



Jenson

Nicolas Jenson (1420–1480)

French engraver, printing pioneer and type designer

Credited with creating the first “roman” typefaces.

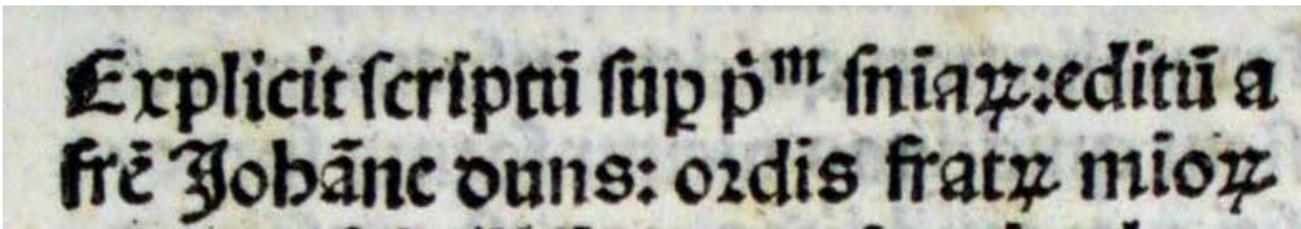
In 1470 he opened a printing shop in Venice.



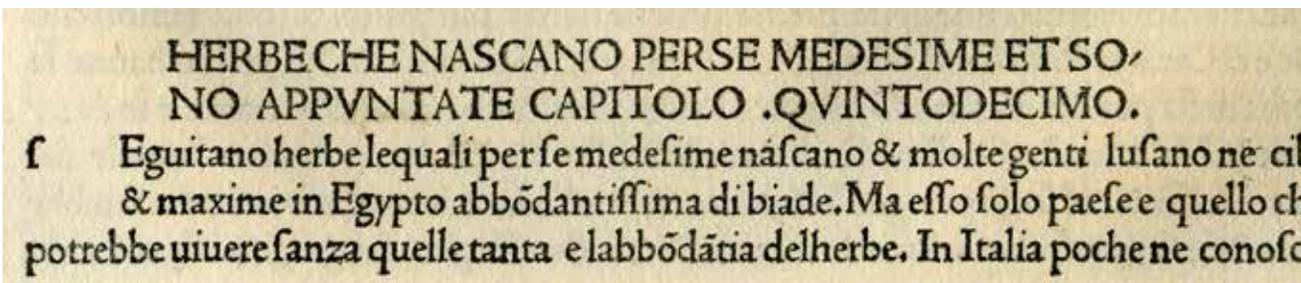
“roman” style



It is said that he was an apprentice to Gutenberg but there is no verifiable evidence to support this.



The design of Jenson’s typefaces marked the beginning of a 100-year shift away from the gothic blackletter typefaces to a more humanistic, or roman, style which would be used throughout Europe.



100 year shift

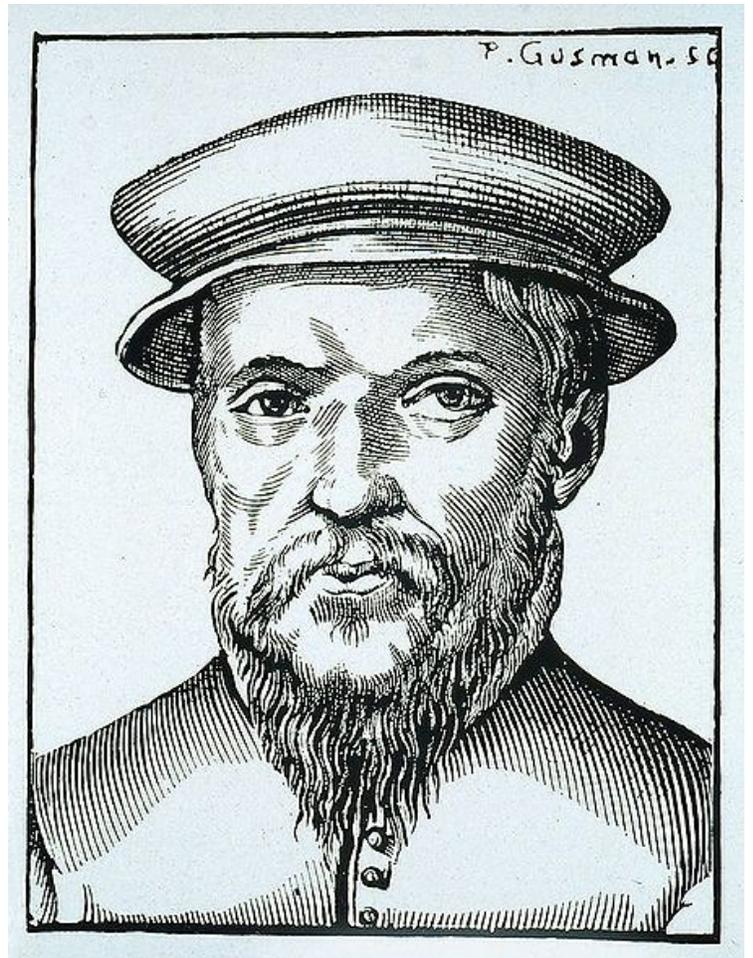
qui omnibus ui aquarum submersis cum filiis suis simul ac nuribus mirabili quodā modo quasi semen huāni generis conseruatus est: quē utinā quasi uiuam quandam imaginem imitari nobis contingat: & hi quidem ante diluuium fuerunt: post diluuium autem alii quorū unus altissimi dei sacerdos iustitiæ ac pietatis miraculo rex iustus lingua hebræorū appellatus est: apud quos nec circuncisionis nec mosaicæ legis ulla mentio erat. Quare nec iudæos (posteris enī hoc nomen fuit) neq; gentiles: quoniam non ut gentes pluralitatem deorum inducebant sed hebræos proprie noīamus aut ab Hebere ut dictū est: aut qā id nomen transitiuos significat. Soli q̄ppe a creaturis naturali rōne & lege inata nō scripta ad cognitionē ueri dei trāsire: & uoluptate corporis cōtēpta ad rectam uitam puenisse scribunt: cum quibus omibus præclarus uile totius generis origo Habraam numerādus est: cui scriptura mirabilem iustitiā quā non a mosaica lege (septima eīm post Habraā generatione Moyses nascitur) sed naturali fuit ratione consecutus sūma cum laude attestatur. Credidit enim Habraam deo & reputatū est ei in iustitiam. Quare multarum quoq; gentium patrem diuina oracula futurū: ac in ipso benedicēdas oēs gentes hoc uidelicet ipsum quod iam nos uideūs aperte prædictum est: cuius ille iustitiæ perfectioēm non mosaica lege sed fide cōsecutus est: qui post multas dei uisiones legitimum genuit filium: quem primum omnium diuino psuasus oraculo circūcidit: & cæteris qui ab eo nascerētur tradidit: uel ad manifestum multitudinis eorum futuræ signum: uel ut hoc quasi paternæ uirtutis isigne filii retinētes maiores suos imitari conaret: aut q̄buscūq; alius de causis. Non enim id scrutādum nobis modo est. Post Habraam filius eius Isaac in pietate successit: fœlice hac hæreditate a parētibus accæpta: q̄ uni uxori coniunctus quum geminos genuisset castitatis amore ab uxore postea dicitur abstinuisse. Ab isto natus ē Iacob qui p̄pter cumulatū uirtutis prouētum Israel etiam appellatus est duobus noībus p̄pter duplicem uirtutis usū. Iacob eīm athletā & exercētem se latine dicere possumus: quam appellationē primū habuit: quū practicis operatiōibus multos pro pietate labores ferebat. Quum autē iam uictor luctando euasit: & speculationis fruebat̄ bonis: tūc Israelem ipse deus appellauit æterna premia beatitudinēq; ultimam quæ in uisione dei consistit ei largiens: hominem enim qui deum uideat Israel nomen significat. Ab hoc. xii. iudæorum tribus p̄fectæ sūt. Innumerabilia de uita istorum uirorum

