class CART 214
assignement Brief 02
subject Typeface case study

assigned typeface GARAMOND

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Oct 30 Presentation of typeface

abcdefghijklmnopkrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
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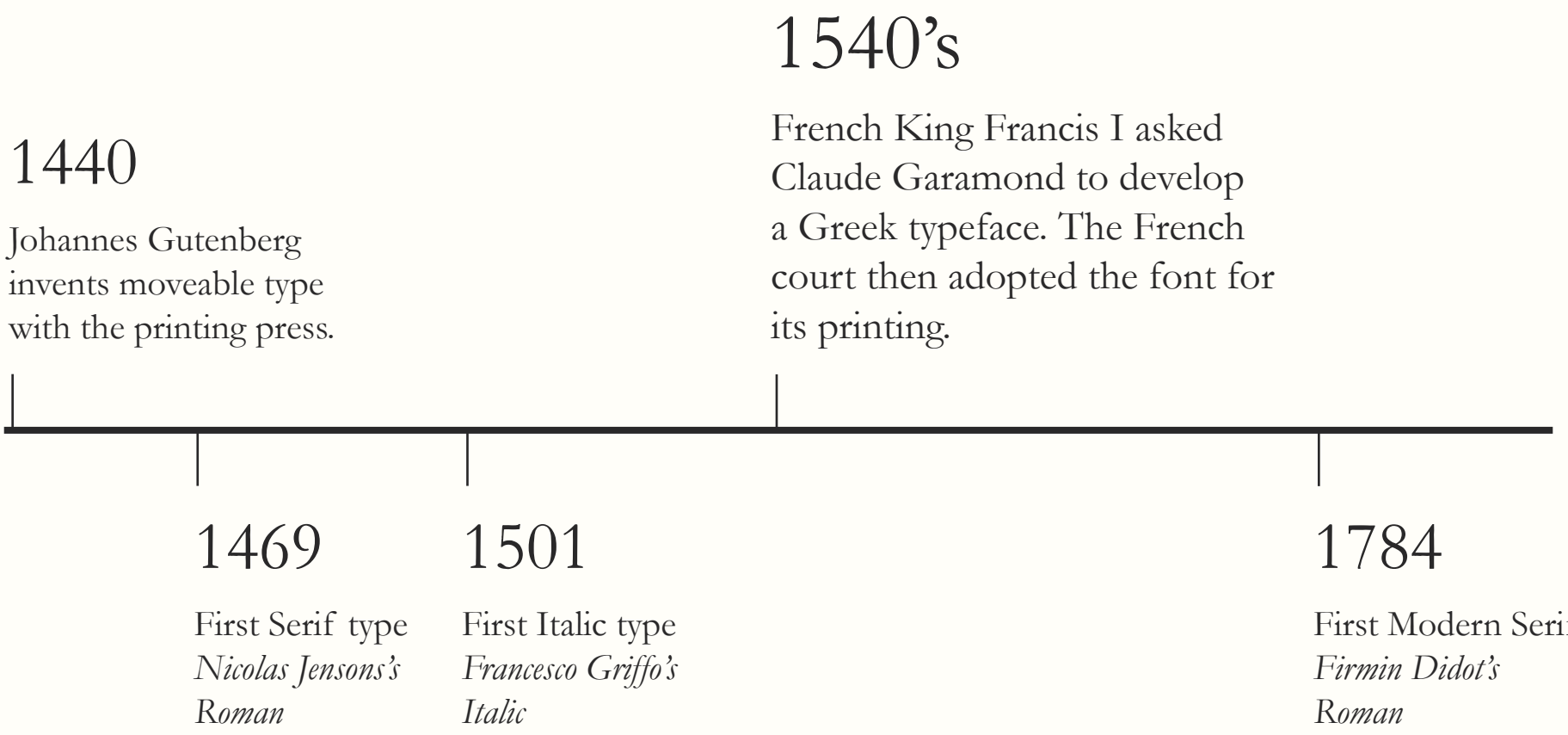
Garamond typeface in timeline

Early typography key moments



Historical context

Claude Garamont (1500-1567) (spelled with a 't'), also known as Garamontius, designed the Garamond typeface (circa 1530).

The most accomplished typeface designer of his time, Claude Garamond was a French Parisian engraver who worked on typeface design and casting in the **Renaissance period of the 16th century.**

He was instrumental in the adoption of **Roman typeface designs** as a replacement for the commonplace Gothic or blackletter fonts.

