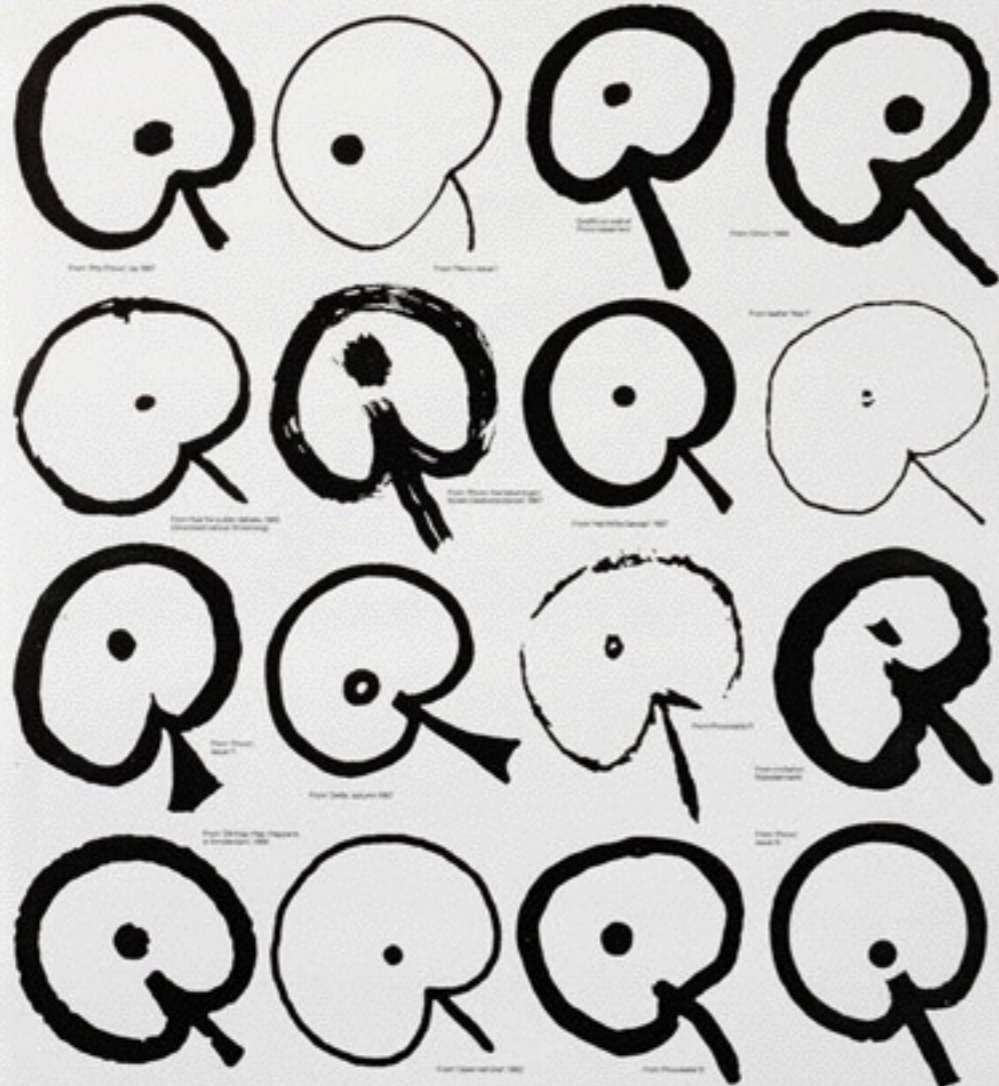


www.bureau-europa.nl

NAiM / Bureau Europa
Avenue Céramique
Maastricht

Opvoeding
1929-1930-1931-1932-1933-1934-1935-1936-1937-1938-1939-1940-1941-1942-1943-1944-1945-1946-1947-1948-1949-1950-1951-1952-1953-1954-1955-1956-1957-1958-1959-1960-1961-1962-1963-1964-1965-1966-1967-1968-1969-1970-1971-1972-1973-1974-1975-1976-1977-1978-1979-1980-1981-1982-1983-1984-1985-1986-1987-1988-1989-1990-1991-1992-1993-1994-1995-1996-1997-1998-1999-2000-2001-2002-2003-2004-2005-2006-2007-2008-2009-2010-2011-2012

TWO OR THREE THINGS I KNOW ABOUT PROVO. W139 AMSTERDAM



18.02.2011–13.03.2011

Two or Three Things I Know About Provo

Q Q Q OR
Q Q Q
THINGS
I KNOW
ABOUT
PROVO

PAIN naim/ bureau CELS europa

Symposium
An inquiry into the spatial, the sonic
and the public.

