



# *Garamond*

Garamond is Michelangelo's David to the type world. It is a timeless masterpiece created by a classical craftsman and to this day is a cherished piece of history. Even in today's digital forms, Garamond evokes the hand. It puckers and bloats in delicate ways like ink swelling within paper fibers. Reading its beautifully imperfect letters feels like reading a renaissance manuscript. It is elegant while never feeling overly ornate or showy.

Classic and classy, Garamond has maintained a high level of admiration and continued use that is very unlikely since it pre-dates all other typefaces. Like David, Garamond came quietly into the world yet has been a marker to which everything that has come after it is measured.

# GARAMOND

(garamond italic)

(garamond bold)

(garamond regular)

(garamond regular 11pt)

Garamond is a group of many old-style serif typefaces, named for sixteenth-century Parisian engraver Claude Garamond (generally spelled as Garamont in his lifetime). Garamond-style typefaces are popular and often used, particularly for printing body text and books. Garamond worked as an engraver of punches, the masters used to stamp matrices, the moulds used to cast metal type.[a] His designs followed the model of an influential design cut for Venetian printer Aldus Manutius by his punchcutter Francesco Griffo in 1495, and helped to establish what is now called the old-style serif letter design, letters with a relatively organic structure resembling handwriting with a pen, but with a slightly more structured and upright design. Some distinctive characteristics in Garamond's letterforms are an 'e' with a small eye and the bowl of the 'a' which has a sharp hook upwards at top left. Other general features are limited but clear stroke contrast and capital letters on the model of Roman square capitals. The 'M' is slightly splayed with outward-facing serifs at the top (sometimes only on the left) and the leg of the 'R' extends outwards from the letter. The x-height (height of lower-case letters) is low, especially at larger sizes, making the capitals large relative to the lower case, while the top serifs on the ascenders of letters like 'd' have a downward slope and ride above the cap height. The axis of letters like the 'o' is diagonal and the bottom right of the italic 'h' bends inwards.

A À B C D E É F G H I  
 J K L M N O Ó Ò Ô P Q  
 R S T U V W X Y Z Æ Ø

Å

a à b c d e é f g h i  
 j k l m n o ó ò ô p q  
 r s t u v w x y z æ ø

å

1234567890

(garamond regular 11pt)

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6 ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz1234567890  
 7 ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz1234567890  
 8 ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz1234567890  
 9 ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz1234567890  
 10 ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz1234567890  
 11 ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz1234567890  
 12 ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz1234567890

(22pt)

**Garamond Bold**

(22pt)

**Garamond Semibold**

(22pt)

Garamond Light Regular

(22pt)

Garamond Regular

(22pt)

*Garamond Light Italic*

(22pt)

*Garamond Italic*

**GARAMOND SEMIBOLD SC** (22pt)

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

**Garamond Bold** (22pt)

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

**Garamond Semibold** (22pt)

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

Garamond Light Regular (22pt)

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

*Garamond Light Italic* (22pt)

*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*

*Garamond Italic* (22pt)

*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*

Garamond Regular (22pt)

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

Garamond Regular (112pt)

E e G g K k

Garamond Bold (112pt)

E e G g K k

*Garamond Italic* (112pt)

*E e G g K k*

(garamond regular 11pt)

While seeing the differences between many of the old-style typefaces today can be hard for the untrained eye, it is important to note the true significance of Claude Garamond's place in the history of type. Prior to Garamond's work, the practice of making type was to make as exact as possible replicas of a scribe's handwriting. Garamond was the first to craft letters to the medium. He was the first to deviate from a purely handwritten-style to make letters that would read better when printed. These letterforms were thinner and more delicate than those before it, which both allowed the ink to bleed on the page without overly distorting the words and used less ink. They also were more decorative than those modeled directly from the hand. The capital T is a beautiful example of a letterform that is far more ornate than a scribe would write but Claude styled with unique semi-parallel angled serifs. Other key characteristics include the way the top serifs of the lower-case letters curve back into the letter, the feeling of airyness from the generous openings in the letters, known as counters, and the tall ascenders. But when in doubt, you can always look for the tell-tale crossed capital W.

