ebrary

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.



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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.

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54 THINKING WITH TYPE

EVENTS യക്ക BEHOLT DENIZET-LEWIS The Powerhouse Avenu, 57 Main St., or Water St., Durcho EGYPTIAN BOLD CONDENSED, The writter from The New York Times Magazine reads from American Wayers: Dispatches From the Far Reaches of Modern Life, a collection a Linotype font based on a of his analytical reportage on everything from one life summer camps typeface from 1820. This quirky, to the clothing company Abercrombie & Fitch: 1/15 at 7. chunky face has been used SOUTHERN WRITERS READING SERIES Happy Ending Lounge, 502 Broome St., or Foreyth St. (212-554-5676) intermittently at New York An open mike for writers from below the Mason-Doon line, where they'll read and discuss (and drink) all things southern: 1/13 at 8. Magazine since the publication **SUZE ORMAN** was first designed by Milton Barrier & Mobile, 33 E. 1765-St., or. Broadway (212-253-0610) The high priestess of financial invincibility presents her latest, Wome Glaser in the 1970s. Here, the and Money: Owning the Rower to Control Your Destiny, 1/14 at 7. ultra-black type set at a relatively **BARY JO BANG** Michaely Jackson, SZ Prince St., re. Malberry St. (212-274-1160) small size makes an incisive bite Two poets in one room: Susan Wheeler hosts a discussion with the spectacularly named National Book Critics Circle Award winner. in the page. whose latest collection is titled The Bride of E: 1/14 at 7. JOYCE CAROL OATES AND ELAINE SHOWALTER - TO I A 92nd St. Y. 1595 Lexington Ave. (212-415-5500) What two better authorities to discuss women and writing on the occasion of the publication of Showalter's A Jury of Her Peers, a history of American women writers from 1650 to 2000; I/17 at 1180 Barrier & Hobbs, 53 E. 17th St., nr. Broadway (212-255-0830) The poet queen of punk reads from her book Just Kids: From Brooklyn to the Chelsea Hotel, a Life of Art and Friendship, about the fabulous, rocky friendship with Robert Mapplethorpe: 1/19 at 7. Smith will also appear with the playwright Sam Shepard on January 21 at 8 p.m. at 92nd St. Y. 1895 Lexington Ave. (212-415-5500). COUNTESS LUAHN DE LESSEPS Borders, 10 Columbus Circle, re: Eighth Ave. (212-825-9775) The Real Housewife of New York, who says that "class is a state of mind," appears in the glamorous flesh to share her intimate knowledge of sophisticated living: 1/21 at 7. 1924 75 d CD VERLAG, designed by Jonathan Comp DE CO IN THE FLESH Hoefler, 1996. Originally Happy Ending Louinge, \$02 Brooms St., or, Foreyth St. commissioned by Abbott Former sex columnist, echtor of Best Sex Mitting 2010, and blogger. Miller for exclusive use by the Rachel Kramer Bussel hosts her monthly series of erotic regif this time with the theme of sex and food (and rumo) Guggenheim Museum, Verlag eupcakes all around): 1/27 at 8. has become a widely used HICK FLYHH BookCourt, 165 Court St., m. Facific "F" general-purpose typeface. Its The cult his memoirist (and-) Taylor) reads from his late approachable geometric forms Nitting work about childly obsession with torture, yare based on Frank Lloyd of the Iraqi men depic! 1/22 HT. Wright's lettering for the facade OZZY OSBOUR of the Guggenheim. Blooders, 10 (--

The fibri:

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

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 251 dd 3488330 dff 91 create typographic tension and contrast.

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