Programme ending
Programme Friday

13:00-15:00 The public, the sonic
and the spatial

12:30 Intro an excitingly installative
Panels - Reception and viewing of the
Installation Panels

14:00 Welcome by Gusa Beutner or Paul
Deems / Short of welcome by Gusa Beutner
and Paul Deems

15:10 Karin Spiermann

16:30 Even-Dachs

14:30 Paula / Break

16:00 Erno Erd

16:40 Wim Langenhoff

16:20 Paula / Break

16:40 Brandon Laube

17:30 David / Drinks

20:30-22:00 Concerts in Panels

Brandon Laube

Even-Dachs

Deputy Chief Armin Alberts
/ Chairman Armin Alberts

Symposium

Programme Saturday

10:00-16:00 The spatial, the public
and the sonic

12:30 Intro an excitingly installative
Panels - Reception and viewing of the
Installation Panels

10:30 Welcome / Welcome Paul Deems

10:25 Paula / Drinks

10:40 Gusa / Service

14:15 Paula / Break

14:25 Justin Barnett

15:10 Esther Vermeij

16:43 Paula / Break

16:15 Free / Toilet

17:00 Janis Schaefer

17:40 David / Drinks

20:30-22:00 Concerts in Panels

Janis Schaefer

Esther Vermeij

EMF.com / Justin Barnett or Paul Toopsel

Deputy Chief Armin Alberts
/ Chairman Armin Alberts

Symposium
An inquiry into the spatial, the sonic
and the public.

Partnership
Two in situ, workshop and production
studio made in Maastricht a partner in
the project.

Two in situ, a workshop and production
studio for present-day music in Maastricht is
a partner of this project.

NAM / Bureau Europe
Avenue Catherine 25
6201 AX Maastricht

www.bureau-europe.nl

Opening hours
Monday 5th January 11:00-17:00

Opening hours
Tuesday to Sunday 11:00-17:00

Symposium

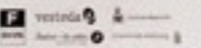
Panels. An inquiry into the spatial, the sonic
and the public. Installative made
installative gemaakt door het Fonds voor
Beeldende Kunst en Vormgeving en
Streekfundatie de Gemeente Maastricht.

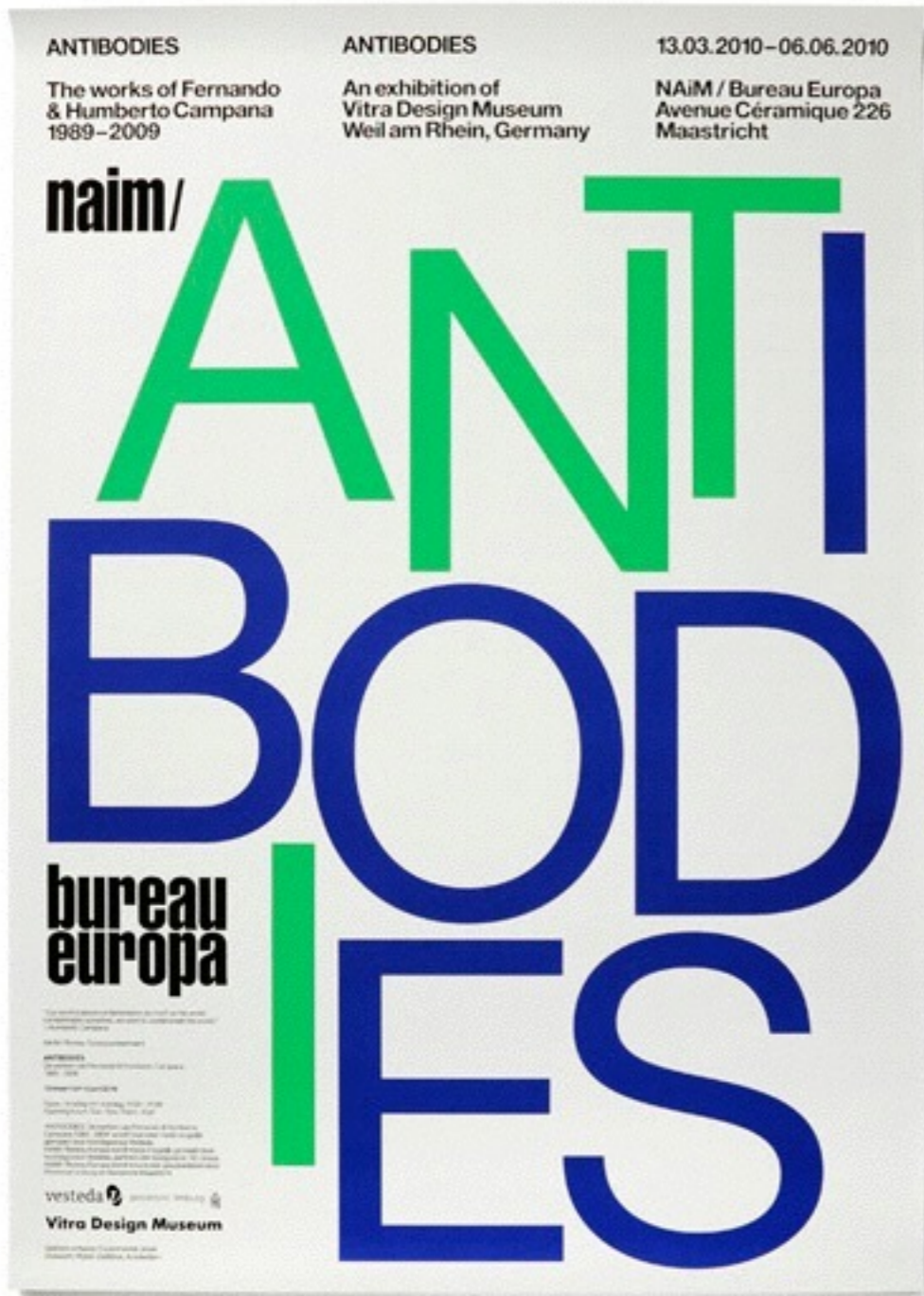
NAM / Bureau Europe werd mede mogelijk
gemaakt door het Fonds voor
Beeldende Kunst en Vormgeving en
Streekfundatie de Gemeente Maastricht.

