

Ellen Lupton:
Mixing Typefaces

Emerald Green

AQUAMARINE

Dark Olive Green

BLOOD RED

MRS AND MR EAVES

Chocolate Brown

Aquamarine

LIGHT DELPHINIUM

Reddish Purple

Strawberry

MIXING TYPEFACES

Example using Trilogy Sans ExtraBold Compressed small caps,
Medium, Heavy Condensed; Egyptian ExtraBold, Heavy Wide,
Bold, Bold Wide; Fatface Wide
(after J Procter, c.1859)

Ticket of Admittance,
WITHIN THE ENCLOSURE,
TO VIEW THE
CEREMONY.

One Shilling

The Money raised by these Tickets will be applied to defray
the expences of the Day.

W. Pratt, Printer, Stokesley

Example using Trilogy Sans Wide; Egyptian ExtraBold Wide;
Fatface Regular with swash and alternate forms
(after W Pratt, c.1820)

FOR SALE

IN THE
HARTLEPOOL DOCKS

A CARGO OF

ABOUT 28 TONS

OF

Fine Norfolk

HAY,

Per Brig "Ocean,"

CAPTIAN HILL.

SHERINTON FOSTER

J PROCTER, PRINTER, HARTLEPOOL.

Trilogy is a “superfamily” with Sans, Egyptian, and Fatface styles, inspired by 19th-century advertising.

Noodles with Potato Sauce

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.



TYPE CRIME: WHO'S ACCOUNTABLE FOR THIS?

SMALL + HEAVY:

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.

The Word

EDITED BY EMMA PEARSE

EVENTS

BENOIT DENIZET-LEWIS

The Powerhouse Arena, 37 Main St., nr. Water St., Dumbo
(718-666-3049)

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 camps 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)

An open mike for writers from below the Mason-Dixon line, where they'll read and discuss (and drink) all things southern; 1/13 at 8.

SUZE ORMAN

Barnes & Noble, 33 E. 17th St., nr. Broadway (212-253-0810)

The high priestess of financial invincibility presents her latest, *Women 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)

What two better authorities to discuss women's history on the occasion of the publication of *Shirley: The History of American Women Writers*; 11 a.m.

PATTI SMITH

Barnes & Noble

The

BIG + LIGHT:

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

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.