His first Roman type appeared in **Paraphrais in Elgantiarum Libros Laurentii Vallae**. He was also among the first designers to create oblique capitals to complement an italic lowercase.

Historical context

In the 1540s, Garamond's work was largely influenced by the Venetian typographic traditions (1500s), and Greek types circa 1495, the year Aldus Manutius published his first Greek text.

Earlier in his career, Garamond had been working for the Parisian scholar-printer Robert Estienne, **basing his romans on italic types cut by Francesco Griffo**, typeface designer, who worked for the Italian type founder and printer Aldus Manutius.

It is interesting to note that Garamond followed the **Griffo style of only designing in lowercase.**

Estienne had commissioned Garamond to cut typefaces for several publications, notably the 1530 edition of Paraphrasis by Erasmus. Garamond based his roman typeface on **Aldus Manutius' 1455 edition of de Aetna.**

Claude Garamond
mid 1500's

Historical context

Francis I was also renowned as a man of letters. He support a number of major writers of the period, he was a poet himself and worked diligently at improving the royal library.

Claude Garamond's most well-known typeface cuts were made for the **French court (King Francis I)** and were based on the handwriting of the king's librarian, **Angelo Vergecio, who was a Cretan copyist.**

Around that time, Garamond was commissioned by the King to make a new cast of type for his own exclusive use, now known as **Grecs du Roi (circa 1549)**.

Historical context

Claude Garamond was not financially successful, and when he died, he had owned little more than his punches, that his widow even had to sell.

After he died in **1561**, some of Garamond's punches made their way to the printing office of **Christoph Plantin in Antwerp**, and notably to the Frankfurt foundry of **Egenolff-Berner (1592)**, which would become the basis of the **Stempel Garamond revival**, considered to be the closest to the genuine Garamond typeface (not the Jannon ones).

Lastly, after the 18th century, it would not be until the 20th century revival wave that the Garamond typeface would become popular in print shops.

Claude Garamond's Original Punches

A B C D E F G
H I K L M N O
P Q R S T V X
Y Z Æ Œ
a b c d e f g h i k
l m n o p q r s t
v x y z é à æ œ
& ct ff ſſ ſi ſt ſb
1 2 3 4 5 6 7 8 9 0

Garamond roman, France 1540

Claude Garamond's foundry types,
France 1540

abcdefghijklmnopkrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Garamond Regular

abcdefghijklmnopkrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Garamond Italic

abcdefghijklmnopkrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Garamond Bold

