GARAMOND

A note on the Transmission of the
Design of the Roman Typeface
Cut by Claude Garamond
in the Sixteenth
Century

*With a Discussion Regarding the Ultimate
Disposition of the Punches cut by
the Celebrated French
Typefounder*

SPECIMEN
CHARACTERVM SEV
TYPORVM PROBATISSIMORVM,
INCONDITE QVIDEM, SED SECVN-
DVM SVAS TAMEN DIFFERENTIAS PRO-
POSITVM, TAM IPSIS LIBRORVM AVTORIBVS,
QVAM TYPOGRAPHIS APPRIME VTILE
ET ACCOMMODATVM.

Quis credidit Auditui nostro: & brachium Iehouæ cui Re-
uelatum est, Et ascendit sicut virgultum CORAM eo, & velut
radix de terra deserti: Non erat formæ ei, neque decor.   Æ.Œ.

A spextmus autem eum, & non erat aspectus, & Non desiderauimus eum videre Despe
ctus fuit & Reiectus inter viros vir dolorum, & expertus Infirmitatem, & veluti absconsio
faciei Ab eo, despectus inquam, & non putauimus eum. Verè languores nostros ipse tulit,
& dolores nostros portauit, nos Autem reputauimus Eum plagis affectum, Percussum à
Deo & HVMILIATVM.   W. H. S. G.

THE BERNER SPECIMEN BROADSIDE OF 1592

THE GARAMOND TYPEFACE

In spite of Garamond's far reaching influence upon all type design since his time, there is but little that is definitely known of the origin of the letter forms that gave him fame. Hence it has come to pass that the present-day typefaces known by his name are not derived from a type by Garamond himself, but from a face cut long after his death by another and less skillful hand. This later face, however, had acquired the fame of being cut by Garamond, and for that reason it deserves the attention of typographers.

In 1611, Jean Jannon, a printer and also a typefounder who had been trained in the famous Estienne establishment, left Paris to take a position as printer to a Calvinist academy at Sedan. Here he had difficulty in procuring materials for his work and therefore undertook, between 1615 and 1621, the cutting of a series of types for his own use. In 1621 he issued a specimen book showing his types, and in an introduction to this book he made it clear that the types shown were of his own creation. In 1642 the Protestant city of Sedan came into the power of Cardinal Richelieu, and Jannon's punches and matrices, at least in part, were taken for the use of the Cardinal. For in that same year, while the famous prelate lay on his deathbed, there appeared from the recently created Imprimerie Royale a book, *Les Principaux Poincts de la Foy Catholique,* of which Richelieu was the author, printed in three sizes (approximately 18, 24, and 36 point) of a type that was unquestionably cast from matrices struck with Jannon's punches.

After the printing of this book, no further use was made of the type, which was quite daringly sophisticated and "modern" for its day. But the punches and matrices remained in the possession of the institution which continued to be the national

printing establishment of France, and in the course of time the design became outmoded. After two centuries, during a period of sentimental revivals of things that were romantically old-fashioned, the Imprimerie Nationale at Paris dusted off its antiques and in 1845 produced a specimen book containing, among other interesting curiosities, the types, in three sizes, from the old Jannon punches.

These types were then called *Caractères de l'Université* because they were supposed to have been the types commonly used by printers of Paris in the middle 17th century, and those types had been given that designation. As the *Caractères de l'Université* were of an old design loosely attributed to Claude Garamond, it was not long before the name of Garamond was attached to the wrongly identified types of Jannon. By 1905 Arthur Christian, then director of the Imprimerie Nationale, in writing on the beginnings of printing in France, could go so far as to declare quite definitely that the types in question were cut by Garamond, and even added 1540 as the date of their execution. It is thus that the Jannon types have been almost universally taken as the basis of the "Garamond" faces of today.

The discovery of the Jannon specimen book, of which the copy in the Mazarin Library at Paris seems to be unique, definitely determined the origin of the old punches and matrices of the *Caractères de l'Université* said by the Imprimerie Nationale to have been cut by Claude Garamond. Jannon makes it perfectly clear that he himself cut the types shown in his specimens; and there can be no question about the fact that Richelieu's *Principaux Poincts* was printed with Jannon types of precisely the three sizes of the punches and matrices which are still preserved by the French national printing office.

For specimens of type actually cut by Garamond we fortunately can now refer to a well authenticated source. This is a

specimen sheet issued in 1592 by Conrad Berner, typefounder of Frankfurt am Main, heir and successor to the typefoundry established in 1530 by Christian Egenolff, the father of type-founding in Germany. The specimen sheet is notable for the excellence of its types and printing, but by far the most impor-tant feature of it, which gives it a high position among primary sources of typographic history, is the fact that it gives the names of the punch cutter of each face. All but two of the nine sizes of roman types shown are quite explicitly said to be Gara-mond's ("de Garamond"). The italics are quite as explicitly ascribed to Robert Granjon.

Here, then, we have a type from Garamond's own hands. If the letters in the Berner specimen are compared with those in the specimen issued by Jannon, the innovations of the later hand are seen particularly in the sharper treatment of the serifs and in some of the capitals. It is also clearly apparent that Jan-non worked with Garamond's alphabet as his pattern and thus transmitted, in general effect, the spirit of the originals.