A B C D E F G

H I J K L M N

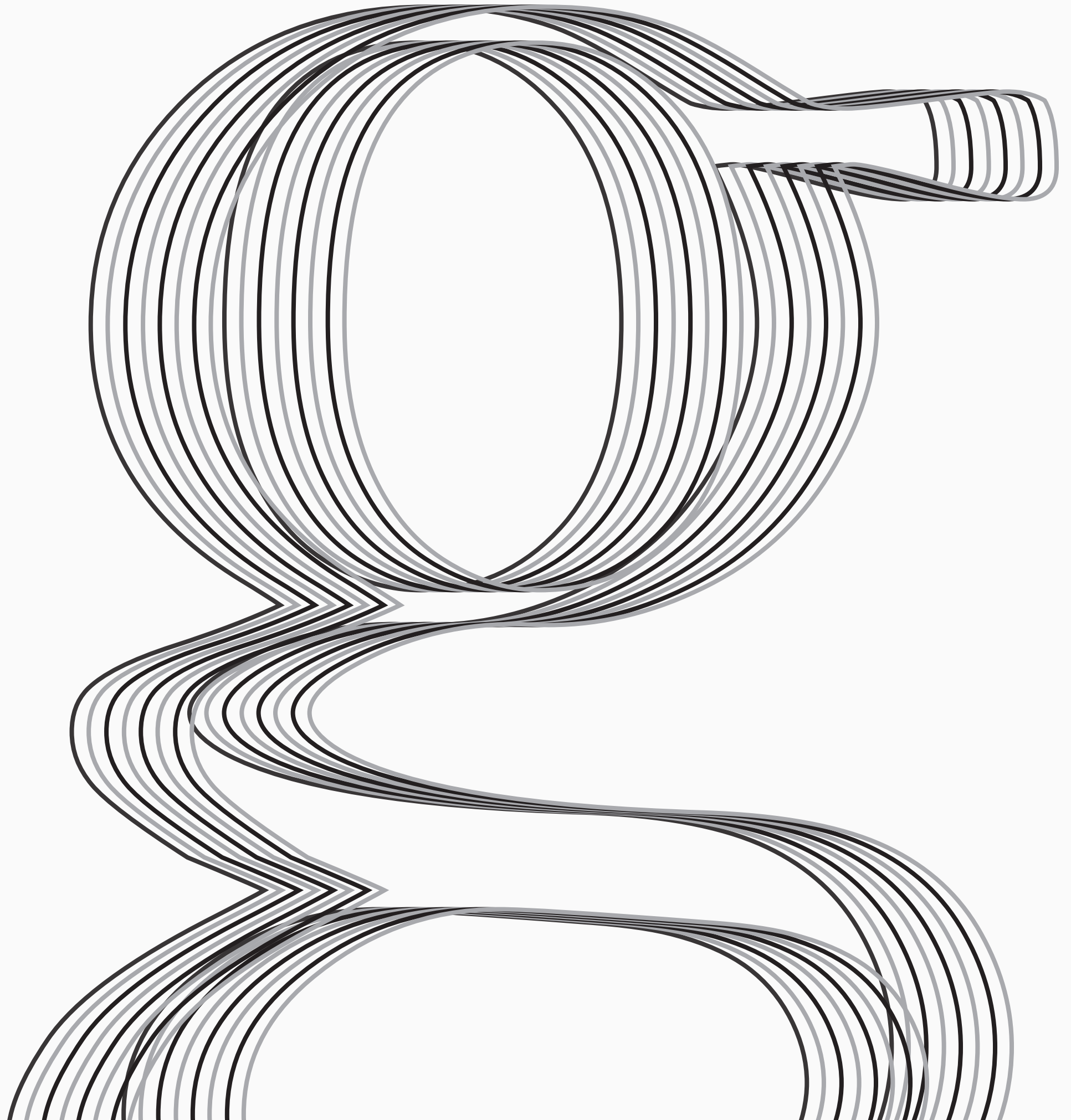
O P Q R S T U

V W X Y Z

Garamond Regular (112pt)

# Claude Garamond

*Claude Garamond, was a French type designer, publisher and punch-cutter based in Paris. Garamond worked as an engraver of punches, the masters used to stamp matrices, the moulds used to cast metal type. He worked in the tradition of what is now called old-style serif letter design, that produced letters with a relatively organic structure resembling handwriting with a pen but with a slightly more structured and upright design. Considered one of the leading type designers of all time, he is recognised to this day for the elegance of his typefaces. Many old-style serif typefaces are collectively known as Garamond, named after the designer. Garamond was also one of the first independent punchcutters, specialising in type design and punch-cutting as a service to others rather than working in house for a specific printer. His career therefore helped to define the future of commercial printing with typefounding as a distinct industry to printing books.*



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