Type Category

Type classification

Serif

Date classification

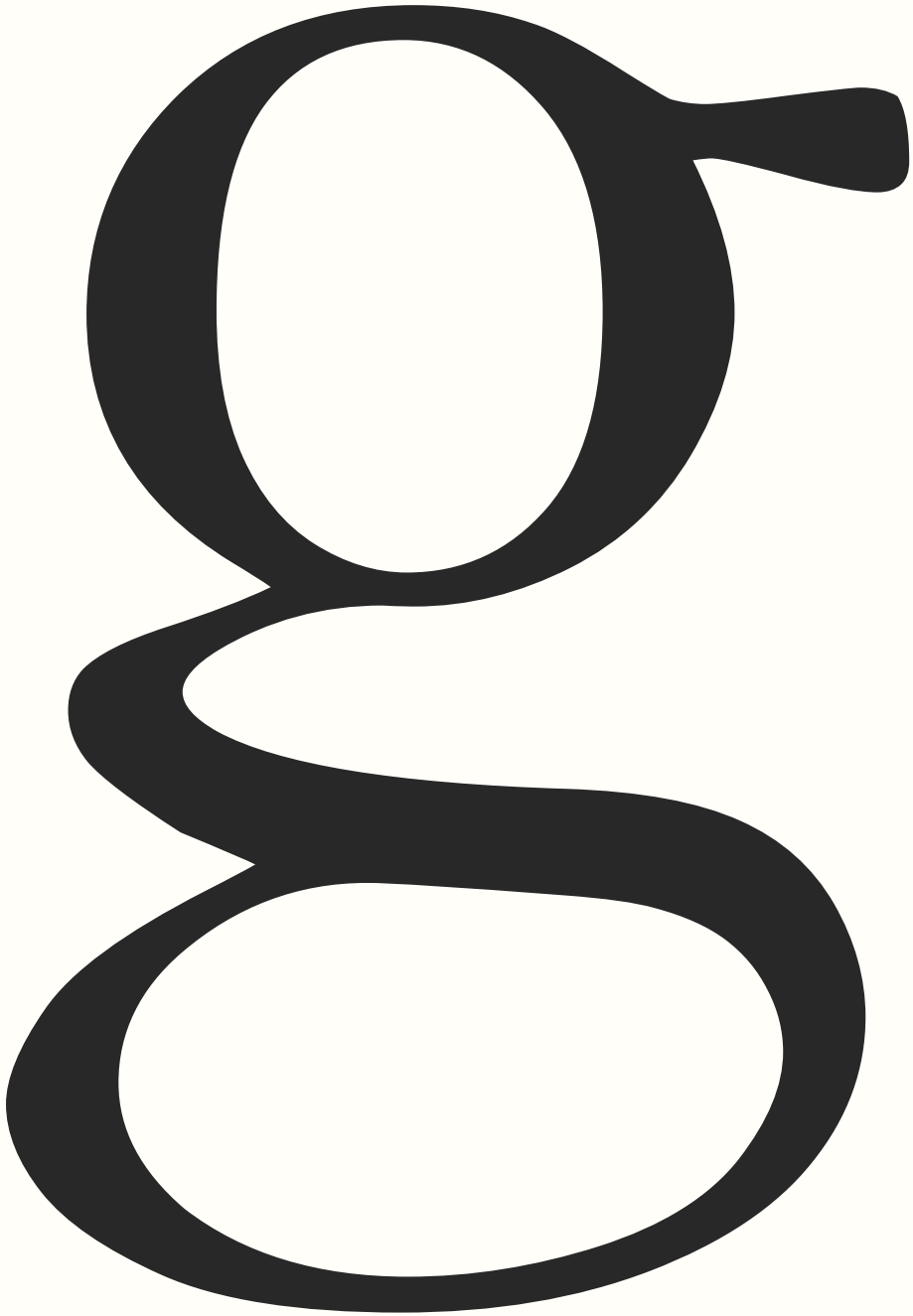
Old style

Vox-ATypI classification

Garalde (classical)