Panels. An inquiry into the spatial, the sonic
and the public. Installative made
installative gemaakt door het Fonds voor
Beeldende Kunst en Vormgeving en
Streekfundatie de Gemeente Maastricht.

Panels. An inquiry into the spatial, the sonic
and the public. Installative made
installative gemaakt door het Fonds voor
Beeldende Kunst en Vormgeving en
Streekfundatie de Gemeente Maastricht.

NAM / Bureau Europe is supported by its
main sponsor Streekl, NAM / Bureau Europe
is structurally subsidized by the Province of
Limburg and the Municipality of Maastricht.







Club Céramique NAIM / Bureau Europa 2010-2011



GEDEE LDE/ GRO ND

05.11.2011
29.01.2012

NAiM / Bureau Europa
Avenue Céramique
Maastricht
www.bureau-europa.nl

Gedeelde Grond:
Leegstand als potentie
Common Grounds:
Vacancy as potency

naim/
bureau
europa

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GEDEE
LDE/
GRO
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Opmerkingen:
Aankomst op zaterdag 11.00 - 11.30 uur
De tentoonstelling 'Gedeelde Grond' is mede
in opdracht van de Gemeente Maastricht, voor de
aanpak van de leegstand.
NAiM, Bureau Europa en het Provinciebestuur
Maastricht organiseren deze tentoonstelling.
De tentoonstelling wordt mede mogelijk gemaakt door
Provincie Limburg en de Gemeente Maastricht.
www.naim.nl
www.bureau-europa.nl
www.provincielimburg.nl
www.gemeentemaastricht.nl

Z
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OR THE
LETTER

Z,

JUST
AFTER

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www.bureau-europa.nl

NAiM / Bureau Europa
Avenue Céramique
Maastricht

03.03 2012 –
20.05 2012

A project by
Malkit Shoshan

naim/ bureau
europa

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www.naim.nl
www.bureau-europa.nl
Drukwerk: Studio 1000, Maastricht

**WIJ
ZITTEN
IN HET**

**SPHINX
PARK,**

**WE
ARE
IN THE**

**SPHINX
PARK,**

**naim/
bureau
europa**

**KOM
OOK!**

**naim/
bureau
europa**

Het zomerprogramma van
NAIM/Bureau Europa vindt de
komende maanden plaats in
het Sphinxpark te Maastricht.
Volg www.bureau-europa.nl
voor alle informatie.

**DO
COME!**

The NAIM/Bureau Europa
summer program will take
place in the Sphinx Park
the coming months.
Visit www.bureau-europa.nl
for more information.