Garamond

The word Garamond can be used both as a noun or as an adjective. Garamond (**noun**) is the name of a typeface designed by Claude Garamond in the mid-1500s.

Garamond (**adjective**) is the name given to a group of old-style serif typefaces named after the punch-cutter Claude Garamond (c.1480–1561)

Claude Garamond was a French publisher from Paris. He was one of the leading type designers of his time, and is credited with the introduction of the apostrophe, the accent and the cedilla to the French language.



Adobe Garamond by Robert Slimbach

I Love Typography



Sabon by Jan Tschichold

I Love Typography

Granjon by George W. Jones

I Love Typography

Garamond's letterforms convey a sense of fluidity and consistency. Some unique characteristics in his letters are:

The small bowl of the a

The small eye of the e

Long extenders and top serifs have a downward slope.

Adobe Garamond

Bodoni Book

bowl → a

a

eye → e

e

downward slope → M

M

Garamond is considered to be among the most legible and readable serif typefaces for use in print applications.

It has also been noted to be one of the most eco-friendly major fonts when it comes to ink usage.

Looking at the pre-19th-century typefaces that are still in widespread use today is a little like visiting a modern re-creation of an Anglo-Saxon village. If you ignore the aircraft passing overhead you can easily imagine yourself back in the first millennium. But how absorbed the inhabitants seem in their daily tasks, you know that at the end of the day they will take off their coarsely woven garments, slip into some Lycra, and head home, probably picking up a takeaway and video en route. However convincing it all looks, in reality it's an elaborate fake. And that's just how it is in the world of type. You may think you're working with actual letter forms drawn in the 16th century, but they're actually a 20th-century re-creation based on the originals, or what were thought to be the originals. It can be confusing. Plantin was based on a face cut by the French type designer Robert Granjon (working 1545-88); the printer Christopher Plantin himself never used the original source type. Janson, designed in 1937, is named after a Dutchman, Anton Janson, who had nothing to do with the face at all; the design was inspired by the work of the Hungarian Nicholas Kis (1650-1702). The various versions of Baskerville are all 20th-century work; the earliest one was not even based directly on Baskerville's type, but on what came to be known later as Fry's Baskerville, a piece of 18th-century intellectual piracy. In 1924 George Jones designed a face for the Linotype company which he called Granjon, but the design he used as inspiration turned out to be the work of Robert Granjon's fellow countryman and contemporary Claude Garamond (c. 1500-61). And the typefaces that bear Garamond's name — well, as the saying goes, fasten your seat belts, it's going to be a bumpy ride. . . . Garamond had long been regarded as one of the type designers par excellence of the century that followed Gutenberg's invention of movable type. Using Aldus Manutius's roman type as his inspiration, Garamond had cut his first letters for a 1530 edition of Erasmus. It was so well regarded that the French king Francois I commissioned Garamond to design an exclusive face, the Grecs du Roi. Although Garamond's typefaces were very popular during his lifetime and much copied, as for many of the early type designers the work didn't bring him much financial reward. When he died, his widow was forced to sell his punches and his typefaces were scattered throughout Europe. Garamond the typeface gradually dropped out of sight, and disappeared for nearly two centuries. In the 19th century the French National Printing Office, looking for a typeface to call its own, took a liking to the one that had been used by the 17th-century Royal Printing Office, operating under the supervision of Cardinal Richelieu (1). Richelieu called his type the Caractères de l'Université, and used it to print, among other things, his own written works. The 19th-century office pronounced the face to be the work of Claude Garamond, and the Garamond revival began. But it was only after the First World War that the bandwagon really picked up momentum. Suddenly every type foundry started producing its own version of Garamond. American Type Founders (ATF) were first, and then in 1921 Frederic Goudy offered his interpretation, Garamont. Monotype in England brought out theirs in 1924, and Linotype replied with Granjon. There were yet more versions on the market by the onset of the Second World War, most notably Stempel Garamond by the German foundry of that name. Back at ATF, the company that had started the rush, Henry Lewis Bullen (2), librarian of the company's formidable archive, had nagging doubts about his company's product. One day, as recalled by his assistant Paul Beaujon, he declared: "You know, this is definitely not a sixteenth century type. . . . I have never found a sixteenth century book which contains this face. Anyone who discovers where this thing comes from will make a great reputation." (3) Beaujon wrote an article about the Garamond faces for The Fleuron, an English typographical journal. The pages had been proofed and the presses were ready to roll when Beaujon, visiting the North Library of the British Museum to check some dates, happened to glance at one of the items in the Bagford Collection of title pages. And there was the source type for all the 20th-century Garamonds. Except that this typeface wasn't by Garamond at all. It was the work of another Frenchman, Jean Jannon (1580-1658), a 17th-century printer and punch-cutter. As a printer he was unremarkable, but as a designer and punch-cutter he was unparalleled, cutting the smallest type ever seen, an italic and roman of a size less than what would now be 5pt. Beaujon was in trouble with the authorities for his Protestant beliefs. Jannon had eventually found work at the Calvinist Academy at Sedan, in northern France. Cardinal Richelieu's early years of office under Louis XIII were spent in a power struggle with the Huguenots, the French Protestants. An effective way of hastening their even submission was to remove their means of spreading information, and the government paid their readership to do it. Among the items confiscated in the raid was Jannon's type. Although Richelieu took exception to Jannon's religious affiliations, however, he liked his typography so much that his face is the house style for the Royal Printing Office. Following a swift trip to the Marine Library in Paris to compare impressions with their Jannon specimen book, Beaujon's original article was published in favor of a new one revealing the true source of the "Garamond" faces. It was hailed as a masterly piece of research, and the Monotype Corporation did what it should have done: offered him the job of editing their in-house magazines. But the truth was that Beaujon, like the Garamond typefaces, was not at all what he appeared to be. Looking at the pre-19th-century typefaces that are still in widespread use today is a little like visiting a modern re-creation of an Anglo-Saxon village. If you ignore the aircraft passing overhead you can easily imagine yourself back in the first millennium. But how absorbed the inhabitants seem in their daily tasks, you know that at the end of the day they will take off their coarsely woven garments, slip into some Lycra, and head home, probably picking up a takeaway and video en route. However convincing it all looks, in reality it's an elaborate fake. And that's just how it is in the world of type. You may think you're working with actual letter forms drawn in the 16th century, but they're actually a 20th-century re-creation based on the originals, or what were thought to be the originals. It can be confusing. Plantin was based on a face cut by the French type designer Robert Granjon (working 1545-88); the printer Christopher Plantin himself never used the original source type. Janson, designed in 1937, is named after a Dutchman, Anton Janson, who had nothing to do with the face at all; the design was inspired by the work of the Hungarian Nicholas Kis (1650-1702). The various versions of Baskerville are all 20th-century work; the earliest one was not even based directly on Baskerville's type, but on what came to be known later as Fry's Baskerville, a piece of 18th-century intellectual piracy. In 1924 George Jones designed a face for the Linotype company which he called Granjon, but the design he used as inspiration turned out to be the work of Robert Granjon's fellow countryman and contemporary Claude Garamond (c. 1500-61). And the typefaces that bear Garamond's name — well, as the saying goes, fasten your seat belts, it's going to be a bumpy ride. . . . Garamond had long been regarded as one of the type designers par excellence of the century that followed Gutenberg's invention of movable type. Using Aldus Manutius's roman type as his inspiration, Garamond had cut his first letters for a 1530 edition of Erasmus. It was so well regarded that the French king Francois I commissioned Garamond to design an exclusive face, the Grecs du Roi. Although Garamond's typefaces were very popular during his lifetime and much copied, as for many of the early type designers the work didn't bring him much financial reward. When he died, his widow was forced to sell his punches and his typefaces were scattered throughout Europe. Garamond the typeface gradually dropped out of sight, and disappeared for nearly two centuries. In the 19th century the French National Printing Office, looking for a typeface to call its own, took a liking to the one that had been used by the 17th-century Royal Printing Office, operating under the supervision of Cardinal Richelieu (1). Richelieu called his type the Caractères de l'Université, and used it to print, among other things, his own written works. The 19th-century office pronounced the face to be the work of Claude Garamond, and the Garamond revival began. But it was only after the First World War that the bandwagon really picked up momentum. Suddenly every type foundry started producing its own version of Garamond. American Type Founders (ATF) were first, and then in 1921 Frederic Goudy offered his interpretation, Garamont. Monotype in England brought out theirs in 1924, and Linotype replied with Granjon. There were yet more versions on the market by the onset of the Second World War, most notably Stempel Garamond by the German foundry of that name. Back at ATF, the company that had started the rush, Henry Lewis Bullen (2), librarian of the company's formidable archive, had nagging doubts about his company's product. One day, as recalled by his assistant Paul Beaujon, he declared: "You know, this is definitely not a sixteenth century type. . . . I have never found a sixteenth century book which contains this face. Anyone who discovers where this thing comes from will make a great reputation." (3) Beaujon wrote an article about the Garamond faces for The Fleuron, an English typographical journal. The pages had been proofed and the presses were ready to roll when Beaujon, visiting the North Library of the British Museum to check some dates, happened to glance at one of the items in the Bagford Collection of title pages. And there was the source type for all the 20th-century Garamonds. Except that this typeface wasn't by Garamond at all. It was the work of another Frenchman, Jean Jannon (1580-1658), a 17th-century printer and punch-cutter. As a printer he was unremarkable, but as a designer and punch-cutter he was unparalleled, cutting the smallest type ever seen, an italic and roman of a size less than what would now be 5pt. Beaujon was in trouble with the authorities for his Protestant beliefs. Jannon had eventually found work at the Calvinist Academy at Sedan, in northern France. Cardinal Richelieu's early years of office under Louis XIII were spent in a power struggle with the Huguenots, the French Protestants. An effective way of hastening their even submission was to remove their means of spreading information, and the government paid their readership to do it. Among the items confiscated in the raid was Jannon's type. Although Richelieu took exception to Jannon's religious affiliations, however, he liked his typography so much that his face is the house style for the Royal Printing Office. Following a swift trip to the Marine Library in Paris to compare impressions with their Jannon specimen book, Beaujon's original article was published in favor of a new one revealing the true source of the "Garamond" faces. It was hailed as a masterly piece of research, and the Monotype Corporation did what it should have done: offered him the job of editing their in-house magazines. But the truth was that Beaujon, like the Garamond typefaces, was not at all what he appeared to be.