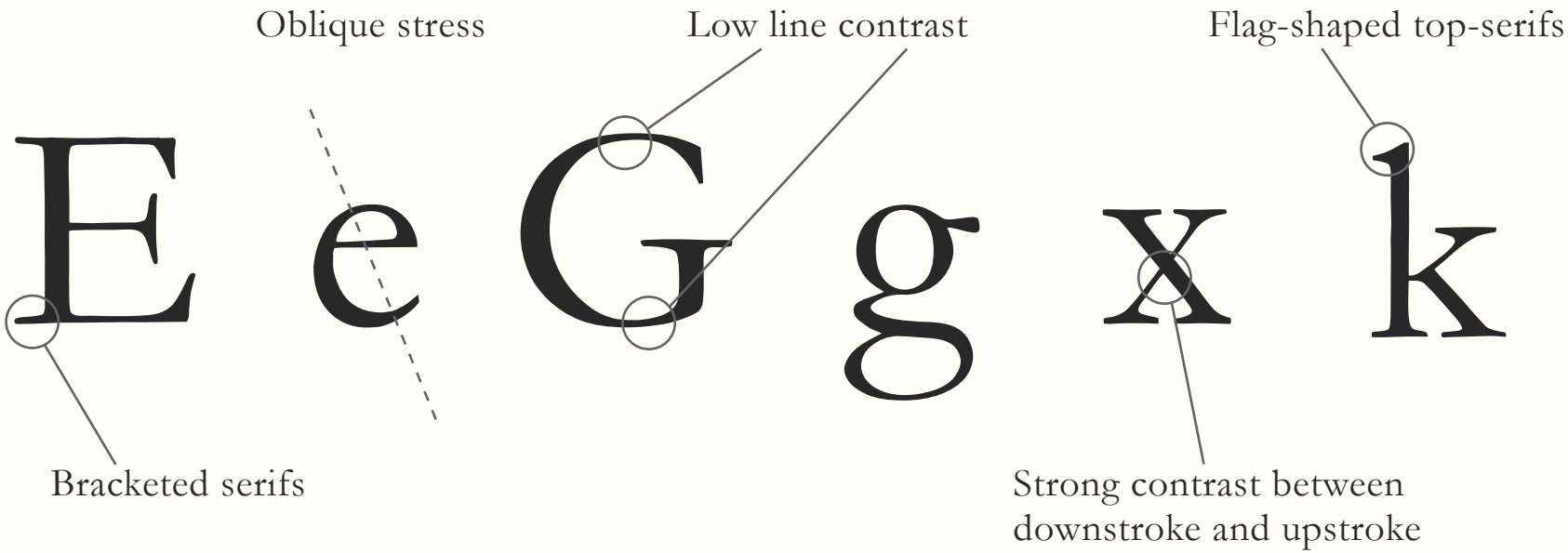
Web

Web Safe Font



Visual Characteristics

Serifs, contrast and stress



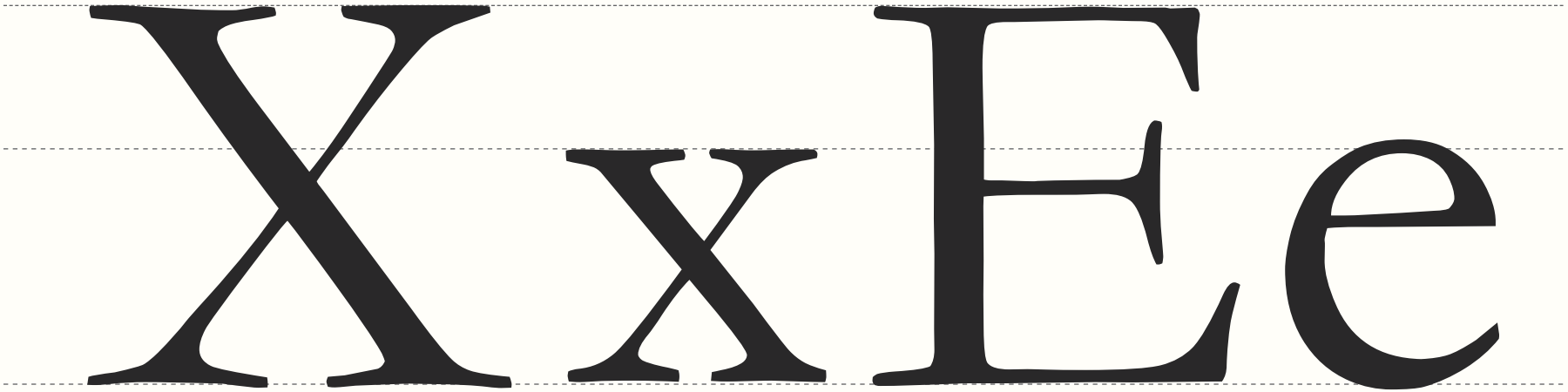
Visual Characteristics

Heights (120pt)

- x-height is 44% of total height
- x-height is 62% of height from baseline
- Cap height is 60% of x-height
- Descender height is 65% of x-height

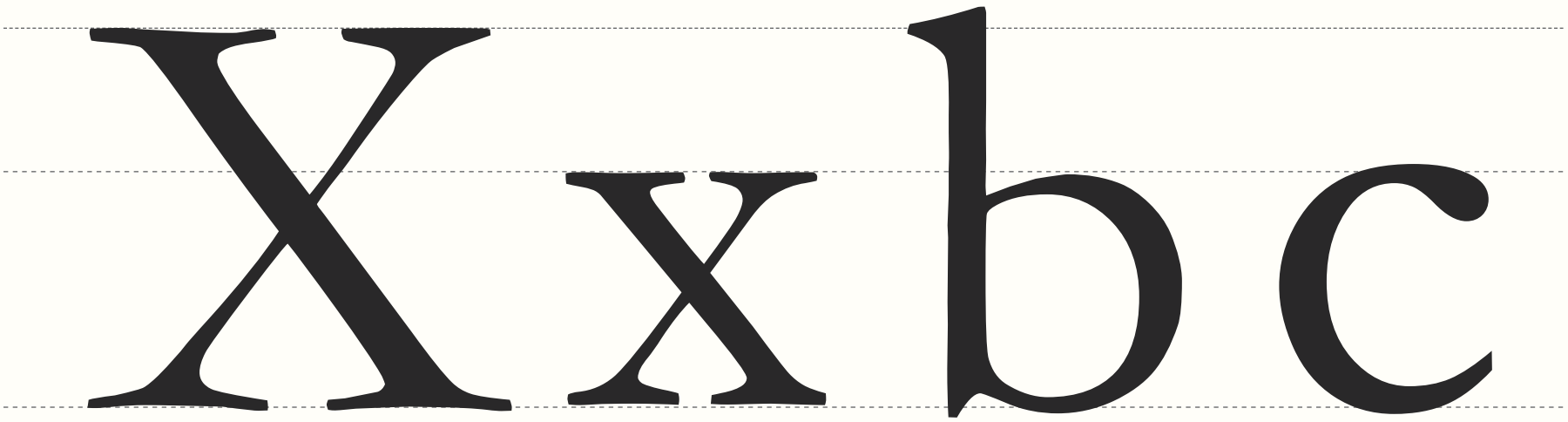
Visual Characteristics

x-height (detail, 260pt)



