



ON LEFT:
Mould engraved by Louis
Simonneau in 1694, shows
the nick on top. The closed
mould is on the left, with the
bottom end of the matrix, to
which a piece of leather has
been tied, projecting from it.

“A fifteenth century typeface”

royal printing office—which had been established by Richelieu in 1640 (and still exists as France’s national printing office). The first use of these Jannon types was in the 1642 production of the cardinal’s memoirs. Although cut some sixty years following the death of Claude Garamond, the Jannon types contain many characteristics that are obviously patterned on his designs. However, as ‘M.Beaujon’ (Beatrice Warde) points out, in the authoritative article on the Garamond types in volume five of *The Fleuron* (1925), the angle of the serifs of such letters as s, m, n, p, and r in the Jannon model is much greater than in the Garamond original. Obviously Jannon, though influenced by Garamond, did exercise his artistic prerogative to alter a number of individual features.

The style represented by the Jannon designs lost favor, and his types were ignored for about two hundred years. When they were ‘discovered’ in the vaults of the French national printing office, in 1825, they were attributed, not to their designer, who had been long forgotten, but to Claude Garamond. Printed in 1845 in a specimen of the historic types owned by the office, the Jannon types were not used again until revived by Arthur Christian, director of the printing office, for a history of that establishment published in 1901.

The Jannon types were again used with distinction in Anatole Claudin’s four-volume *Histoire de L’Imprimerie en France au XV et au XVI Siecle*, of 1900 to 1920. This work—called by D.B. Updike ‘probably the finest book on printing that has ever been published’—brought international renown to the characters de L’Universite, as the type was known. The use of ‘Garamond’ in these books called attention once again to French typography of the sixteenth century. Here in the United States in the early 1900s, the American Type Founders Company, looking to continue the success it had enjoyed with the revivals Bodoni and Cloister Old Style, turned its attention to that period. The foundry was of course fortunate to have as its librarian the typographic historian Henry Lewis Bullen, and the ATF library was the best of its kind in the United States. With Bullen’s encouragement, Morris Benton commenced a re-drawing of Garamond.