



Garamond

Overview

Garamond is the name given to a group of old-style serif typefaces named for the punch-cutter Claude Garamond (c. 1480–1561). Most of the Garamond faces are more closely related to the work of a later punch-cutter, Jean Jannon. A direct relationship between Garamond's letterforms and contemporary type can be found in the Roman versions of the typefaces Adobe Garamond, Granjon, Sabon, and Stempel Garamond. Garamond's letterforms convey a sense of fluidity and consistency.

Garamond
Simoncini

ABCEGJKLMNOPQRSTUVWXYZ
abceghijklmqrstuvwxyz

Adobe
Garamond

ABCEGJKLMNOPQRSTUVWXYZ
abceghijklmqrstuvwxyz

Garamond
Monotype

ABCEGJKLMNOPQRSTUVWXYZ
abceghijklmqrstuvwxyz

Garamond
Berthold

ABCEGJKLMNOPQRSTUVWXYZ
abceghijklmqrstuvwxyz

Garamond
ITC

ABCEGJKLMNOPQRSTUVWXYZ
abceghijklmqrstuvwxyz

Garamond
Stempel

ABCEGJKLMNOPQRSTUVWXYZ
abceghijklmqrstuvwxyz

Design & Development

Claude Garamond (ca. 1480–1561) cut types for the Parisian scholar-printer Robert Estienne in the first part of the sixteenth century, basing his romans on the types cut by Francesco Griffo for Venetian printer Aldus Manutius in 1495. Garamond refined his Romans in later versions, adding his own concepts as he developed his skills as a punchcutter. After his death in 1561, the Garamond punches made their way to the printing

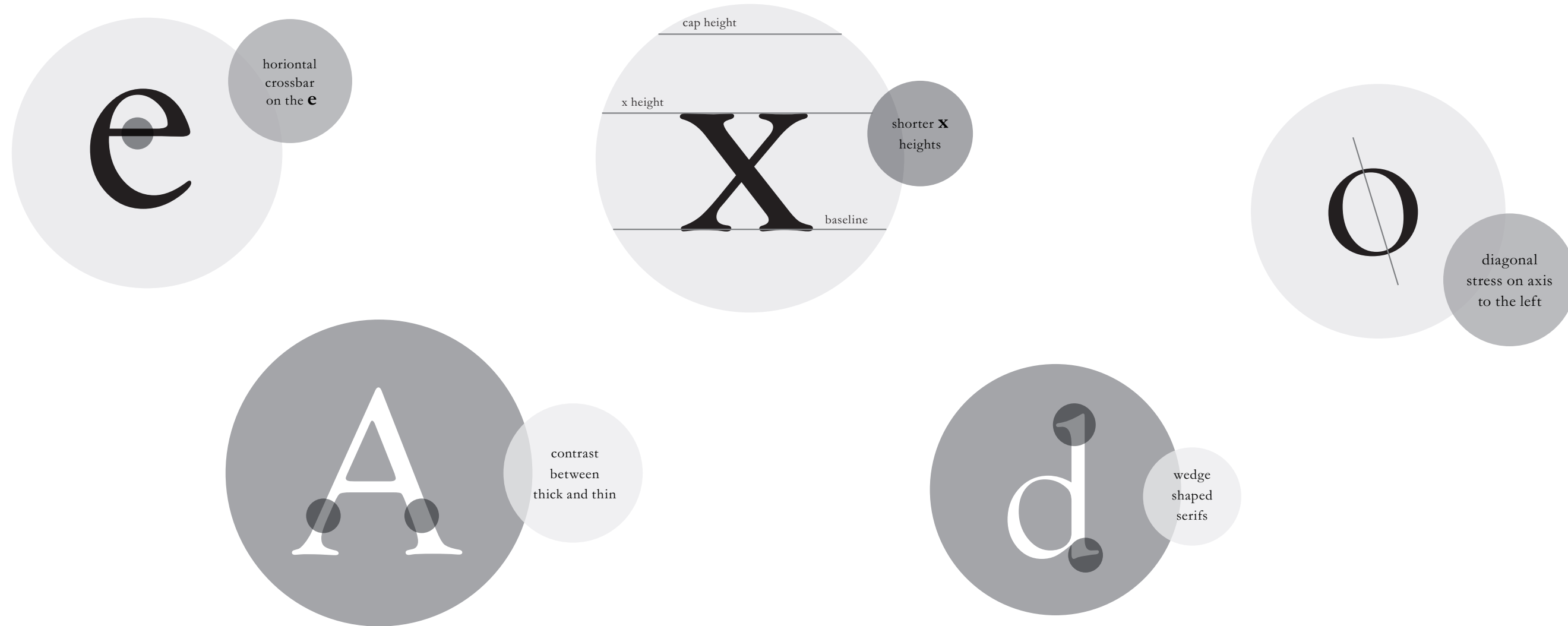
office of Christoph Plantin in Antwerp, where they were used by Plantin for many decades, and still exist in the Plantin-Moretus museum. Other Garamond punches went to the Frankfurt foundry of Egenolff-Berner, who issued the famous Egenolff-Berner specimen (also available as pdf file, 1,3 mb) in 1592 that became an important source of information about the Garamond types for later designers.

