

Garamond  
Typeface,  
top: Regular,  
bottom: Italic

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxy

1234567890

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxy 1234567890

to the punchcutter for study. The matter becomes complicated as three others – Simon de Colines; Antoine Augereau, Garamond’s former master; and the printer Christian Wechel – produced similar types at about the same time. There is no conclusive evidence that Colines was a punchcutter, but he was certainly a good printer, who, having married Henri Estienne’s widow, had continued to produce the fine Estienne books. According to Nicolas Barker in an article in *The Library on the Aldine romans in Paris*, Garamond’s and Augereau’s versions were almost identical.

There is no doubt, however, that the De AETna type was the inspiration for the French copies. The reader will recall, in the chapter on Bembo type, that it possessed eight variants of certain lowercase letters. In the type that he cut for Estienne, Garamond used seven of these variants, in all instances selecting the more eccentric renderings according to Barker. Since these alternate characters appeared only in De AETna and not in later Aldine publications, the evidence points to this type as

the model for Garamond.

In later romans, Garamond frequently departed from his earlier copy and refined this type to better reflect his own artistic concepts. One particular such letter is the capital M, which in the early models lacked the serif at the top of the right stem.

The relationship that Garamond maintained with Robert Estienne was mutually beneficial. The punchcutter was most fortunate to be working in a cultural climate that encouraged scholarly printing – it was the regime in France of Francis I, who enthusiastically promoted the art of the book – but Garamond could scarcely have advanced his reputation without the assistance of a printer such as Estienne, of marked superiority in the practice of his craft. And Garamond’s growing skill glided Estienne’s name.

The Garamond types brought attention to their designer, prompting the king to commission from him a font of Greek. Garamond’s Grec du Roi further enhanced his celebrity, although later Greek scholars deplored his models, which continued the tradition of the informal Greek script originally cut for Aldus Manutius. Nevertheless, the Garamond Greek served as the standard until the present century.

Upon Garamond’s death in 1561, his punches and matrices were sold, a principal purchaser being Christopher Plantin, whose printing office in Antwerp was to become the largest and finest in Europe before the end of the century. This establishment still exists as the Plantin-Moretus Museum, where during the past thirty years typographic scholars have catalogued the thousands of punches and matrices in its possession. Many of these are now attributed to Claude Garamond. The Garamond punches also founded their way to the typefoundries being established in the sixteenth century. In 1592 the Frankfurt foundry of Egenolff-Berner issued a broadside specimen that has since become an important source of information concern-