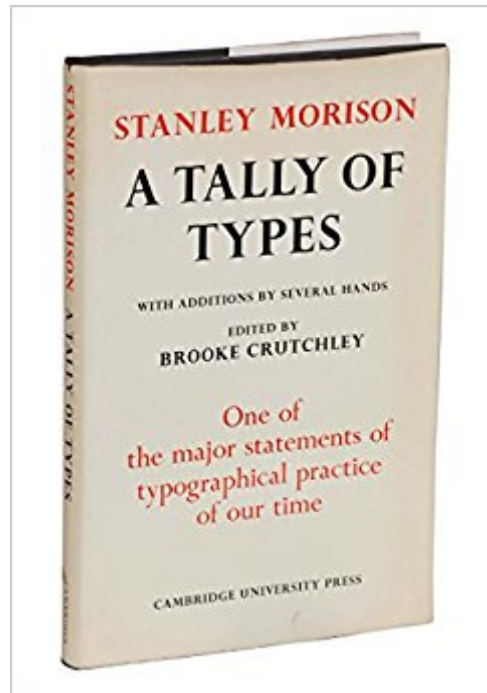




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A Tally Of Types



Synopsis

The Tally of Types was first circulated in a privately printed edition in 1953, achieving a fame and influence wholly disproportionate to the comparatively small number of copies in existence. In 1973 Cambridge University Press published a version edited and expanded by Brooke Crutchley and others, making this classic of typographical history and practice available to a wider readership; it is this edition we have reprinted here. Stanley Morison provided the impetus and judgement behind the programme of typographical revival carried through by the Monotype Corporation in the 1920s and early 1930s. The Tally is an account, historical, critical and functional, of the types cut under Morison's direction during this period. It is an impressive performance: a fine example of what is now recognised as Morison's characteristic blend of erudition and insight. What started as no more than an attempt to record the facts developed, under his hand, into one of the major statements of typographical practice of its time.

Book Information

Hardcover: 138 pages

Publisher: Cambridge University Press; Revised edition (June 7, 1973)

Language: English

ISBN-10: 0521200431

ISBN-13: 978-0521200431

Product Dimensions: 1 x 7.2 x 11 inches

Shipping Weight: 1.2 pounds

Average Customer Review: 4.0 out of 5 stars 2 customer reviews

Best Sellers Rank: #5,250,797 in Books (See Top 100 in Books) #93 in [Books > Reference > Writing, Research & Publishing Guides > Publishing & Books > Bibliographies & Indexes > Business](#) #1107 in [Books > Textbooks > Reference > Bibliographies & Indexes](#) #1471 in [Books > Arts & Photography > Graphic Design > Typography](#)

Customer Reviews

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Typography may be unique among arts in its historical ties to commerce. Type foundries create and

sell fonts as a matter of business. Trades like printing and advertising have historically publicized type by using it, and driven the creation of new fonts. Typography is also distinctive in that, for such small field, it has so many large personalities. Stanley Morison is one of those personalities, and one of the people who made 20th century typography what it was. He had a unique insight into the type trade of the first half of that century, as well as a wealth of history about several other centuries of type design and designers. The most striking feature of this book is the way each chapter about some important typeface is set in that face. Seeing and reading a whole page of body text, set and spaced in the usual way, is fundamentally different from seeing menu of "quick brown foxes" or pages of nonsense words. Reading the type is different from looking at letterforms, so this gives real information that specimen books can never provide. (As a personal matter, I realized just how much I dislike the italics with slope angles different in the capitals than in the lower case.) Don't pick this up as a text on typography; beginners won't get much they can use. If you already appreciate that subtle art, if you want to learn more about its history and practice, this is a very enjoyable way to learn.

This book provides a great insight into the history and design of type, and quite a bit of the commentary is useful even today. Morison is well known, of course, for the Times New Roman face - and there is a section in the book on that face. But his commentary on the designing of faces like Plantin and Bembo is much more interesting, if you ask me. Also, if you are at all a fan of Eric Gill, you will like the section on Perpetua and Felicity. Anyone interested in the history of type should have this book, that much is certain.

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