

Garalda

A charming 21st century family that renews a legacy of finesse, by *Xavier Dupré*

ABOUT THE TYPEFACE

Type designer Xavier Dupré's Garalda is a charming 21st century family that renews a legacy of finesse. As paragraphs on a page, Garalda's overall impression is of a workaday personality, committed to the main purpose of the job: easy long-form reading. But setting it in display sizes proves something different: this reinvented Garamond is anything but basic.

The Garalda story begins with the serendipitous finding of a book typeset in a rare Garalde, called Tory-Garamond, with which Dupré was not immediately familiar. This Garamond was used in bibliophile books in the decades surrounding 1920, but after that it became déclassé for an unknown reason.

Dupré found the italic styles especially charming and discovered the family was probably the mythical Ollière Garamond cut from 1914. He obtained low resolution scans of the typeface and used them, rather than high resolution scans, as the basis for his new type family. This allowed Dupré the mental freedom to experiment and remix as he saw fit, culminating in a contemporary family with heritage.

As seen in the simplistic rectangular serifs, Garalda is a humanist slab serif, but with a mix of angles and curves to give the classic shapes a fresh, unorthodox feeling. While almost invisible in paragraph text, these produce a graphic effect in display work.

The set of ligatures in the roman and italics lend themselves to unique display use, such as creating lovely logotypes. In the italics, some swashes inspired by different historic Garamonds are included, sometimes breaking their curves to be more captivating. Just look at how the italic '*-s' ligatures create 's' with a cursive formation rather than merely a flowing slant. And how the roman 'g' link swings as wide as a trainer's whip. These are all balanced by squared serifs in the roman to keep an overall mechanised regularity.

The Garalda family comes in eight styles, includes some of the original arrows and ornaments, and speaks multiple languages for all typesetting needs, from pamphlets to fine book printing. The complete Garalda family, along with our entire catalogue, has been optimised for today's varied screen uses.

STYLES & SCRIPTS

Garalda Regular

Garalda Italic

Garalda Medium

Garalda Medium Italic

Garalda DemiBold

Garalda DemiBold Italic

Garalda Bold

Garalda Bold Italic

typetogether

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❁ *Du côté d'Orouët, 1973* ❁

A charming 21st century family that renews a legacy of finesse

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18/22 PT (REGULAR & ITALIC)

IT IS A TALE OF LOVE AND LOVERS THAT THEY TELL IN THE low-lit *Causeway* that slinks from *West India Dock Road* to the dark waste of waters beyond. In *Pennyfields*, too, you may hear it; and I do not doubt that it is told in far-away *Tai-Ping*, in *Singapore*, in *Tokio*, in *Shanghai*, and those other gay-lamped haunts of wonder whither the wandering people of

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14/16 PT (ITALIC)

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10/12 PT (REGULAR & ITALIC)

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11/13 PT (REGULAR & ITALIC)

To NEJALTERATIVNĚJŠÍ, *nejexperimentálnější a možná i nejdůležitější* v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti. Koncepty divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou

11/13 PT (REGULAR & ITALIC)

Si les Français n'ont pas eu la gloire d'inventer l'imprimerie et de l'avoir pratiquée les premiers, ils ont eu celle de s'être distingués les premiers dans cet art & de l'avoir porté jusqu'au point de sa dernière perfection. Cet éloge est de Chevillier, bibliothécaire de la Sorbonne. Dès l'origine, l'orfèvre Nicolas Jenson de Sommevoire

11/13 PT (REGULAR & ITALIC)

GREGORS BLICK richtete sich dann zum Fenster, und das trübe Wetter – *man hörte Regentropfen auf das Fensterblech aufschlagen* – machte ihn ganz melancholisch. „Wie wäre es, wenn ich noch ein wenig weiterschliefe und alle Narrheiten vergäße,“ dachte er, aber das war gänzlich undurchführbar, denn er war gewöhnt, auf der rechten

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ALL CAPS	¿para texto? 1708 a-b [ende] H@I	¿PARA TEXTO? 1708 A-B [ENDE] H@I
SMALL CAPS	1234% Charming Creatures (abc} n*/ d&e 567890€£	1234% CHARMING CREATURES (ABC} N*/ D&E 567890€£
ALL SMALL CAPS	(RADIOLARIANS & co?) {“GRÀCIES@1928”]	(RADIOLARIANS & CO?) {“GRÀCIES@1928”]
LIGATURES	Th ff fi fl fk fb fh ft fj ffj ffi ffl ffk ffb ffh fi ftv ftw fty fu fy ffr fm fn fr ffm ffn gf gv gy gw tt tf ti tr tu tv tw ty <i>Th as ev ew ey ff fi fl fk fb fh ft fj ffj ffi ffl ffk ffb ffh fft fi ftv ftw fty fy fu fr fn fm ffr ffm ffn gf gv gw gy gg is kv kw ky ns om on or ou ov ow rv rw ry tt tf ti tr tu tv tw ty ts us wy</i>	Th ff fi fl fk fb fh ft fj ffj ffi ffl ffk ffb ffh fi ftv ftw fty fu fy ffr fm fn fr ffm ffn gf gv gy gw tt tf ti tr tu tv tw ty <i>Th as ev ew ey ff fi fl fk fb fh ft fj ffj ffi ffl ffk ffb ffh fft fi ftv ftw fty fy fu fr fn fm ffr ffm ffn gf gv gw gy gg is kv kw ky ns om on or ou ov ow rv rw ry tt tf ti tr tu tv tw ty ts us wy</i>
DISCRETIONARY LIGATURES	ct ch ck gm gn gr gt gu st sp sti str stu sh sk sl <i>ct ch ck cl gm gn gr gt gv gw gy st sp sti str stu sb sk sl no NO No</i>	ct ch ck gm gn gr gt gu st sp sti str stu sh sk sl <i>ct ch ck cl gm gn gr gt gv gw gy st sp sti str stu sb sk sl nº № №</i>
PROPORTIONAL LINING FIGURES	00123456789€\$¢€¥f	00123456789£\$¢€¥f
TABULAR OLD STYLE FIGURES	00123456789€\$¢€¥f	00123456789£\$¢€¥f
TABULAR LINING FIGURES	00123456789€\$¢€¥f	00123456789£\$¢€¥f
NUMERATOR / DENOMINATOR	0123456789/0123456789	0123456789/0123456789
FRACTIONS	1/2 3/4 1/6 5/7 2/5 7/8...	½ ¾ ⅙ ⅚ ⅕ ⅞ ...
ARBITRARY FRACTIONS	1456/54676	14 ⁵⁶ / ₅₄₆₇₆
SUPERIOR / INFERIOR	H ₂ O x _{b8} y _{35n} N ₍₇₊₁₎	H ₂ O x _{b8} y ³⁵ⁿ N ₍₇₊₁₎