Visual Characteristics

x-height (detail, 260pt)



Visual Characteristics

Heights comparison (48pt)

Garamond Times New Roman

Garamond Avenir

Garamond Helvetica

Garamond **Futura**

Visual Characteristics

Letters

g

Elegant

Top serifs on ascenders of letter ride above the cap height

m

Slightly splayed

Oblique apexes

Leg extends outward

Moderate transition

Visual Characteristics

Thinner and more delicate letterforms

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer neque ex, tempus eget ultrices quis, tristique sed velit. Sed scelerisque vestibulum consequat.

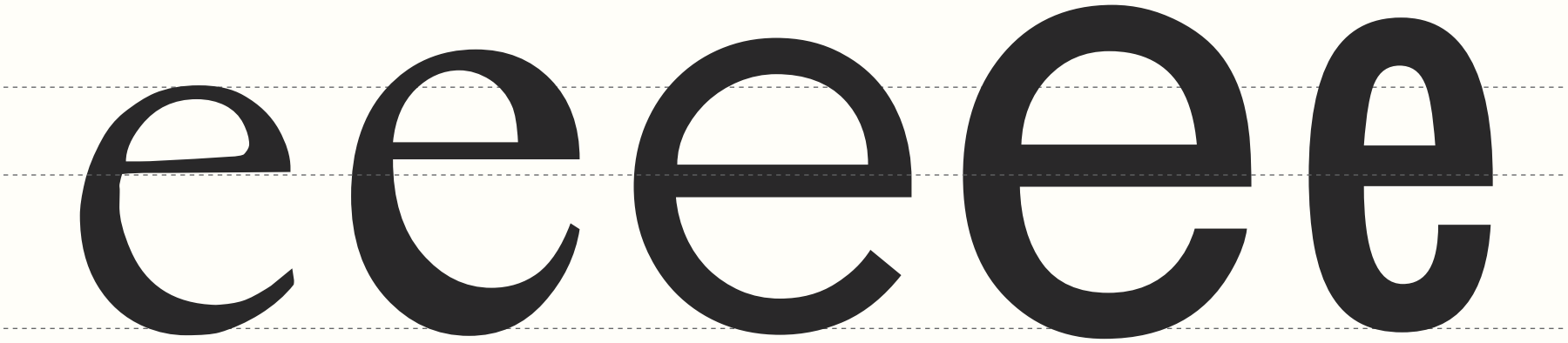
Garamond, 30pt

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer neque ex, tempus eget ultrices quis, tristique sed velit. Sed scelerisque vestibulum consequat.

Times New Roman, 30pt

Visual Characteristics

Eye comparison (260pt)



Garamond

Times New Roman

Avenir

Helvetica

Futura

Visual Characteristics

Letter width (em / en) comparison (90pt)

Garamond

Times New Roman

Avenir

Helvetica

Futura

Visual Characteristics

Set width - proportional type

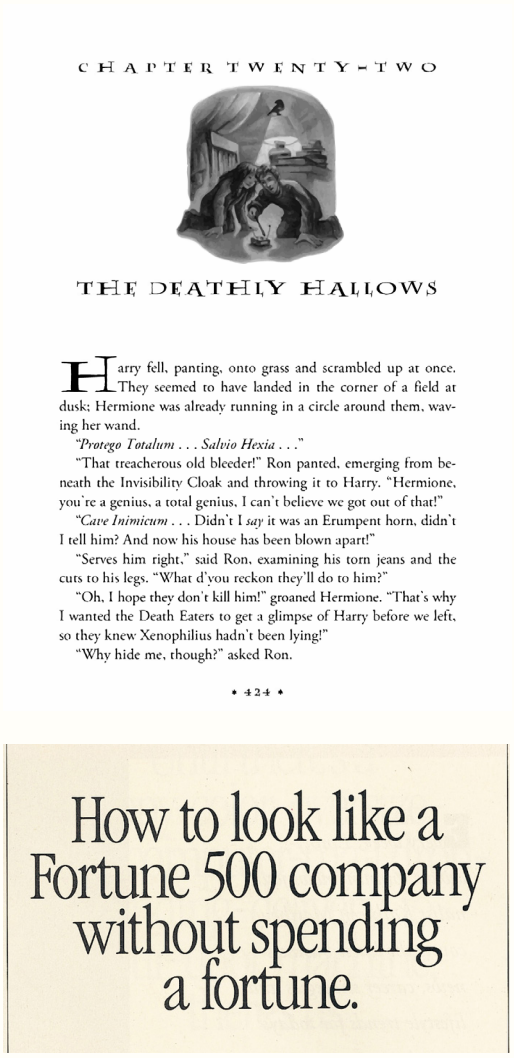
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer neque ex, tempus eget ultrices quis, tristique sed velit. Sed scelerisque vestibulum consequat.