Postcard design by Experimental Jetset
Printing by Lenoirschuring





Helvetica
a documentary
film by
Gary Hustwit
Plexifilm
Limited edition
Blu-ray disc



Color 80 mins
Extra footage
95 mins

1.78:1 ratio
Widescreen
format

Subtitles
English
German

Helvetica
ABCDEFGHIJ
KLMNOPQRS
TUVWXYZ
abcdefghijklmnop
opqrstuvwxyz
012345679

OBSERVATORIUM

ZATERDAG 29 DECEMBER 2011

JAARLIJKE FOTOBILAGE

de Volkskrant

BET
∨
OVER }
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GROOT

VADER /
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MOEDER \

STIEF
PLEEG
SCHOON

DOCHTER

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NEEF

(FAMILIE)

Archive

- Preview
- News
- About
- Contact










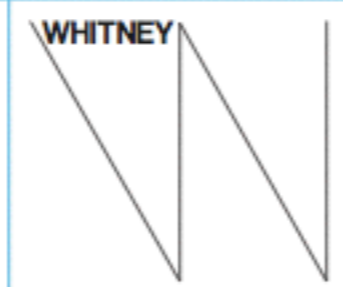



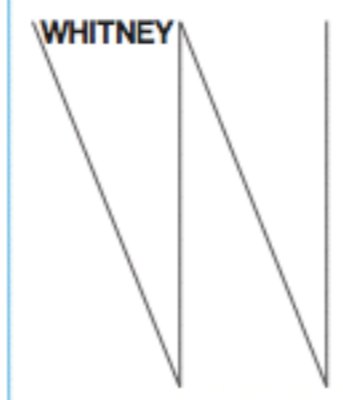

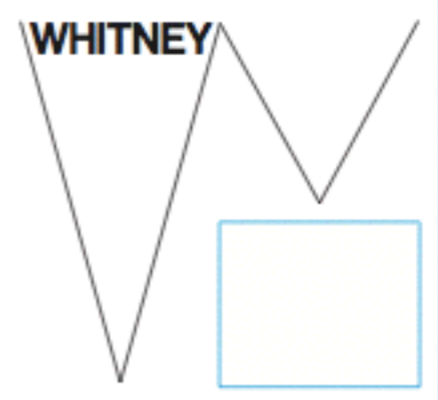
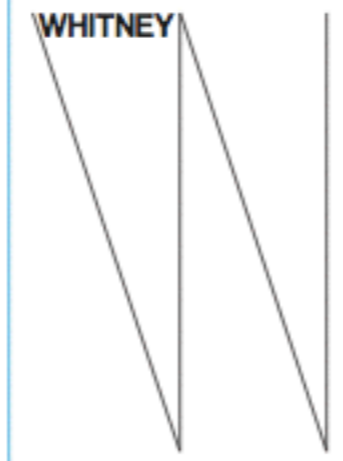

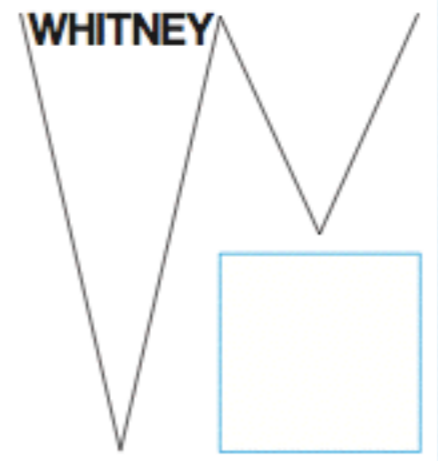
Categories: ▾

[alphabetical](#)

Archive: directory listing

[chronological](#)