In 1621, sixty years after Garamond's death, the French printer Jean Jannon (1580–1635) issued a specimen of typefaces that had some characteristics similar to the Garamond designs, though his letters were more asymmetrical and irregular in slope and axis. Jannon's types disappeared from use for about two hundred years, but were re-discovered in the French national printing office in 1825, when they were wrongly attributed to Claude

Garamond. Their true origin was not to be revealed until the 1927 research of Beatrice Warde. In the early 1900s, Jannon's types were used to print a history of printing in France, which brought new attention to French typography and the "Garamond" types. This sparked the beginning of modern revivals; some based on the mistaken model from Jannon's types, and others on the original Garamond types.

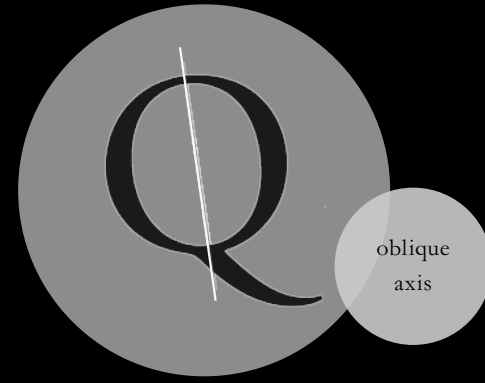
Characteristics of Old Style Type

Old Style type was created from during the fifteenth, sixteenth, and seventeenth centuries. It is based on the concept of adhering to manuscript models. This was the basis of type design for the the first 300 years. Garamond is considered an Old Style type face. The figure to the right displays characteristics that most Old Style based typefaces share.

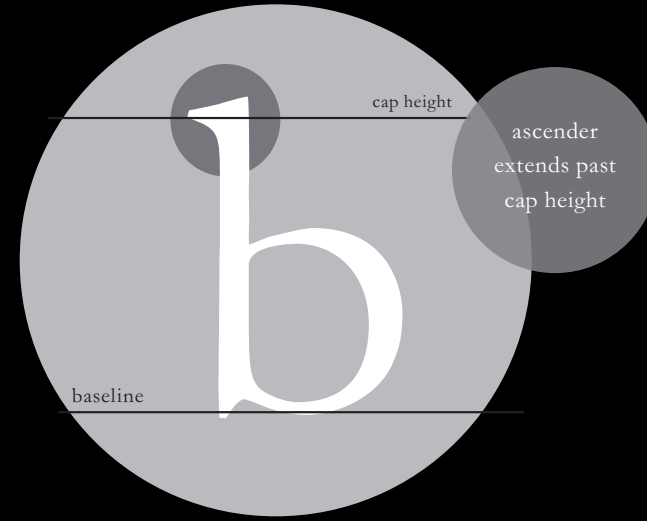


Characteristics of Garamond

Traits particular to Garamond include the small bowl of the **a** and small eye of the **e**, the downward slope of most top serifs, and the long extender. These attributes are fairly consistent among all variations.



