

MIXING TYPEFACES

Combining typefaces is like making a salad. Start with a small number of elements representing different colors, tastes, and textures. Strive for contrast rather than harmony, looking for emphatic differences rather than mushy transitions. Give each ingredient a role to play: sweet tomatoes, crunchy cucumbers, and the pungent shock of an occasional anchovy. When mixing typefaces on the same line, designers usually adjust the point size so that the x-heights align. When placing typefaces on separate lines, it often makes sense to create contrast in scale as well as style or weight. Try mixing big, light type with small, dark type for a criss-cross of contrasting flavors and textures.



TYPE CRIME: WHO'S ACCOUNTABLE FOR THIS?

A slightly squeezed variant of the primary font has been used to make the second line fit better (as if we wouldn't notice). Yet another weight appears on the bottom line.

SINGLE-FAMILY MIXES

Creamy and **Extra Crunchy** | *Differences within a single family*

UNIVERS 47 LIGHT CONDENSED AND UNIVERS 67 BOLD CONDENSED

Sweet Child of **MINE** | *Differences within a SUPERFAMILY*

QUADRAAT REGULAR AND ITALIC; QUADRAAT SANS BOLD

Noodles with **Potato Sauce** | *Bland and blander*

HELVETICA NEUE 56 MEDIUM AND HELVETICA NEUE 75 BOLD

TYPE CRIME

These typefaces are from the same family, but they are too close in weight to mix well.

MULTIPLE-FAMILY MIXES

Jack Sprat and his **voluptuous wife** | *Two-way contrast*

THESIS SERIF EXTRA LIGHT AND VAG ROUNDED BOLD

Sweet, SOUR, and **hot** | *THREE-way contrast*

BODONI ROMAN, THESIS SERIF EXTRA LIGHT SMALL CAPS, AND FUTURA BOLD

Mr. Potatohead and Mrs. Pearbutt | *Too close for comfort*

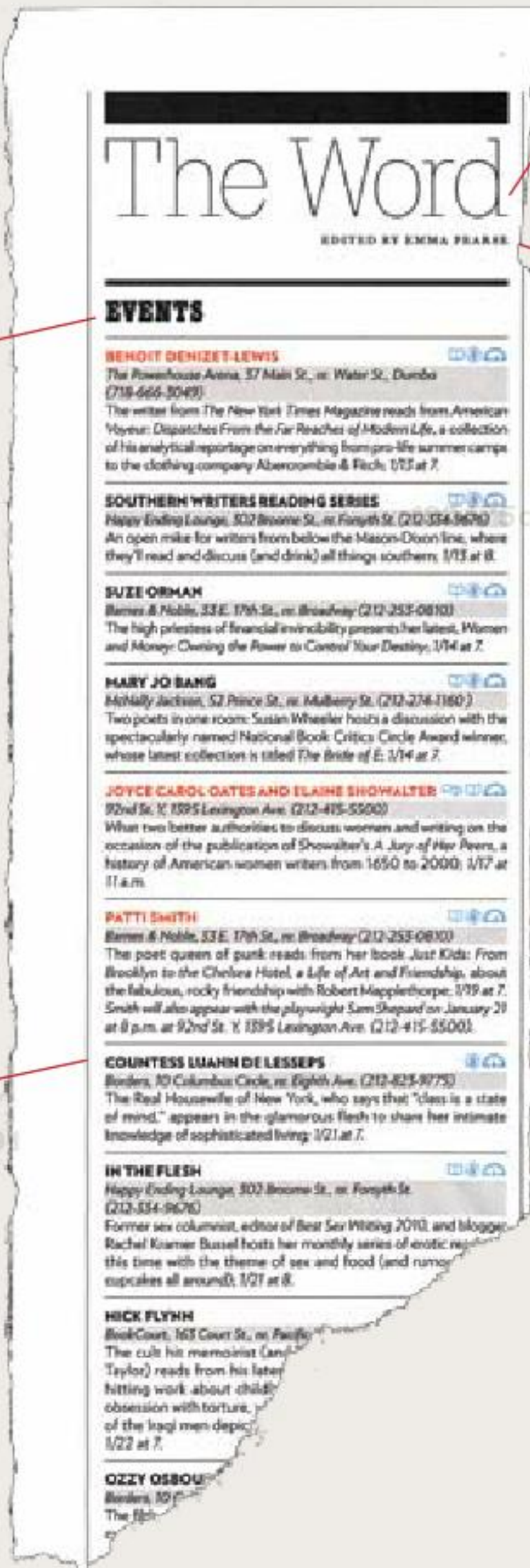
ADOBE GARAMOND PRO BOLD AND ADOBE JENSON PRO BOLD

TYPE CRIME

These two type styles are too similar to provide a counterpoint to each other.

EGYPTIAN BOLD CONDENSED, a Linotype font based on a typeface from 1820. This quirky, chunky face has been used intermittently at New York Magazine since the publication was first designed by Milton Glaser in the 1970s. Here, the ultra-black type set at a relatively small size makes an incisive bite in the page.

VERLAG, designed by Jonathan Hoefler, 1996. Originally commissioned by Abbott Miller for exclusive use by the Guggenheim Museum, Verlag has become a widely used general-purpose typeface. Its approachable geometric forms are based on Frank Lloyd Wright's lettering for the facade of the Guggenheim.



GLYPHA THIN, designed by Adrian Frutiger, 1979. The large scale of the letters is counterbalanced by the fine line of the stroke.

MILLER SMALL CAPS, designed by Matthew Carter with Jonathan Hoefler and Tobias Frere-Jones, 1997–2000. Known as a Scotch Roman typeface, it has crisp serifs and strong contrast between thick and thin.

THE WORD: NEW YORK MAGAZINE Design: Chris Dixon, 2010. This content-intensive page detail mixes four different type families from various points in history, ranging from the early advertising face Egyptian Bold Condensed to the functional contemporary sans Verlag. These diverse ingredients are mixed here at different scales to create typographic tension and contrast.