Cultural Significance

Think different.

Cultural Significance

Print



CHAPTER TWENTY-TWO

THE DEATHLY HALLOWS

Harry fell, panting, onto grass and scrambled up at once. They seemed to have landed in the corner of a field at dusk; Hermione was already running in a circle around them, waving her wand.

"*Protego Totalum . . . Salvio Hexia . . .*"

"That treacherous old bleeder!" Ron panted, emerging from beneath the Invisibility Cloak and throwing it to Harry. "Hermione, you're a genius, a total genius, I can't believe we got out of that!"

"*Cave Inimicum . . .* Didn't I *say* it was an Erumpent horn, didn't I tell him? And now his house has been blown apart!"

"Serves him right," said Ron, examining his torn jeans and the cuts to his legs. "What d'you reckon they'll do to him?"

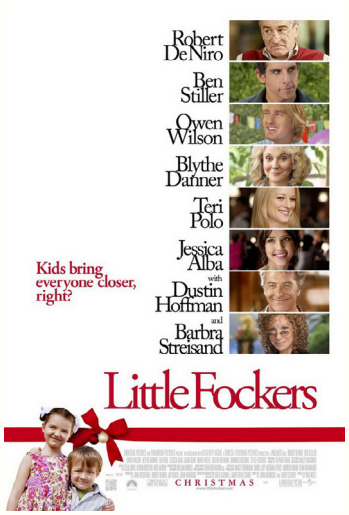
"Oh, I hope they don't kill him!" groaned Hermione. "That's why I wanted the Death Eaters to get a glimpse of Harry before we left, so they knew Xenophilius hadn't been lying!"

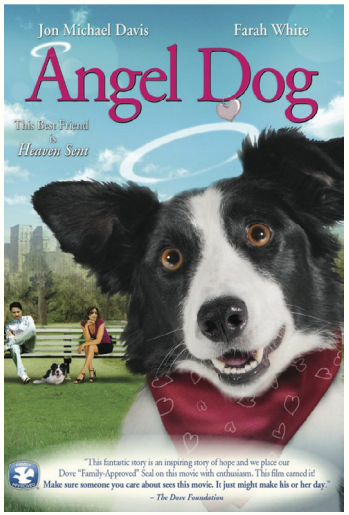
"Why hide me, though?" asked Ron.