It may seem surprising that the earliest known showing of a type design bearing the name of Garamond, a Frenchman, should appear in the specimen sheet of a German typefounder. But there is a close connection between the French designer and the German maker of type. After the death of Garamond in November, 1561, his widow caused an inventory of his effects to be made by Guillaume Le Bé and Jean Le Sueur preparatory to a sale. The executor of the estate was Andreas Wechel. At the sale, according to a note written by Le Bé, Christopher Plantin bought the matrices and molds and took them to Antwerp, while Wechel bought the punches and took them to Germany. The Wechels became well known as printers and publishers at Frankfurt during the middle decades of the 16th century. With the Garamond punches in the possession of the Wechels and

with types ascribed to Garamond appearing later in the specimen sheet of a leading typefoundry in the same city, the Berner specimens of roman types over Garamond's name must almost inevitably have been produced with the punches bought at the Garamond sale.

For it is well known that the typefounders of Berner's time did not sell types, which might have been made from matrices, but strikes from the original punches, the printers themselves casting the types that they required. Berner could not have advertised faces for which he did not possess the punches wherewith to fill his customers' orders. The same typefoundry, in its successions of ownership, showed these Garamond faces in specimen broadsides of 1622, 1664, and as late as 1702.

The new Ludlow Garamond, in which this historical note is set, is based directly on the types of Claude Garamond, as specifically attributed to him in the Berner specimen of 1592. It can thus lay claim to being the most authentic version of the types of the first great typefounder.

Garamond appears to have cut few italics, most of the 16th century printers—Plantin, for example—having bought the strikes of their romans from Garamond and of their italics from Robert Granjon of Lyons. The italic of this new Ludlow Garamond has therefore been based on the beautiful italic of Granjon as also shown in the Berner specimen.

MOUNTS
Lively Pace

48 Point Ludlow 24-L Garamond

RESTORED
Painting sold

42 Point Ludlow 24-L Garamond

HYDROGEN
Used in airship

36 Point Ludlow 24-L Garamond

FORECLOSURE
Becomes necessary

30 Point Ludlow 24-L Garamond

SUPERSTRUCTURE
Is not found dangerous

24 Point Ludlow 24-L Garamond

TYPOGRAPHIC SOCIETY
Leaves for annual convention

20 Point Ludlow 24-L Garamond

BELGIAN ARCHITECTURE
Reproduced in the public library

16 Point Ludlow 24-L Garamond

TYPE DESIGNS OF DISTINCTION
18 Point Ludlow 24-L Garamond Small Caps

LEAGUE CHARITY SHOWS SUCCESS
16 Point Ludlow 24-L Garamond Small Caps

THE LARGER BUSINESS OFFICE OPENED
14 Point Ludlow 24-L Garamond Small Caps

DEVELOPMENT IS PREDICTED FOR COUNTRY
12 Point Ludlow 24-L Garamond Small Caps

Characters in Complete Font

A B C D E F G H I J K L
M N O P Q R S T U V W
X Y Z & $ 1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k l m n o p q r
s t u v w x y z ff fi fl ffi ffl
. : , ; - '' ! ? ( ) —

Supplementary Ligatures

QU Qu f ff fa ffa fe ffe ffn fo ffo
fr ffr fs ffs ft fu ffu fy ct st []

Oldstyle Figures

1 2 3 4 5 6 7 8 9 0

Small Caps

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z &

Supplementary ligatures and oldstyle figures
in all sizes, and small caps for 12, 14, 16, and 18
point are not included in the regular fonts but
may be purchased separately.

CHEMICAL SOLUTIONS FOUND
Possessing properties of amazing value
14 Point Ludlow 24-L Garamond

ROAD CONSTRUCTION PROGRAM
Outlined to the engineers gathered at hotel
12 Point Ludlow 24-L Garamond

HANDSOME COLLECTION IS EXHIBITED
At the private galleries of wealthy print collector
10 Point Ludlow 24-L Garamond

ORNAMENTS USED IN MANUSCRIPTS IS SUBJECT
Of comprehensive chapter in latest book on monastic history
8 Point Ludlow 24-L Garamond

GARAMOND IS THE
Most versatile of finer faces

A BEAUTY
In line and tone

METHOD OF
Better compositors

NEW VERSION
Authentic renderings

QUICKEST OF THE
Systems in operation at the
machinery exhibition today

VENETIAN CRAFTSMAN
First to use decoration on title page
was the significant Erhard Ratdolt

PRINTING MACHINERY IS
Advancing in great leaps and bounds

FLORAL MOTIFS IN OLD BOOK
Decoration were masterfully executed in wood
and are prized today for their archaic beauty

MERITS OF LUDLOW COMPOSITION
Are unquestionably evident in its class of work
and printers join the trend to economical methods

Characters in Complete Font

ABCDEFGHIJKLM
NOPQRSTUVWXY
Z&\$1234567890ab
cdefghijklmnopqrstuv
wxyz ff fi fl ffi ffl .:,;-'!?()—

Oldstyle Figures

1234567890

Swash Characters

ABCDEGJLMNP
RYQU Qu Th a ck m n
t v w H ll as is s/ //

Swash characters and oldstyle figures in all sizes
are not included in the regular fonts but may
be purchased separately.