

of their origin.

During the first century of the printer's craft, each printing office was more or less independent, there being practically no outside source for supplies other than paper. In order to secure a supply of type, it was necessary for the master printer to hire a punchcutter and a typecaster. (The two occupations could be embodied in the same person, but the cutting of a punch required both technical and artistic ability, whereas the caster's job demanded less skill and was lower on the scale of printing-office employment.) After punches had been cut, it was necessary to drive matrices of copper or brass, and these had to be carefully justified in order to achieve the proper fitting of the character struck and assure its alignment with the other letters of the font. A mold had to be constructed, and following the casting operation each letter had to be dressed, which included removing the jet caused by the type metal entering the mold, the rubbing of each character to remove burrs, and finally the planing of the foot to eliminate the jet break. The printer also had to obtain a supply of type metal, consisting of tin, lead, and antimony, and such supplies were difficult to procure in many localities.

It was sometimes possible to purchase punches and matrices from the spouse of a deceased printer or, on occasion, to bargain for them with a competitor. This practice, however, provided no guarantee of a sufficient supply of type if the cutting and casting skills were not available within the shop. Another method of obtaining matrices was to purchase strikes from another printer who would, of course, be reluctant to sell the punches. Such sales often took place at fairs where printers congregated to trade and sell their books.

Punchcutting, along with matrix adjustment, was a skill that required a good deal of training and experience. There never seemed to be an adequate number of such craftsmen to

keep printers happy until the establishment of typefounding as a completely separate craft, in the 1500s.

By the mid-sixteenth century typefoundings were making a tentative start, primarily in the form of shops that had accumulated stocks of punches and matrices and which employed casters who produced types for other printers without such facilities.

Into this printing scene entered Claude Garamond, who had been born about 1500, the exact date being uncertain, as are the facts of his early years. It is possible that he was apprenticed to the punchcutter. Antoine Augereau, from whom he learned the craft that was to establish his reputation into the twentieth century. Garamond apparently then worked with other punchcutters before embarking on an independent career.

It was probably in the late 1520s that Garamond was approached by the Parisian scholar-printer Robert Estienne to cut a series of new roman types. Estienne was continuing the press founded by his father, Henri about 1520s, and he was turning it into one of the establishments that helped mark the era as noteworthy in the history of typography. Garamond's roman first appeared in *Paraphrasis in Elegantiarum Libros Laurentii Vallae*, by Erasmus, printed by Estienne in 1530. That year Estienne produced several other books with Garamond's type. The first complete showing of the types came in 1531.

Typographic scholars have long debated the design origins of Garamond's types, but there is general agreement now that they derive from the types cut for Aldus Manutius in Venice by Francesco Griffo. Of particular interest in this respect is the 1495 edition of *De Aetna* by Pietro Bembo, much more than, for instance, the Aldine *Hypnerotomachia Poliphili* of 1499. Garamond was a friend of Geoffroy Tory, the first French *imprimeur du roi* (royal printer) and a notable force in the aesthetic development of the printed book. It is known that Troy possessed a copy of *De Aetna*, which could have been passed