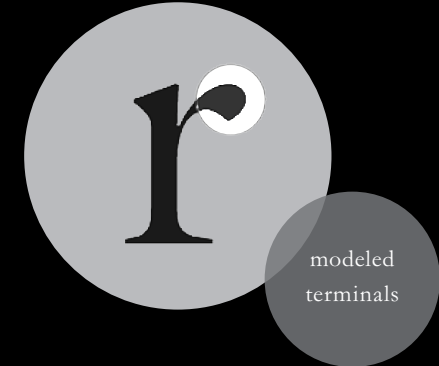
oblique axis



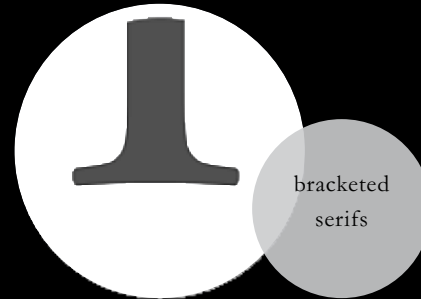
cap height

ascender extends past cap height

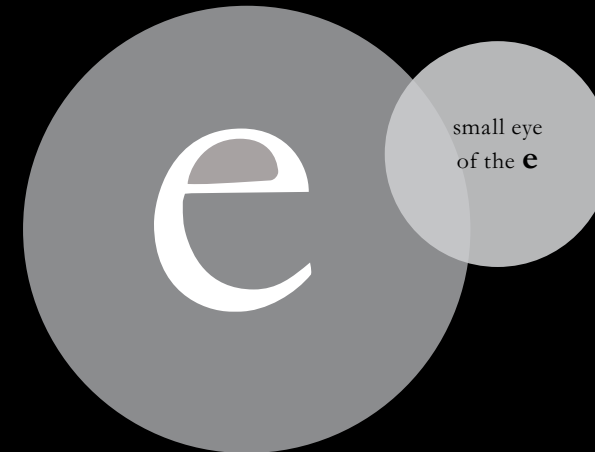
baseline



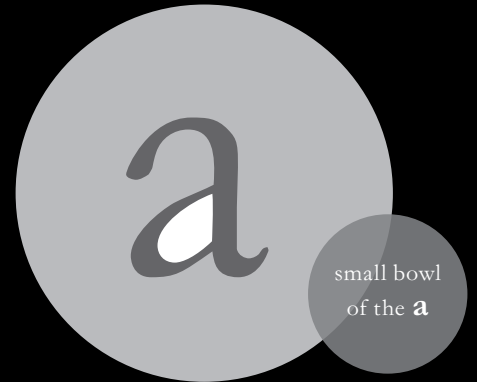
modeled terminals



bracketed serifs



small eye of the **e**



small bowl of the **a**

Garamond Comparisons



Ham

Adobe

terminal of the **a**
shape of bowl of the **a**
flat serifs
thicker brackets on the serifs
thicker and flatter terminals
least variation of thick and thin strokes



Ham

Monotype

arched, thin serifs
flat edged serifs
most dramatic contrast of thick and thin stroke
sharper edges of bowls

Shared

small eye of the **e**
small bowl of the **a**
bracketed serifs
oblique axis
contrast between thick and thin strokes

ITC

taller **x** height
most condensed
rounded serifs
elongated tail on the **a**
slight arch of the serifs



Ham

Garamond vs. Bembo

Bembo and Garamond are both Old Style type faces. Bembo served as an important source of inspiration for Claude Garamond. Bembo was named after the author Cardinal Pietro Bembo because it was designed to print his manuscript. Bembo was a Roman design of great typographic significance. Its popularity spread throughout Europe and remained the major influence in type design for the next hundred and fifty years. All of the type designs which we call Old Style can be traced back the design of Bembo. Garamond and Bembo share a number of similarities and differences.

Garamond Traits



serif on the leg of the R



dramatic contrast of thick and thin strokes



larger serifs on the T



descender of the j

Shared Traits



ascenders exceed capheight, and angled top serifs



short x height



oblique stress



small bowl on the a



small eye on the e



Bembo Traits



extended leg of the R



minimal contrast of thick and thin strokes



smaller serifs on the T



descender of the j

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