1541



Claude Garamond



Claude Garamond was commissioned to create a Greek typeface for the French King Francis I to be used in a series of books by Robert Estienne. Garamond based his type on the handwriting of Angelo Vergecio, the King's Librarian at Fontainebleau as well as that of his ten-year-old pupil, Henri Estienne. According to Arthur Tilley, the resulting books are, "among the most finished specimens of typography that exist." Shortly thereafter Garamond created the Roman types for which he would be remembered and his influence rapidly spread throughout and beyond France during the 1540s.



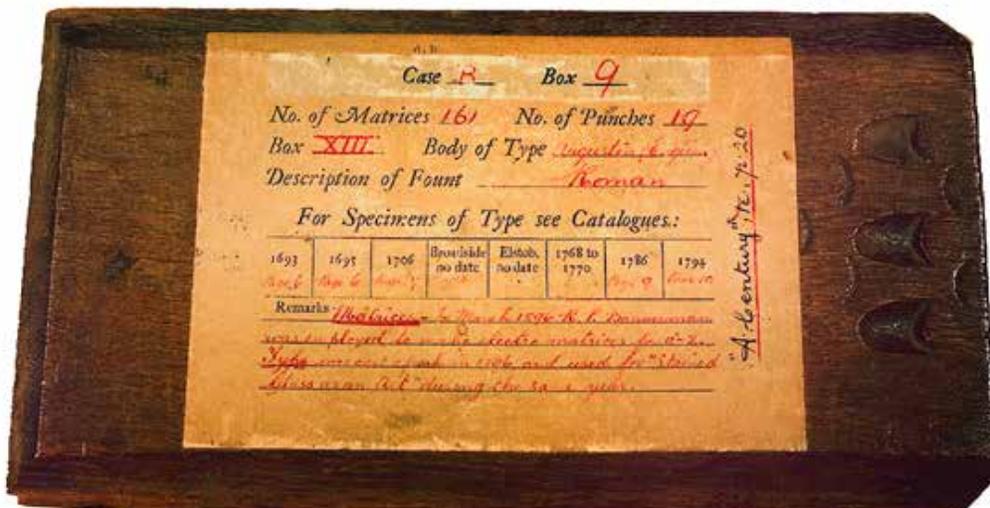
Fontainebleau

1561

RIP Claude Garamond



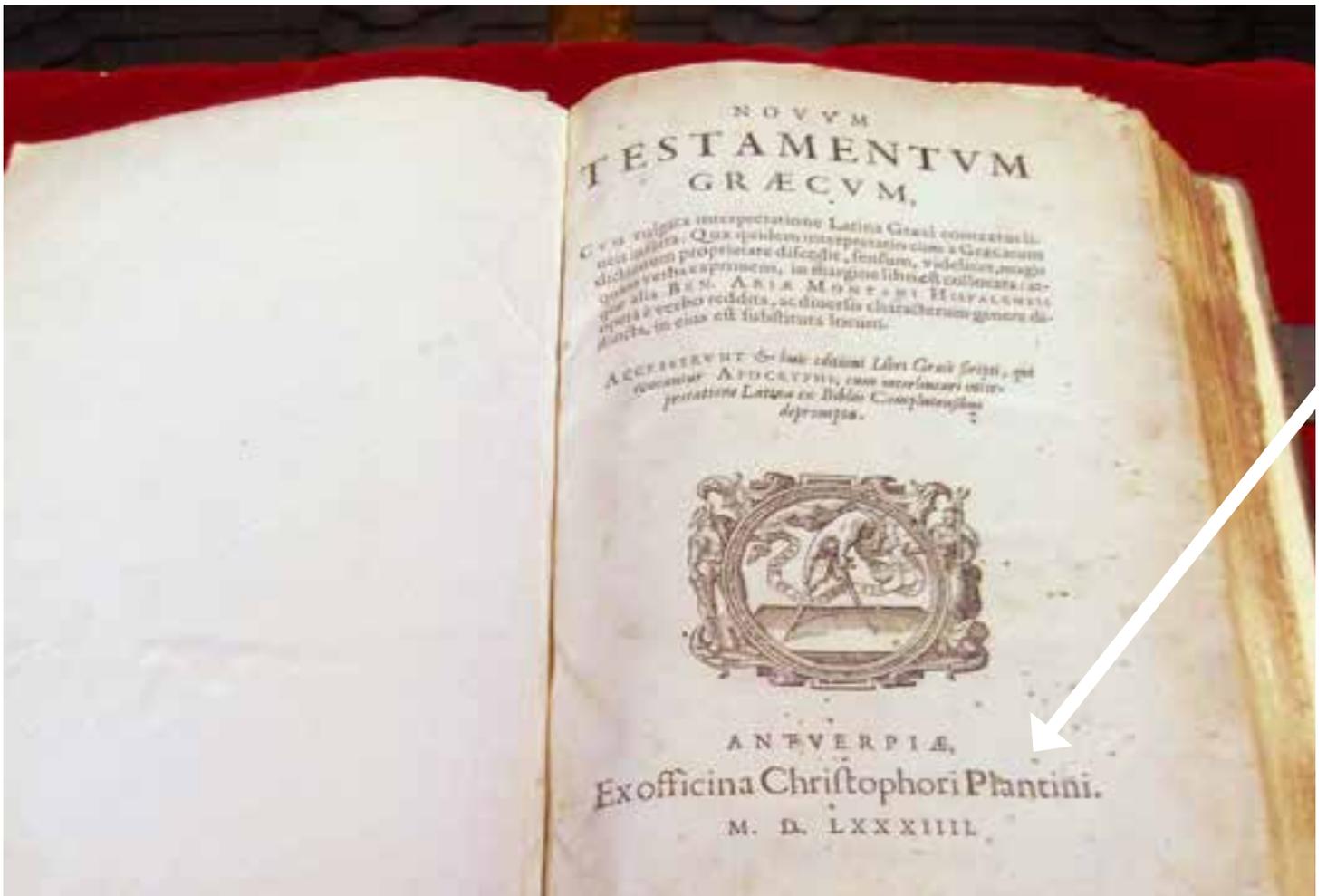
Christophe Plantin



Claude Garamond dies this year. His punches and matrices were sold to Christophe Plantin, in Antwerp, which enabled the Garamond fonts to be used on many printers throughout Europe.



Antwerp, Belgium





Museum Plantin-Moretus Antwerp, Belgium

**The only complete set of the original Garamond punches and matrices
is at the Plantin-Moretus Museum in Antwerp, Belgium.*

1621

Jean Jannon

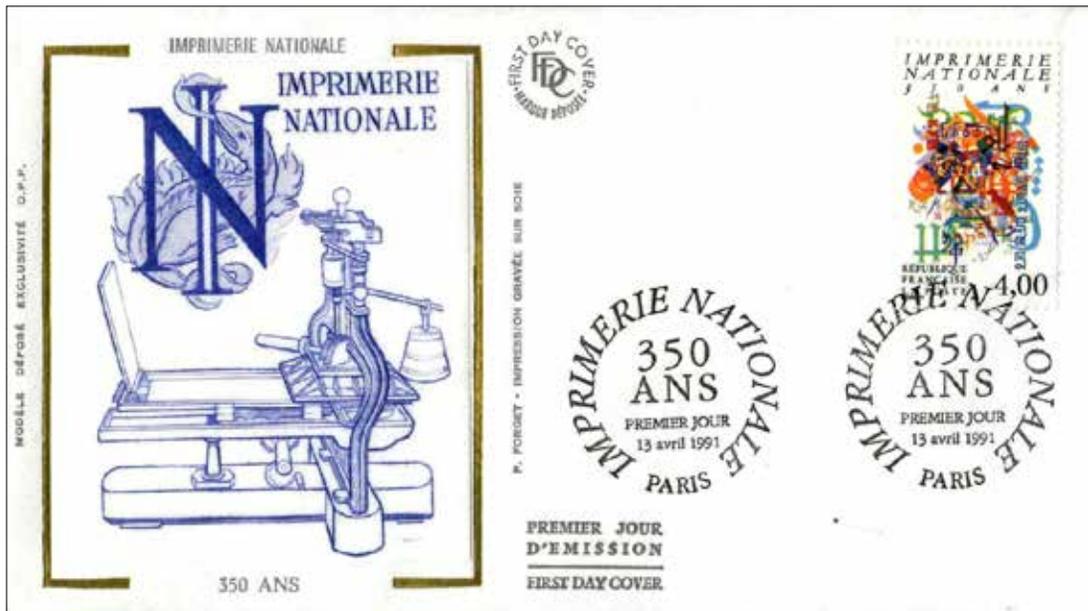


French printer Jean Jannon (1580–1635) created a type specimen with very similar attributes to Garamond's typefaces. Jannon's letterforms were more asymmetrical and had a slightly different slope and axis.