ORDINALS	1st 2th 3rd Mlle 2e 85th x(a+b)	1 st 2 th 3 rd M ^{lle} 2 ^e 85 th x ^(a+b)
TURKISH/AZERI/CRIMEAN TATAR	findik, FINDIK	findik, FİNDİK
ROMANIAN/MOLDOVIAN	Mulțumesc, MULȚUMESC Timiș, TIMIȘ	Mulțumesc, MULȚUMESC Timiș, TIMIȘ
CATALONIAN	novel·la, CAL·LIGRAFIA	novel·la, CALLIGRAFIA
FRENCH	leçon, PROVENÇAL	leçon, PROVENÇAL
CONTEXTUAL ALTERNATES	Qg Qj Qp Qq Qy fb ff fh fi fj fk fl g, g; gf gg gp gy Qg Qj Qp Qq Qy zg zj zp zq zy Kg Kj Kp Kq Ky Ng Nj Np Nq Ny Qg Qj Qp Qq Qy Rg Rj Rp Rq Ry Zg Zj Zp Zq Zy	Qg Qj Qp Qq Qy fb ff fh fi fj fk fl g, g; gf gg gp gy Qg Qj Qp Qq Qy zg zj zp zq zy Kg Kj Kp Kq Ky Ng Nj Np Nq Ny Qg Qj Qp Qq Qy Rg Rj Rp Rq Ry Zg Zj Zp Zq Zy
SWASHES	A B C D E F G H I J K L N O P Q R S T U V W X Y Z Å Æ Ç Ð Ë Ğ Ħ Ĩ Ĵ Ķ Ñ Ø Ř Š Ť Ů Ý Ű Ź Þ	A B C D E F G H I J K L N O P Q R S T U V W X Y Z Å Æ Ç Ð Ë Ğ Ħ Ĩ Ĵ Ķ Ñ Ø Ř Š Ť Ů Ý Ű Ź Þ
ORNAMENTS	A B C D E F G H I J K L M N O P Q R S T U	
STYLISTIC SET 1	d d̂ d̃ d d' d̂ h ĥ	ð ð̂ ð̃ ð ð' ð̂ ĥ h̃
STYLISTIC SET 2 (HISTORICAL FORMS)	s	ſ
STYLISTIC SET 3	A B C D E F G H I J K L M N O P Q R S T U a b c d e f g h i j k l m n o p q r s t u	
STYLISTIC SET 4	no No No 2 ^a 1 ^o	n ^o N ^o N ^o 2 ^a 1 ^o

Lat

SUPPORTED LANGUAGES INCLUDE (LATIN):

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Bosnian, Breton, Catalan, Chiga, Congo Swahili, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Luo, Luyia, Machame, Makuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Maori, Meru, Morisyen, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sena, Serbian (Latin), Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Vunjo, Welsh, Zulu ...

Pro

EXTENDED TYPOGRAPHIC FEATURES:

Basic ligatures, small caps, 5 sets of figures (lining, tabular lining, old-style, tabular old-style, small caps), arbitrary fractions, superiors & inferiors, discretionary ligatures, ordinals, class kerning, case sensitive characters, dingbats, arrows, ornaments...

AVAILABLE FONT SETS:

Garalda

Pro

Lat

THE DESIGNER

Xavier Dupré was born in France in 1977. He studied graphic design in Paris as well as calligraphy and typography at the Scriptorium de Toulouse with Bernard Arin and Rodolphe Giuglaro. Since 1999 he has worked as a type designer in a packaging design agency. He has also collaborated with Ladislav Mandel (known for telephone directory typography) on Renaissance experimental writings. From 2001, after publishing his first FontFonts, he has lived and travelled in Asia where he designed Latin & Khmer typefaces for NGOs in Cambodia. His typefaces have been awarded in several occasions with the Certificate of Typographic Excellence by New York's Type Directors Club. Xavier prefers to work in full freedom, without any constraint, to spend time observing the nature and likes cooking especially vege food and pastries.

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Garalda, Type Design:

Xavier Dupré

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