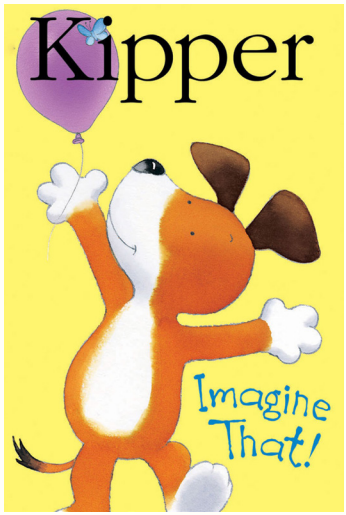
* 424 *

Cultural Significance

Film and series







Cultural Significance

Architecture

Koninklijke Bibliotheek, 2003

Cultural Significance

Logo

Abercrombie & Fitch

L'OCCITANE
EN PROVENCE

MOODY'S

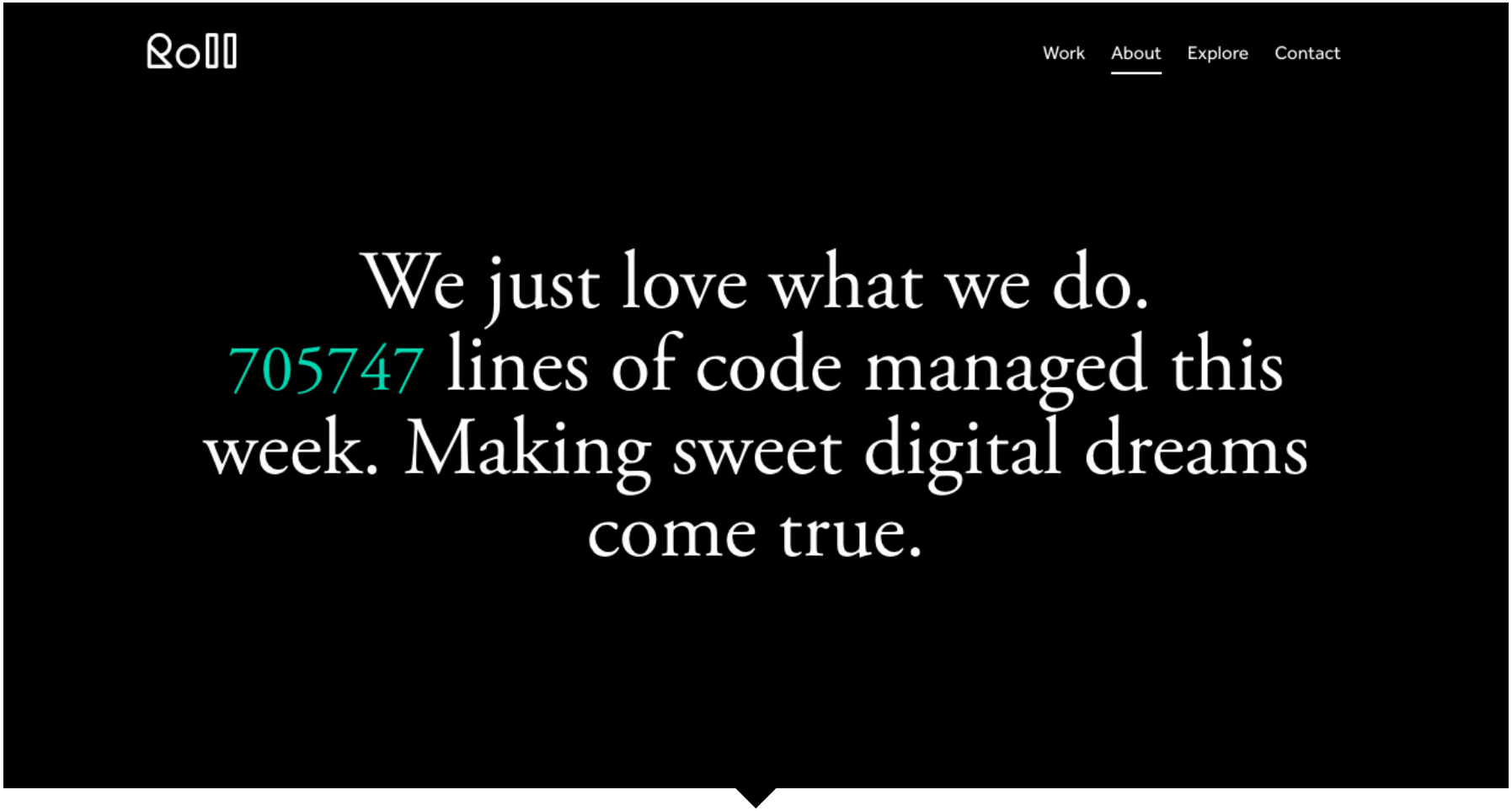
airTran

Apple Computer

Cultural Significance

Web

EB Garamond (Google Fonts) is featured in more than 390,000 websites.



Imitators

Most versions of Garamond typeface produced in the 20th century were unknowingly based on the Jean Jannon imitation (1580-1658.