¶ Quis credidit Auditui nostro: & uelatum est, Et ascendit sicut virgultum radix de terra deserti: Non erat forma ei,

Aspeximus autem eum, & non erat aspectus, & Notus fuit & Reiectus inter viros ^m dolorum, & expert faciei Ab eo, despectus inquam, non putauimus eu & dolores nostros portauit, nos Autem reputauimus Deo & HVMILIATVM. ¶ W

1825

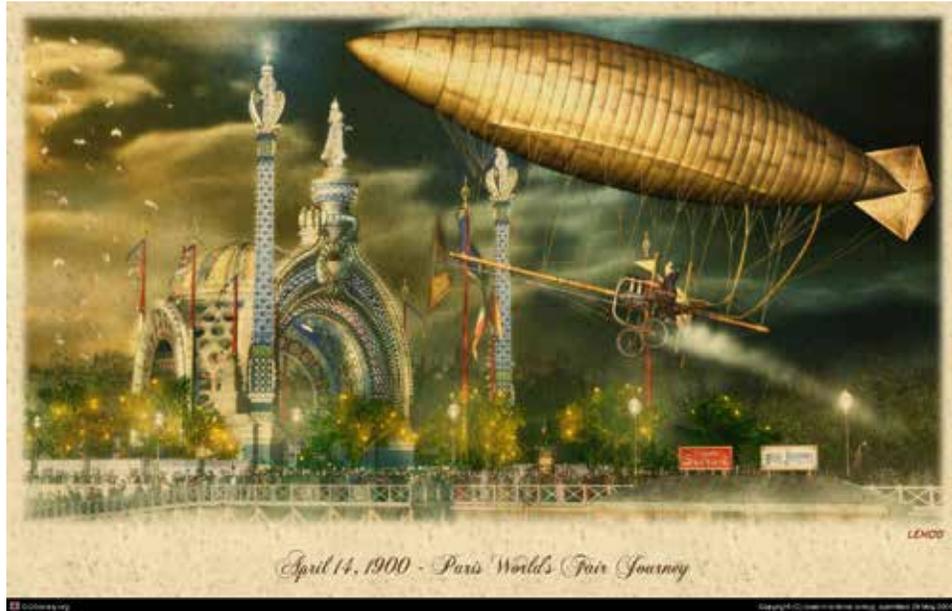


Jannon's typefaces were discovered at the National Printing Office of France.
However, they were wrongly attributed to Claude Garamond!



National Printing Office of France

1900



A revival of the Garamond type based on the work of Jean Jannon was introduced at the Paris World's Fair as the, "Original Garamond."



Paris World's Fair

1919

abcd

efghijk

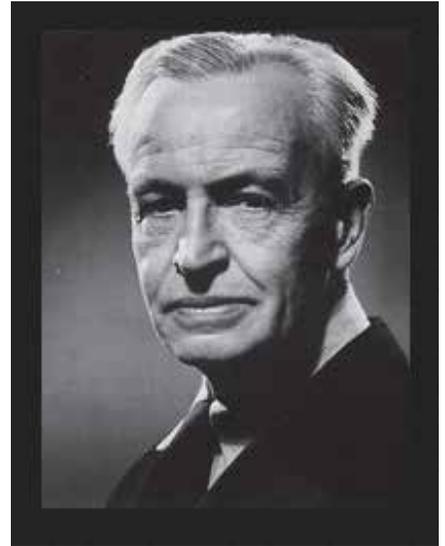
lmno

pqrstu

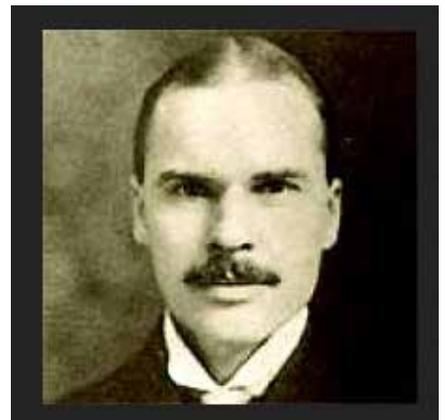
vwxyz

Garamond 3

Thomas Maitland Cleland and Morris Fuller Benton produced the first 20th-century commercial Garamond, based on Jannon's design, called Garamond #3.



Thomas Maitland Cleland



Morris Fuller Benton

1927



“We may hope now to become familiar, in various forms, with a revival of one of the finest old-styles ever cut: that of Claude Garamond”
—Beatrice Warde

Jannon’s “Garamond” typefaces were correctly credited to him on the basis of scholarly research by Beatrice Warde.* Warde revealed that *many of the revivals said to be based on Claude Garamond’s designs were originally designed by Jean Jannon*, despite this, the name, “Garamond,” stuck.

**As a young woman Beatrice Warde spent time investigating the origins of the Garamond design of type. Realizing they had been wrongly attributed to Jean Jannon she published her results in the typography journal, The Fleuron, under the pen-name Paul Beaujon. When asked, Beatrice Warde described ‘Paul Beaujon’ as ‘a man of long grey beard, four grandchildren, a great interest in antique furniture and a rather vague address in Montparnasse.’ After publishing her discovery of Garamond’s origin, “Paul Beaujon” was, in 1927, offered the part-time post of editor of the Monotype Recorder, and Warde accepted—to the astonishment of Lanston Monotype Corporation executives in London, who were expecting a man. She was promoted to publicity manager in about 1929, a post she retained until her retirement in 1960 on her 60th birthday.*

'MONOTYPE' ORNAMENT

BROADSHEET NO. 2

THE FLEURON

During the eighteenth century the prevailing style of decoration in architecture, furniture, porcelain and textiles was reflected in printing by the appearance of a new kind of type ornament capable of being built up into Rococo designs. The development of this style was centred in France, where its leading exponent was the typefounder

Pierre Simon Fournier (1712-1768)

The Fleuron is its subject the Art Conservative though it is not a journal. Nor is it professionally radical: but it has upon superlatives of printing through the application of historical research and logical common sense. It is in scholarship, yet lavish illustration lends it a sprightly appearance. It is less unconventional in its insistence that its articles finally bear upon a practical book production to-day. *The Fleuron* is literally unique in typographical interest or the amount and originality of its contents and for the number of its illustrations.

THE FLEURON

A JOURNAL OF TYPOGRAPHY

NO. VI π 1928

contains articles on the work of *Rudolph Koch*, the master letter-designer of Offenbach on *Bernard Naudin*, the Paris Illustrator who has created a printing type; on *Geoffrey Trows* whose actual work has at last been untangled from long-standing bibliographical inaccuracies; on *Decorated Letters*, a subject of particular interest to-day, and on *Decorative Printing in America*, with specially designed pages by Bruce Rogers and others. There is also a contribution from *D. B. Updike*. In addition to reviews of books there is a department of particular interest to the general reader, viz. the collection of brochures printed at various presses as specimens of new types. Of these insets, printed and served separately, the two mentioned below are important to collectors of first and limited editions:

Sylvia Townsend Warner's short story, "The Maze", is specially to be noted, for in this the author of "Lolly Willows" has concentrated in sixteen pages all the strange and disconcerting atmosphere that developed more gradually in that novel. Starting in a mood of almost farcical, yet uneasy humour, she leads the story by a gradual and subtle increase in tension towards a climax of shiver terror. The reader pines his way, almost against his will, through the convoluted "maze".