Open: Venice Biennale	Jun 2014	NAiM Rien ne va Plus	Sep 2009	Ten Years of Posters	Apr 2006	Lost & Found	Apr 2003
High Numbers	Jun 2014	Pioneers of Change	Sep 2009	Vreeland	Mar 2006	Blow-Up	Feb 2003
IABR	May 2014	Rietveld-Arsenale	Aug 2009	MM / Neen Manifesto	Mar 2006	Get & Here	Jan 2003
Game Theory Beijing	Feb 2014	High Land	Jul 2009	All Work and No Play	Mar 2006	Pop-Art Pantyhose	Jan 2003
Oude Kerk Graphic Id.	Dec 2013	ISO-216 Mobile	Jul 2009	MUDAC Lausanne	Mar 2006	Textfield	Jan 2003
LongLunch Lecture	Jun 2013	Rietveld Preservation See.	Jun 2009	DTC / 3KA	Feb 2006	Crouwelism	Jan 2003
Karina Bisch Kiosk Book	Jun 2013	Summer Solstice	Jun 2009	Going Underground	Feb 2006	2K by Gingham 2002	Dec 2002
Whitney Graphic Identity	May 2013	89 Plakate	Jun 2009	Design & Art Reader	Jan 2006	Decemberstamps	Dec 2002
BE Graphic Identity	Apr 2013	Yale Gallery Calendar	May 2009	JBK / Monument	Jan 2006	Reek 'n' Roll Origami	Nov 2002
EP Sternberg Press	Apr 2013	NAiM Nieuwe Luxe	May 2009	Thank You Susan Bijl	Jan 2006	Three Haikus	Nov 2002
High Series / Foam	Mar 2013	Friendly Ghosts	Apr 2009	MM / MMMM	Dec 2005	W139 New Sentences	Nov 2002
Fur Free Fashion	Jan 2013	Garry That Weight	Apr 2009	DTC / The Pillowman	Dec 2005	IDN Gourmet	Oct 2002
Maastricht New Year 2	Jan 2013	Design Diaries	Mar 2009	DTC / Season 2005-2006	Dec 2005	Ryuko Teushin	Oct 2002
Observatorium	Dec 2012	NAiM / Bureau Europa	Mar 2009	2K by Gingham 2005	Dec 2005	Volkskrant SP	Oct 2002
Painting for Living	Oct 2012	Wired	Feb 2009	Group portrait with C.	Nov 2005	MM / Whitney Biennale	Oct 2002
Stedelijk Museum Open	Sep 2012	Narrows Fundraiser	Feb 2009	Kelly 1:2	Nov 2005	Je-Veux	Oct 2002
NAiM Playboy Arch.	Sep 2012	Typeshed 11, NZ	Feb 2009	Scale Models	Oct 2005	Idea	Oct 2002
Interview / Graphic	Jul 2012	Sirens	Jan 2009	High Rise	Oct 2005	Gruizin	Oct 2002
NAiM Sphinx postcards	Jul 2012	Preface History	Dec 2008	T-Shirtism	Oct 2005	GAS Stellar System	Sep 2002
Sonic Youth T-shirt	Jun 2012	Lima-Peru	Dec 2008	DTC / Graphic identity	Oct 2005	Display	Jul 2002
High Risk	Jun 2012	A Toast to Crouwel	Dec 2008	Chaumont (((O))) Lecture	Jun 2005	Take/Off	Jun 2002
Two or Three Things 2	Jun 2012	The Session	Nov 2008	Chaumont T-shirt	Jun 2005	Kelly 1:1	May 2002
Ecstatic Alphabets	May 2012	Crouwel 80	Nov 2008	Neutral	Jun 2005	Bateave	Feb 2002
Karina Bisch Kiosk 3	Apr 2012	High Ideals	Oct 2008	The Beauty of Speed	May 2005	Favern	Jan 2002
NAiM Zoo Letter Z	Mar 2012	NAiM Changing Ideals	Oct 2008	Hello Kilroy	May 2005	GSPJ website	Jan 2002
The Printed Book	Feb 2012	Design and Ideology	Sep 2008	DTC / Banners	Apr 2005	14-Point Program	Jan 2002
NAiM The Smithsons	Dec 2011	Loose Lips	Jul 2008	New Free Music Machine	Apr 2005	Congratulatory Stamps	Dec 2001
NAiM Common Grounds	Nov 2011	NAiM State Alpha	Jun 2008	Pavilionism	Mar 2005	2K by Gingham 2001	Dec 2001

WHY DO YOU USE HELVETICA?

There are many reasons why we use Helvetica. Each is very different and sometimes seemingly contradictory, and they slowly but constantly change. Some of these reasons may be hard to follow, but we like to believe that it is exactly the complicated nature of our reasoning that, paradoxically, makes our designs so practical and clear.

One of these many reasons involves the neutrality of Helvetica. Of course, we fully realize that no typeface is neutral, and that the objectivity of Helvetica is a myth. But it is exactly this myth that turned Helvetica into one of the most widely used typefaces in the first place. So it is fair to speak of a myth that created its own reality. In that sense the neutrality of Helvetica resembles a self-fulfilling prophecy.

The neutrality of Helvetica, real or imagined, enables us and the user to fully focus on the design as a whole, neutralizing the typographic layer as a way to keep the concept as clear and pure as possible.

There are however cases where, for specific reasons, the concept demands a less neutral typographic layer. In those cases we never hesitate to use other typefaces.

But those cases are rare.