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45, OXFORD-STREET, W. OSLER'S GLASS CHANDELIERS, Wall Lights and Mantelyieee Lustres for Gas and Cendles.
Glass Dinner Services for 12 persons, from £7 10s,
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ninence in the best part of Richmond, near the hed, surrounded by five acres of land, or cheerful tion, thoroughly centilated, and contains forty-t and four hathrooms.— THETA, post-office,

ELLEN LUPTON

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entertaining

2ND EDITION REVISED & EXPANDED

TURING Coproseer, now rooms, 139,

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PRINCIPLES EXAMPLES EXERCISES MORE TYPE CRIMES FONTS FACTOIDS

A CRITICAL GUIDE FOR DESIGNERS. WRITERS, EDITORS,

& STUDENTS

n. Grands and Co. S. Opnosterers, 21, an from Regent-street. cent Casketa, Claret Juga, Breakfast Crusts, Butter-ins, See, at very moderate prior FREDERIC gent-street, W.

CHRONOMETERS, WATCHES,

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II A DESIGN HANDBOOK

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R N I T CARRIAGE FREE TO ANY PART OF THE KINGDOM.

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.

EVENTS

BENOIT DENIZET-LEWIS

The Powerhouse Arena, 37 Main St., nr. Water St., Durnbo The writer from The New York Times Magazine reads from American Voyeur: Dispatches From the Far Reaches of Modern Life, a collection of his analytical reportage on everything from pro-life summer to the clothing company Abercrombie & Fitch; 1/13 at 7.

SOUTHERN WRITERS READING SERIES

Happy Ending Lounge, 302 Broome St., nr. Forsyth St. (212-334-9676) they'll read and discuss (and drink) all things southern; 1/13 at 8.

Barnes & Noble, 33 E. 17th St., m. Broadway (212-253-0810)
The high priestess of financial invincibility presents her latest, Womer and Money: Owning the Power to Control Your Destiny; 1/14 at 7.

MARY JO BANG

McNally Jackson, 52 Prince St., nr. Mulberry St. (212-274-1160) Two poets in one room: Susan Wheeler hosts a discussion with the spectacularly named National Book Critics Circle Award winner whose latest collection is titled The Bride of E; 1/14 at 7.

JOYCE CAROL OATES AND ELAINE SHOWALTER 92nd St. Y, 1395 Lexington Ave. (212-415-5500)

occasion of the publication of Showalter's A Jury of Her Peers, history of American women writers from 1650 to 2000; 1/17 a

Barnes & Noble, 33 E. 17th St., nr. Broadway (212-253-0810) 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, 1395 Lexington Ave. (212-415-5500).

COUNTESS LUANN DE LESSEPS

Borders, 10 Columbus Circle, nr. Eighth Ave. (212-823-9775)
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.

IN THE FLESH

Happy Ending Lounge, 302 Broome St., nr. Forsyth St. (212-334-9676) ormer sex columnist, editor of Best Sex Writing 2010, and blogg Rachel Kramer Bussel hosts her monthly series of erotic re this time with the theme of sex and food (and rumo cupcakes all around); 1/21 at 8

NICK FLYNN

BookCourt, 163 Court St., nr. Pacific The cult hit memoirist (an Taylor) reads from his lates hitting work about child

obsession with torture. of the Iraqi men depic

OZZY OSBOU Borders, 10 (The filt

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.