

**MAKING TYPE
WORK. [NEW
YORK-1916]**

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Making Type Work. [New York-1916] by Benjamin Sherbow

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BENJAMIN SHERBOW

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By
Benjamin Sherbow



New York
THE CENTURY CO.
1916

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Making Type Work

THE PLAN OF THIS BOOK

THIS book deals with those details of type arrangement that help advertising to do its job.

Since there is always more than one good way of arranging any given piece of text, I shall try to avoid laying down rigid rules. To do that might keep you from experimenting for yourself. Chiefly I want to show by comparative illustrations how much more effective some type arrangements are than others—to sharpen up the tools with which you work and possibly add a few to your equipment.

In arranging my material I came upon a considerable difficulty.

Print depends for its proper effect, first of all, upon various qualities in the face of type selected: its readability, color, distinction of design. Print depends for its effect not alone upon the face of type selected, but also upon its size; not alone upon the type itself, but also upon its spacing, its arrangement, its combination with other types.

In the designing of any given piece of work, all these factors have to be considered in their relation to each

other. They are vitally dependent upon each other. To neglect any of them is to be less effective in print than we might readily be.

However, for rapid comprehension of what I have to tell you, it seemed to me necessary to present each division of my subject by itself. To do so would give us a clear-cut impression of each division before we went on to the next. On the other hand, to talk about all the interdependent factors of type arrangement at one and the same time, and on every page of this book, would be to leave us pretty badly muddled.

Since then my material did not fall naturally into any clear-cut divisions, I had to create certain arbitrary divisions of subject matter for convenience of discussion. Which may result in your asking at times why I place the cart before the horse; as for instance in talking about the emphatic use of types before I say anything at all about their selection for a more elementary quality—legibility. You will understand why I have done this if you will consider for a moment that—

Advertising print to do its job must:

- 1 command attention
- 2 get itself read
- 3 get itself understood
- 4 get itself acted upon

We may dismiss (4) at once as not being strictly within the province of type arrangement. Good typography can add to the force of the final impression, but action depends upon what the words *say*, not on