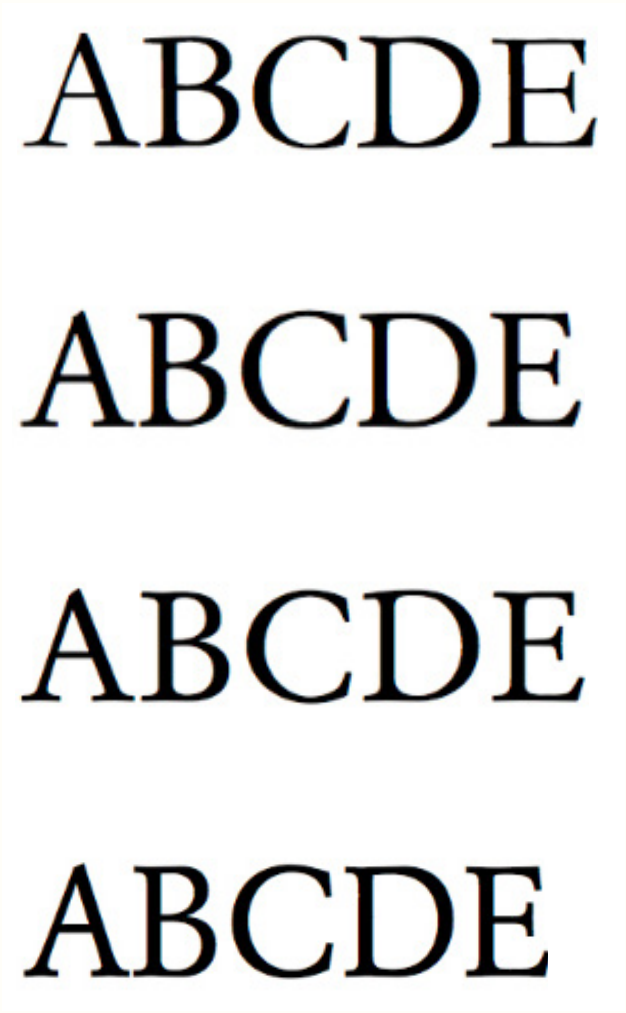
Another popular imitator is Robert Granjon (1513-1589) who introduced the italic type form as a complement to the popular roman faces at the time.

Sixty years after Garamond's death, another French printer, **Jean Jannon**, cut a similar set of Garamond-like type (the face was more assymetrical), and the French government made it the official Royal Printing Office typeface.

Beatrice Warde, a 20th century American typography scholar working at the American Type Foundry, discovered the divergence in versions between the true Garamond and the Jannon designs based upon it.

In **1825**, the French National Printing Office claimed the type was designed by Garamond, so versions of Garamond typeface in the early 20th century (including Garamond 3 by Morris Fuller Benton) **were actually based from the Jannon font.**

Ownership: Redesigns



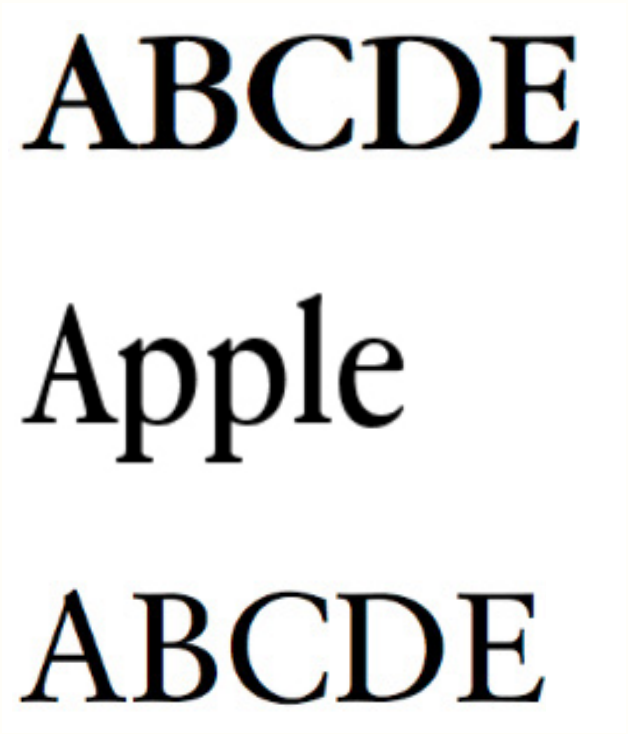
Garamond™
Copyright: Monotype.
Publisher: Microsoft.

Adobe Garamond™
Copyright: Adobe.
Publisher: Adobe.

Stempel Garamond™
Copyright: Linotype.
Publishers: Adobe and Linotype.

Berthold Garamond™
Copyright: Berthold.
Publisher: Berthold. Sabon®

Ownership: New Designs



ITC Garamond
Copyright: ITC.
Publishers: Adobe and ITC.

Apple Garamond™
Copyright: Apple.
Publishers: Apple.

Sabon®
Copyright: Linotype.
Publishers: Adobe and Linotype.

Ownership: Jannon typeface

Garamond 3
Publishers: Adobe and Linotype.

Monotype Garamond™
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Publisher: Monotype Imaging.

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