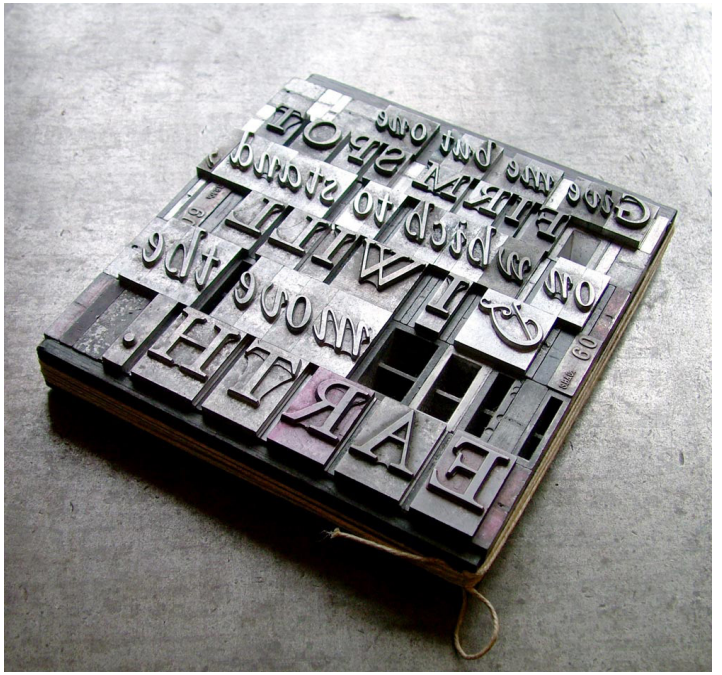
ing the types of the era, and in it are several fonts ascribed to Garamond. There is some doubt whether these punches were acquired directly from Garamond's window or were brought to Frankfurt from Antwerp by the punchcutter Jacob Sabon.

Sabon, upon the death of the printer Christian Egenoff in 1555, had become associated with Egenolff's widow in the maintenance of the typefoundry that was part of the printing office. Having later worked with Christopher Plantin at Antwep, Sabon might well have helped in the subsequent acquisition of the Garamond punches and matrices from Plantin by the Frankfurt foundry, of which he had become owner by virtue of his marriage to Christian Egenolff's granddaughter. Upon Sabon's death in 1580, his widow married Konrad Berner, the foundry then being styled Egenoff-Berner. The Egenolff-Berner casting established the Garamond designs as the principal roman types used by European printers during the next century. It is the 1592 specimen, which also contains italics designed by Robert Granjon, that has served as the source of several of the current revivals of the Garamond types.

Another Important derivation of the present-day Garamonds is the type that was cut by the French printer Jean Jannon and first shown in his specimen sheet dated in 1621. Jannon, who was printer to the Protestant academy at Sedan, suffered the misfortune of having his typefounding materials confiscated by the king's forces at the instigation of Cardinal Richelieu. His punches and matrices were later placed under the care of the Imprimerie Royale–the royal printing office–which had been established by Richelieu in 1640 (and still exsists 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.



Letterpress forme hand set in Garamond, used to print quotation cards.

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,