Cart 214 – Brief 2 Typefont study

Font: Garamond

**Historical Context:**

Claude Garamont **(1500-1567)** (not Garamond) alsoknown asGaramontius, designed the Garamond typeface (circa 1530).

(http://typefoundry.blogspot.com/2011/04/garamond-or-garamont.html)*.*

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.

(Jason et al.)

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 in 1495. 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. He based his roman typeface on Aldus Manutius’ 1455 edition of de Aetna.

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).

(Adobe site and (<http://www.identifont.com/show?2VJ>).

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 most Garamond interpretation of the genuine type (not the Jannon ones). Lastly, after the 18th century, it would not be until the 20th century revival wave that Garamond typeface would become popular in print shops.

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

<https://www.linotype.com/3474/garamond-font-feature.html>

**The Influence of Roman and Greek Types**

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. Garamond had been working on type based on Aldus Manutius’ style, which was inspired by Roman types, but this time using the handwriting of the Greek scribe Angelos Vergikios. The types that emerged from these new sources were more open and upright.

(Language Culture Type: International Type Design in the Age of Unicode)

**Jean Jannon and the French National Printing Office**

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.

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. 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.

The American Type Foundry issued the ATF Garamond in 1917. This version was designed by Morris Fuller Benton (1872-1948). These were part of the Caractères de l’Université group of types.

The Garamond font is considered very versatile today and one of the eco-friendliest types to print because the letterforms use less inks than similar faces.

**Ownership**

**Garamond™**

**Copyright: Monotype. Publisher: Microsoft.**

Free TrueType version provided in the Microsoft Office Value Pack.

**Adobe Garamond™**

**Copyright: Adobe. Publisher: Adobe.**

Robert Slimbach, an in-house designer at Adobe, adapted the Garamond typeface for the corporation and the Adobe Garamond font version was released in 1989 as part of Adobe Originals. This font’s italics are influenced by the designs of Garamond’s assistant, Robert Granjon. Popular for books and their covers. OpenType.

**Stempel Garamond™**

**Copyright: Linotype. Publishers: Adobe and Linotype.**

Owned by Linotype foundry. D. Stempel AG designed this font variant of Garamond and released it in 1925. It is based on the Egenolff-Berner specimen of 1592. and Claude Garamond and is considered by many to be the most beautiful and genuine derivation of the true Garamond typeface.

**Berthold Garamond™**

**Copyright: Berthold. Publisher: Berthold.** Gunther Gerhard Lange design for the Berthold foundry in 1972.

**Sabon®**

**Copyright: Linotype. Publishers: Adobe and Linotype.**

Jan Tschichold designed and released in 1967 as part of a joint venture by the Monotype, Linotype, and Stempel foundries. It was also inspired by the 1592 Egenolff-Berner specimen sheet. The name comes from Jacques Sabon, a student of Claude Garamond. The goal was to create a face with equal spacing in the Roman and Italic versions, to create less workload in typesetting, and to create a font that behaved the same way across single-type machine composition, foundry type for hand composition and linecasting.

Today Sabon is popular for religious texts and is the official typeface for Stanford University.

**New designs:**

**ITC Garamond**

**Copyright: ITC. Publishers: Adobe and ITC.**

Based on Claude Garamond's original designs, with a larger x-height and more even stroke weights. Broader family of typeface that includes Apple Garamond.

Re-designed by Tony Stan, 1976. Based on Claude Garamond’s original designs, with a larger x-height and more even stroke weights. Owned by International Typeface Corporation (Monotype Imaging).

**Apple Garamond™**

The font delivered for Apple and heavily associated with its branding. This one is narrower and has a taller x-height. Part of the ITC Garamond typeface.

**Imitators**

Most versions of Garamond typeface produced in the 20th century were unknowingly based on the Jean Jannon imitation (1580-1658) due to the wrongly attributed design source at the French National Printing Office. 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. The following are some of the most popular examples.

**Garamond 3**

**Publishers: Adobe and Linotype.**

Based on the design by Morris Fuller Benton and Thomas Maitland Cleland for American Type Founders. Thought for a long time to have been based on the true Garamond typeface, but in fact came from Jean Jannon’s derivation.

**Monotype Garamond™**

**Copyright: Monotype Classic Fonts. Publisher: Monotype Imaging.**

Based on the Jean Jannon type, designed in 1922 by the Monotype Design Studio. First of the Typeface revival project at the English Monotype Corporation.

**References**

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**For all ownership references:**

http://www.identifont.com

Images:

Characteristics: http://www.meaningfultype.com/garamond.html

https://medium.com/@thelittlereina/typeface-garamond-be1b8b01add8

https://www.typewolf.com/site-of-the-day/fonts/garamond

Fun facts:

https://www.theguardian.com/world/shortcuts/2014/mar/31/changing-font-to-garamond-save-us-370m?source=post\_page-----be1b8b01add8----------------------

**Summary**

* Claude Garamont(1500-1567) designed and casted the Garamond typeface (circa 1530).
* He 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.
* 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 in 1495.
* 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.
* 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 most Garamond interpretation of the genuine type (not the Jannon ones).
* 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.
* Decline in popularity in 18th and 19th century, people tried to revive/develop different Garamond styles
* Many “Garamond” revivals are based on the punch-cutter, Jean Jannon, whose work commonly was misattributed to Garamond.

**Visual characteristics:**

* “e” — small eye, popularized idea that cross-stroke should be level
* “a” — sharp hook upwards at top left
* “M” slightly splayed with outward-facing serifs at the top (left)
* “R’– leg extends outward from letter
* Low x-height (height of lower-case letters), making capitals look relatively large
* Top serifs on ascenders of letter have a downward slope and ride above the cap height (Ex. d)
* Axis of some letters is diagonal (Ex. o)
* First to deviate from handwritten-style to make letters readable for printing
* Thinner and more delicate letterforms, which allowed ink to bleed on the page without distorting the words (uses less ink)
* Apertures/counters are smaller than average, closed off earlier at the stem
* Contains low line contrast
* Serifs have slightly cupped bases, serifs on the top of a character are sloped downwards, terminals are brush-like, rounded on ends
* Large difference between cap/ascender and x-height
* Oblique apexes
* Evokes elegance