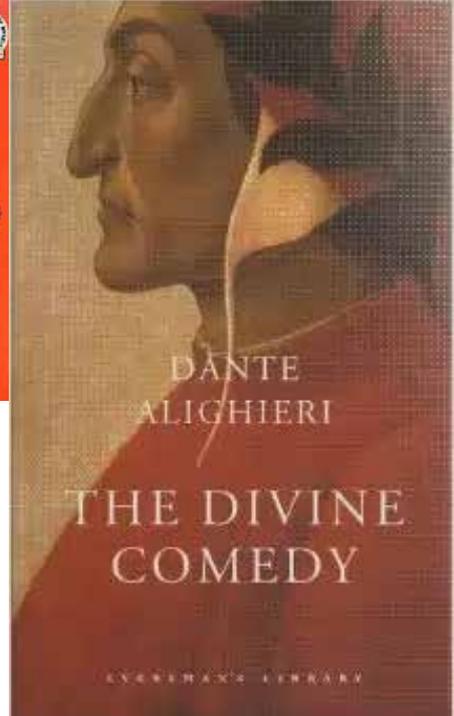
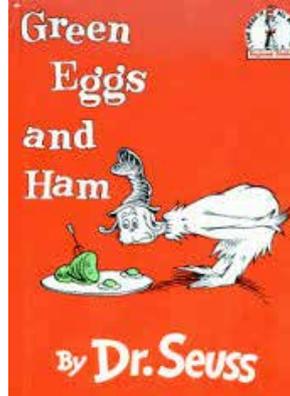


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¶ Quis creditit Auditui nostro: & uelatum est, Et ascendit sicut virgultum radix de terra deferti: Non erat forma ei, Petrus Canon de Garamond. Aspeximus autem eum, & non erat aspectus, & Noctus fuit & Reiectus Inter viros dolorum, & expert faciel Ab eo, despectus inquam, non putauimus eu & dolores nostros portauit, nos Autem reputauimus Deo & HVMILIA TVM. ¶ W

Original Roman design



Garamond



Category **Serif**

Classification **Old-style**

Designer(s) **Claude Garamond, Jean Jannon**

Garamond refers to a group of old-style serif typefaces based on Renaissance roman typefaces named after the punch-cutter Claude Garamont (also spelled as Garamond) (c. 1480–1561).

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

- Used in textbooks and magazines.
- The large picture books of Dr. Seuss are set in a version of Garamond.
- In 1988 British newspaper The Guardian redesigned its masthead to incorporate “The” in Garamond and “Guardian” in bold Helvetica. This led to a repopularising of Garamond in the UK.
- Nvidia uses it in their scientific PDF documents.
- The Everyman’s Library publication of “The Divine Comedy” is set in twelve-point Garamond.
- Until not long ago it was the main font used in Apple’s advertising. Not being a multiple master font, stroke contrast in some characters was too light, and some of the interior counters appeared awkward. To address these problems, Apple commissioned ITC and Bitstream to develop a variant for their proprietary use that was similar in width and feeling, but addressed the digitally condensed version’s shortcomings. The fonts delivered to Apple were known as Apple Garamond.
- Many O’Reilly Media books are set in ITC Garamond Light.
- The logo of clothing company Abercrombie & Fitch uses a variation of the Garamond typeface.



History

Claude Garamond (1480-1561) was a punchcutter who created fonts for his own publishing business. He was the first designer to work independently of a print shop. The carefully drawn and geometrically proportioned Garamond fonts were influential in replacing Gothic handwritten style, and became the dominant style throughout Europe. The first Roman type designed by Claude Garamond was used in an edition of the Erasmus book *Paraphrasis in Elegantiarum Libros Laurentii Vallae* published in 1530. The Roman design was based on an Aldus Manutius type, *De Aetna*, cut in 1455 by Francesco Griffo. After Claude Garamond died in 1561, most of his punches and matrices were acquired by Christophe Plantin from Antwerp, the Le Bé type foundry and the Frankfurt foundry Egenolff-Berner. The only complete set of the original Garamond dies and matrices is at the Plantin-Moretus Museum, in Antwerp, Belgium.

But many of the Garamond faces used today are more closely related to the work of a later punch-cutter, Jean Jannon (1580-1635). In 1621, sixty years after Garamond's death, the French printer Jean Jannon issued a specimen of typefaces that had some characteristics similar to the Garamond designs, though his letters were more asymmetrical and irregular in slope and axis. After the French government raided Jannon's printing office, Cardinal Richelieu named Jannon's type *Caractère de l'Université* (literally "Character of the University"), and it became the house style of Royal Printing Office. In 1825, the French National Printing Office adapted the type used by Royal Printing Office in the past, and claimed the type as the work of Claude Garamond. A typeface based on the work of Jannon was introduced at the Paris World's Fair in 1900 as the 'original Garamond'.

Throughout 20th century many foundries cast similar faces. A direct relationship with Garamond's letterforms and contemporary type can be found in the Roman versions of:

Sabon : Sabon is an oldstyle serif typeface named after Garamond's pupil Jean Sabon. Designed by Jan Tschichold in 1964, jointly released by Linotype, Monotype and Stempel in 1967.

Adobe Garamond : Released in 1989, Adobe Garamond is designed by Robert Slimbach for Adobe Systems, based on the Roman types of Garamond and the Italic types of Robert Granjon. The font family contains the regular, semibold, and bold weights. The OpenType version of the font family was released in 2000 as Adobe Garamond Pro, with enhanced support for alternate glyphs.

EB Garamond : Released in 2011 by Georg Duffner, EB Garamond is a free software version of Garamond released under the Open Font License and available through Google Fonts. Duffner based the design off of a specimen printed by Egenolff-Berner in 1592, with italic and Greek characters based on Robert Granjon's work, as well as the addition of Cyrillic characters. It is intended to include multiple optical weights, as of 2014 including fonts based on the 8 and 12 point forms on the specimen.

Characteristics

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

- short characters and narrow strokes (compared to eg Times New Roman)
- the small bowl of the a
- the small eye of the e.
- long extenders and top serifs have a downward slope.

It has been noted that it uses much less ink than Times New Roman at a similar point size, a fact partially attributable to Garamond having shorter characters at the same point size compared to Times New Roman and also to Garamond's narrower stroke widths. Garamond, along with Times New Roman and Century Gothic, has been identified by the GSA as a "toner-efficient" font.

Garamond

Regular REGULAR REGULAR

Italic ITALIC ITALIC

Bold BOLD BOLD

Adobe Garamond Pro

Regular REGULAR REGULAR

Italic ITALIC ITALIC

Bold BOLD BOLD

Bold italic BOLD ITALIC BOLD ITALIC

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

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

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

20,000 LEAGUES UNDER THE SEA

CHAPTER 1 A SHIFTING REEF

The year 1866 was signalised by a remarkable incident, a mysterious and puzzling phenomenon, which doubtless no one has yet forgotten. Not to mention rumours which agitated the maritime population and excited the public mind, even in the interior of continents, seafaring men were particularly excited. Merchants, common sailors, captains of vessels, skippers, both of Europe and America, naval officers of all countries, and the Governments of several States on the two continents, were deeply interested in the matter.

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