

ONE CANNOT BUT REGRET THAT THIS UNDERIVED STYLE WHICH MIGHT IN TIME HAVE BECOME THE TYPICAL

native English manner was overcome during the war years by the vogue for antique types, antique borders and antique for mats. There is no American style in book-printing; but tendencies and influences have been exchanged with England since the days when William Morris printed a book for a Chicago publisher and the occasion on which Herbert Horne cut some types for the Merrymount Press, Boston. More recently the American reproduction of the classical types of Jenson and Garamond has led inevitably to the appreciation of their merits, which, in combina-

tion with the already mentioned tendency towards allusiveness, has produced a school of designers in England no less than in America, who have espoused in turn almost every historic style. The applied study of the old masters will undoubtedly confer incalculable benefit if, as may be expected, the fund of information thus made available, will lead to the creation of a series of new types and new typographic decorations. How indispensable knowledge of classical typography is to printing progress, is made manifest when we review the productions of presses where the lessons of the

PAST RECEIVE NO SUCH SERIOUS CONSIDERATION. GERMANY CONTAINS SCARCELY A TYPOGRAPHER WHO WILL

# CARATTERE TALLONE

## LA FORMA DEL PENSIERO

ALBERTO TALLONE dedicò l'intera vita al libro. Nel suo originale percorso tipografico, ebbe pazienza e attenzione. Scelse di lavorare sempre. Il suo faro luminoso fu l'arte del bello nel libro, con la scelta di tipi assolutamente puri, eccelsi, distillati come calici di vino purissimi. Per anni e anni lavorò con i caratteri Caslon (originali, fusi nel Settecento) e Garamond (fusi da Deberny et Peignot), fino a quando, come ha scritto Enrico Falqui: «a un dato momento, abbia provveduto a disegnarsi e fabbricarsi (con l'aiuto del maestro incisore Charles Malin) un carattere elzeviriano che gli assomigliasse e rispondesse più addentro: un carattere che fosse valevole così per la bloccata compattezza della prosa come per la modulata scioltezza della poesia, nella nostra e nelle altre lingue, senza il divario e lo stridore di solito riscontrabili in ogni variazione. Quasi per grazia ricevuta avrebbe voluto chiamarlo "Palladio". Ma sarebbe stato nel giusto? Nella scarna e sensibile sua elegante flessuosità trapela qualcosa di toscano, di quattrocentesco, di umanistico. Il caso volle che la fonderia Radiguer, nell'inviargliene i primi pacchi, scrivesse "Tallone" sulle etichette: e, con tale nome avendo i garzoni cominciato a indicarselo tra loro, "Tallone" rimase».

ALBERTO TALLONE dedicated his entire life to books. During the course of his extraordinary career as a printer, he was patient and attentive. He chose to work all the time. His guiding light was the art of the beautiful in books, choosing typefaces that were utterly pure and sublime, distilled like goblets of the finest brandy. For years and years, the typefaces he worked with were Caslon (originals, cast in the eighteenth century) and Garamond (cast by Deberny and Peignot), until, in the words of Enrico Falqui: "at a certain point, he decided to design and produce (with the help of the maestro Charles Malin) an old-face typeface that better reflected who he really was: a typeface that would be equally valid for the rigid compactness of prose and the compliant fluidity of poetry, in our own and other languages, without the strident divergence usually discernible in every variation. For reasons akin to "received grace", he would have liked to call it "Palladio". But would that have been right? There is something Tuscan, something fifteenth century and humanistic in the sobriety and sensitivity of its agile elegance. As fate would have it, when the Radiguer foundry sent him the first consignments, they wrote "Tallone" on the label: and, once the apprentices began referring to it that way among themselves, "Tallone" it remained".

## TALLONE TYPEFACE: THE SHAPE OF THOUGHT

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