"Regrettes and other light lyrics of the French XVII-XVIII Centuries" is a collection of sparkling and cynical vers de

esprit, with metrical English paraphrases by Paul Deussen, not unworthy of the originals in their light felicity. The *Maispis de St-Aulaire* who on approaching misery chose between Bacchus and Cupid, furnishes a piquant example:
Bacchus and my Sylvia share me,
Nor will spare me;
Bacchus and my Sylvia take me,
Each in turn;
But at my age, sir,
One must be sage, sir,
Turn a new page, sir;
Bacchus I'll spurn,
That Cupid's love may brighter burn.

Demy Quarter, uncut, pp. xvi + 268 including preface, plates & advertisements, plus 6 supplements and 3 folding broadsides.
MCMXXVIII - CAMBRIDGE AT THE UNIVERSITY PRESS - 21J NET

G. L. B. from
B. W.

BEATRICE
PAUL
WARDE
BEAUJON

 Quotations from the writings of Beatrice Warde
now reprinted to commemorate a
visit to the United States by Mrs Warde
during May of 1953.

Beatrice Warde/Paul Beaujon

1977

Tony Stan designs a version of Garamond called:
ITC Garamond

Further altering the integrity of the original Garamond typeface designs a version called ITC Garamond, designed by Tony Stan was released. This version took liberties with the original design increasing the x-height and creating a wide range of weights from light to ultra bold and a condensed width also in weights from light to ultra bold.

ITC Garamond Std Bold Italic

\$29

Pack my box with fi

ITC Garamond Std Ultra

\$29

Sixty zippers were

ITC Garamond Std Ultra Italic

\$29

Perhaps President

ITC Garamond Std Light Condensed

 Add to album  Add to cart \$29

Whacky pangram quiz flumm

ITC Garamond Std Light Condensed Italic

\$29

New job: fix Mr. Gluck's hazy

ITC Garamond Std Book Condensed

\$29

Mix Zapf with Veljovic and ge

ITC Garamond Std Book Condensed Italic

\$29

How vexing a fumble to dr

ITC Garamond Std Bold Condensed

\$29

Jeez, by TV film Schwarzk

ITC Garamond Std Condensed Bold Italic

\$29

Puzzled women bequeat

ITC Garamond Std Ultra Condensed

\$29

How vexing a fumble to

ITC Garamond Std Ultra Condensed Italic

\$29

Packing five dozen wa

ITC Garamond Handtooled Std Bold

\$29

Fred specialized in t

ITC Garamond Handtooled Std Bold Italic

\$29

Six quite crazy king

ITC Garamond Light

\$26

A very bad quack mig

ITC Garamond Light Italic

\$26

Will Major Douglas be

Typefaces to use.

Typefaces to stay away from.

(just saying)

**Based on designs
by Claude Garamond:**

Stempel Garamond

Adobe Garamond

Sabon

Garamond Premier

Garamond Antiqua

Agnóstick
garamond

Agnóstick
adobe garamond pro

Agnóstick
granjon

**Based on designs
by Jean Jannon:**

Monotype Garamond

Simoncini Garamond

Linotype Granjon

Garamond #3

LTC Garamont

Storm Jannon Antiqua

Garamond Glassico

Agnóstick
Garamond 3

Agnóstick
Garamond BE

Zero integrity new designs:

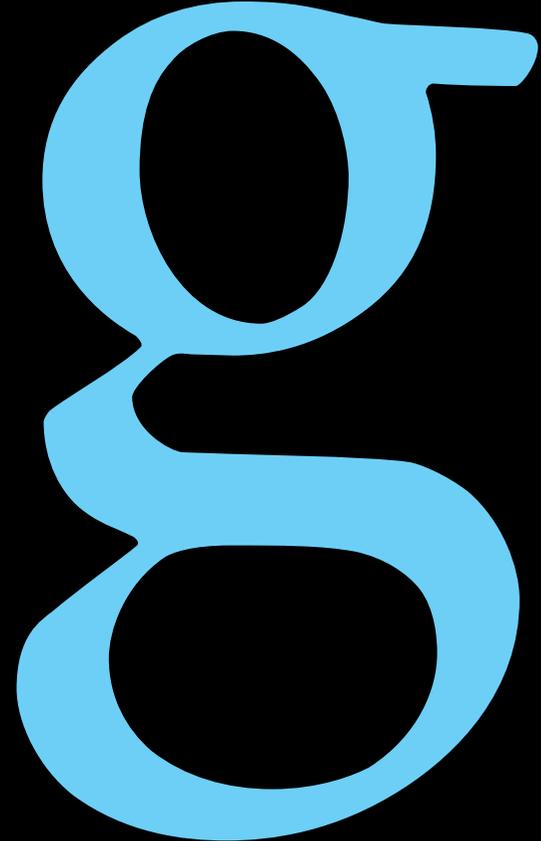
ITC Garamond

Apple Garamond

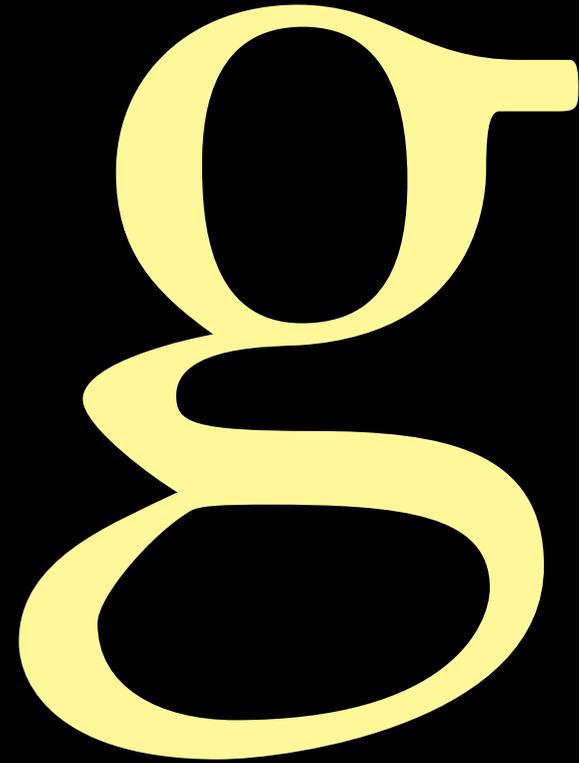
Agnóstick
ITC Garamond



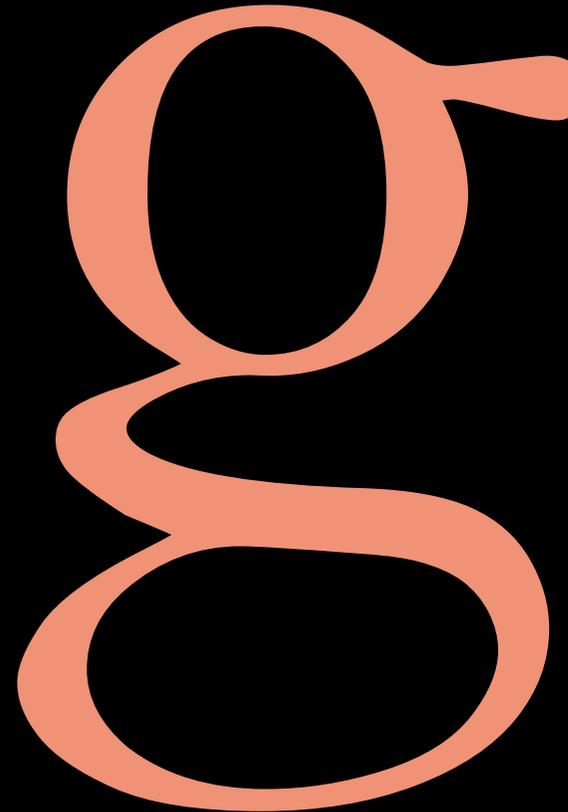
Adobe Garamond Pro



Garamond Premier Pro



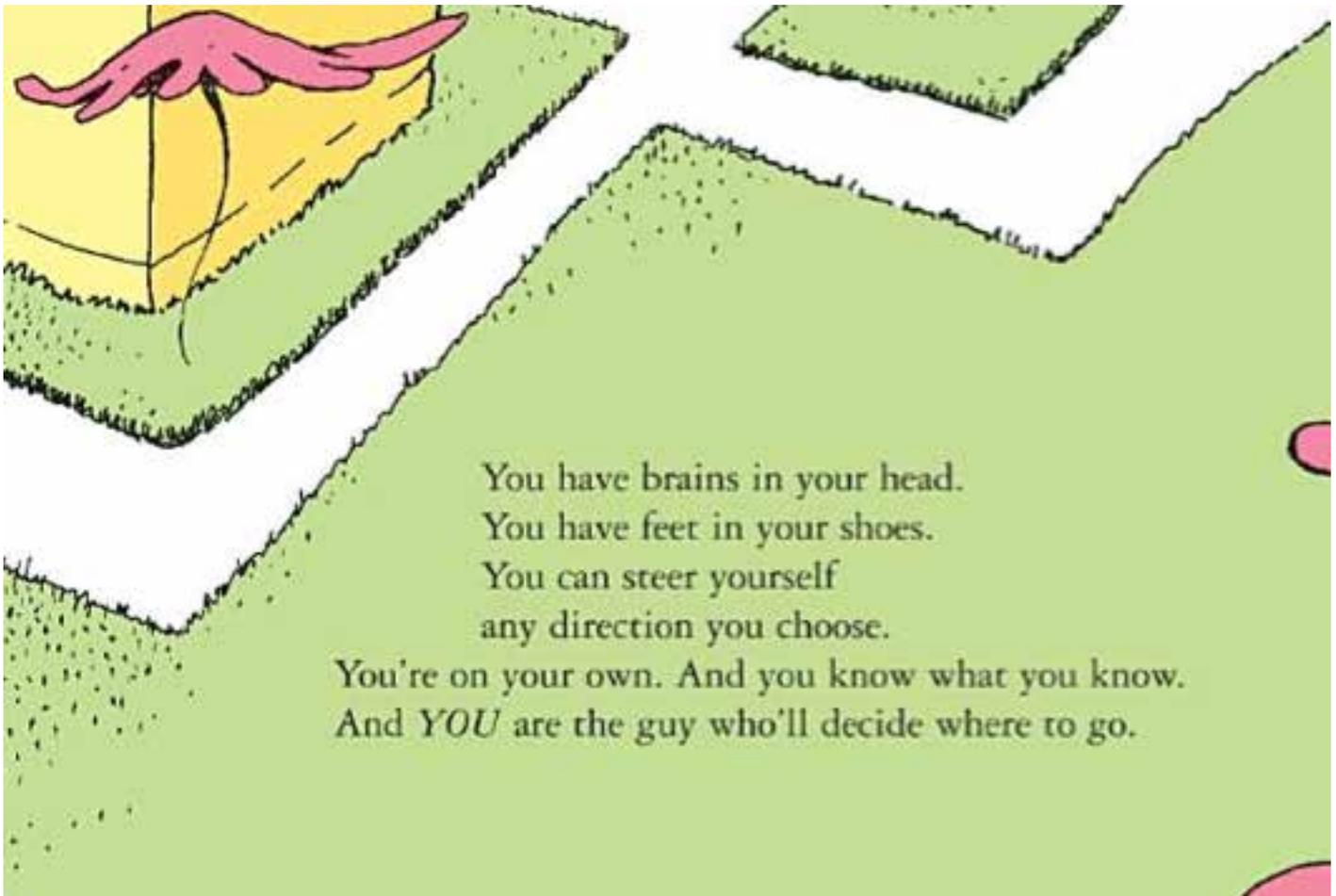
Garamond 3



Garamond



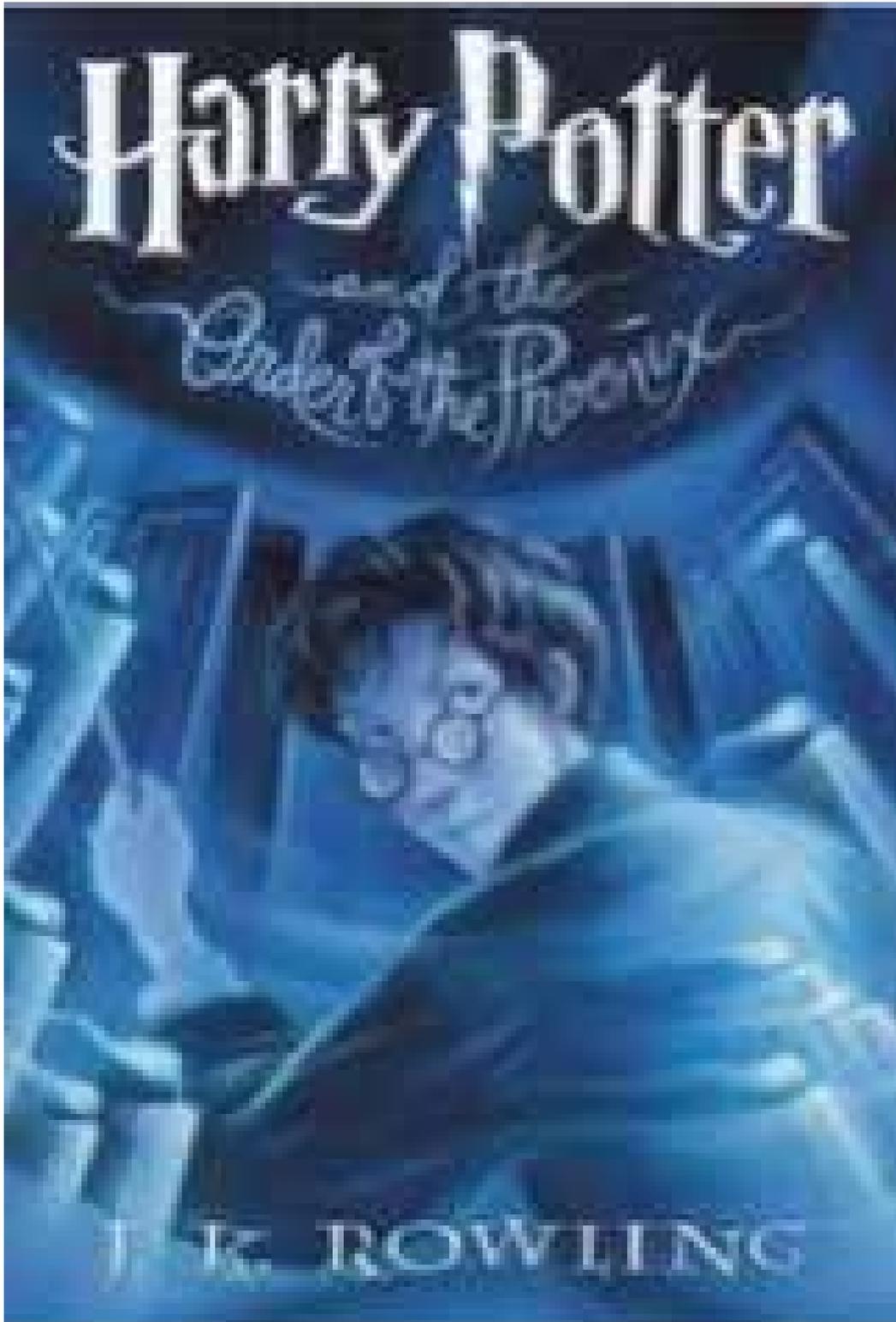
Garamond in the world today



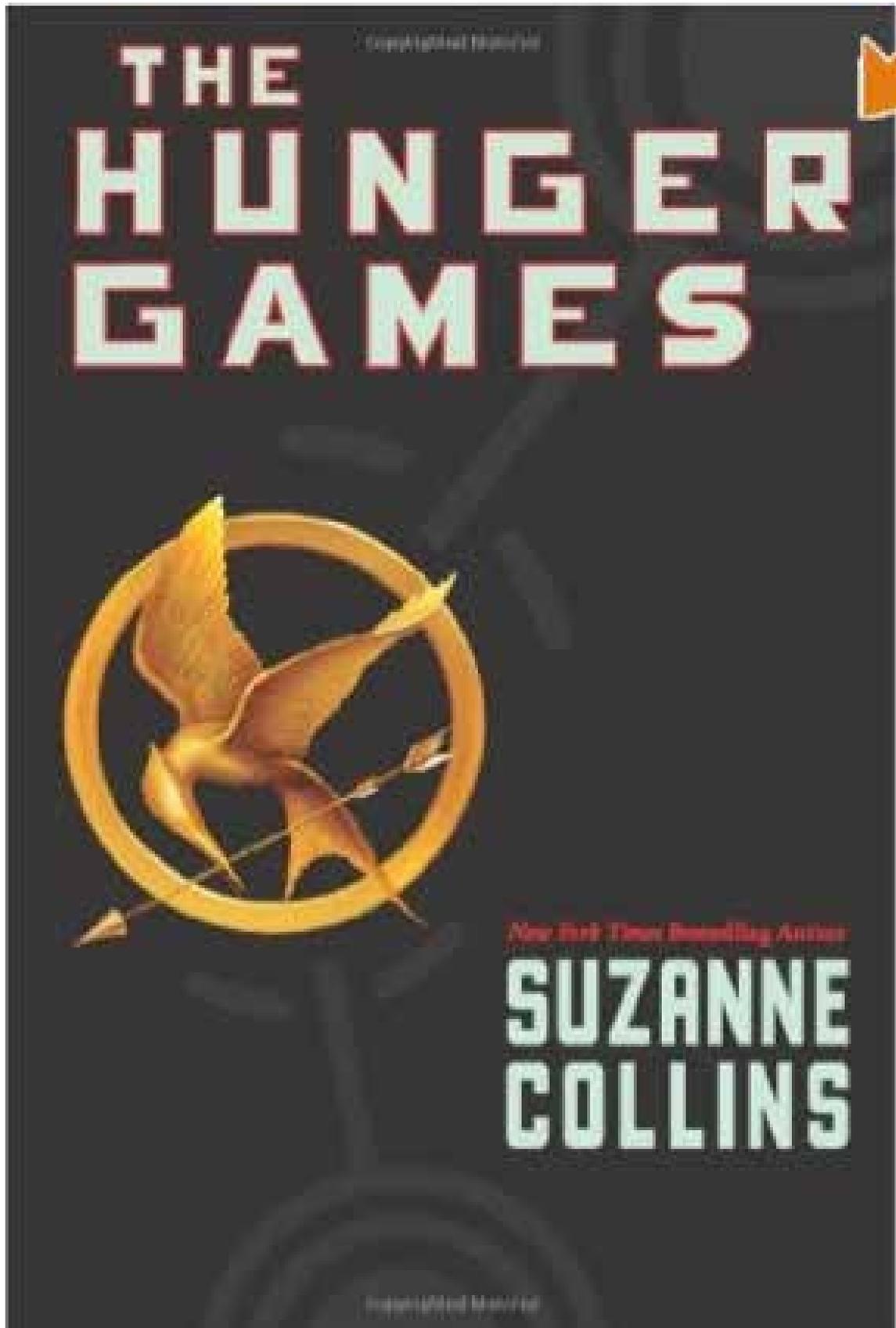
Text font for large Dr. Seuss books

Abercrombie & Fitch

A form of Garamond was used for this logo



Text font for all Harry Potter books is 12 point Adobe Garamond except for this one which was set in 11.5 Adobe Garamond because the text was longer than the other books.



Text font for the Hunger Games trilogy is
Adobe Garamond Pro



Garamond is the name of a character in the
Wii game Super Paper Mario



AUTHOR	TITLE	PAGE
CHLOE HOOPER	<i>The Tall Man</i>	5
STEPHEN ELLIOTT	<i>Hate to Be Alone</i>	37
RODDY DOYLE	<i>The Pram</i>	51
RAJESH PARAMESWARAN ...	<i>The Strange Career of Doctor Raju Gopalarajan</i> ...	77
MIRANDA JULY	<i>Majesty</i>	101
ARTHUR BRADFORD	<i>Snakebite</i>	113
YANNICK MURPHY	<i>The Lost Breed</i>	131
A. NATHAN WEST	<i>The Balloon</i>	143
HOLLY TAVEL	<i>Last Words</i>	153
GREG AMES	<i>I Feel Free</i>	173
KEVIN MOFFETT	<i>Serenade</i>	197
PETER ORNER	<i>Pumpkin's Lament</i>	209

Timothy McSweeney's Quarterly Concern