Garamond

Adobe Premier Pro

Playing Cards

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The History of Garamond

Garamond is an old-style serif typeface that was created by Claude Garamond. He worked between 1520 and 1560; a period widely regarded as the golden age of printing. The thinner, but handwritten look from Garamond is what made it favorable for two centuries. The legibilty and history of Garamond is carried the typeface into our present day with modern brands using it to convey an established history of luxury. Adobe Garamond was created in 1989 by Robert Slimbach. Adobe Garamond Premier Pro is the latest adaptation of the digital typeface with it offering OpenType to the Garamond family, adding an immense amount of diversity while maintaining historical elements.

DESIGN STRATEGY

I selected the Premier Pro version because of the OpenType capabilites. My focus for this project was on creating cards that resemble the french nature of Garamond and French style playing cards. The theme for my project was French Colonialsim in America. The symbols reflected in my cards are, Fasces, Sunbursts, Rosettes, and Pinwheels. The color palette was inspired mostly by the red and blue found in French and American flags. The green and yellow are meant to relate to the natural aspect of the symbols I used. Fasces were used in defining card forms, but Sunbursts, Cockades, and Rosettes were central in defining symmetry and the face cards.
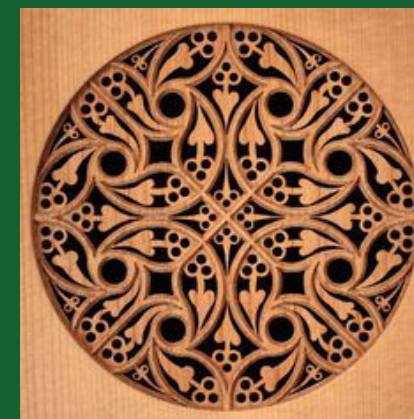
Fasces, Cockade, Rosette, and Sunburst examples.

TYPE ANATOMY

Lorem ipsum

BEMBO

Lorem ipsum

GARAMOND

There are many letters with organic structure resembling handwriting with a pen. A low x-height, making capitals look larger is key in giving the Garamond typeface a unique look. The top of serifs have a downward slope that ride into the ascender line.

Garamond closely resembles Bembo, but is a bit thicker offering better readability. The upper case "T" has different slants on the serifs, The upper case "Z" on Bembo only has a downward serif, and what I feel is the most noticeable change is that the uppercase "W" has separate serifs in the middle. The number "9" in Garamond resembles the number "9" in Centaur, but the lowercase "e" in Centaur differs by having a slanted bar.
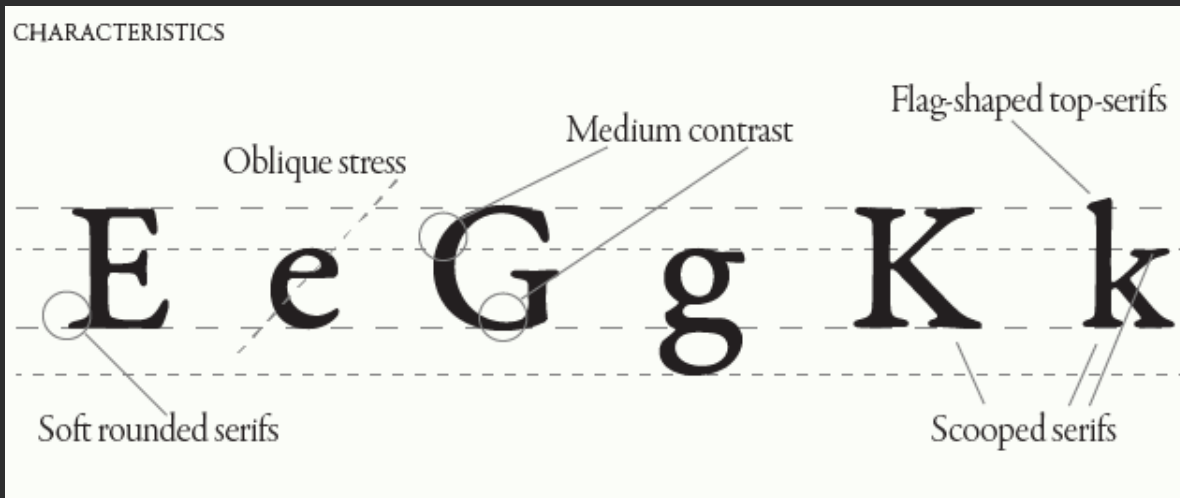
"e" — small eye, popularized idea that cross-stroke should be level

"a" — sharp hook upwards at top left

"M" — slightly splayed with outward-facing serifs at the top

"R" — leg extends outward from letter

TYPE ANATOMY

CHARACTERISTICS

Oblique stress

Medium contrast

Flag-shaped top-serifs

E e G g K k

Soft rounded serifs

Scooped serifs

Terminals	The ends of strokes are softly pointed, rounded, angled, or may end in a teardrop or ball shape. The terminals in lowercase ascenders are typically angled. Serifs tend to be bracketed and may be uneven or slightly concave and rounded.
Angle of Stress	The angle is oblique and tends to rise from the baseline, strongly aiming toward the left.

TYPE ANATOMY EXAMPLES

Apple used Garamond in the iconic "Think Different" Campaign

Think different.
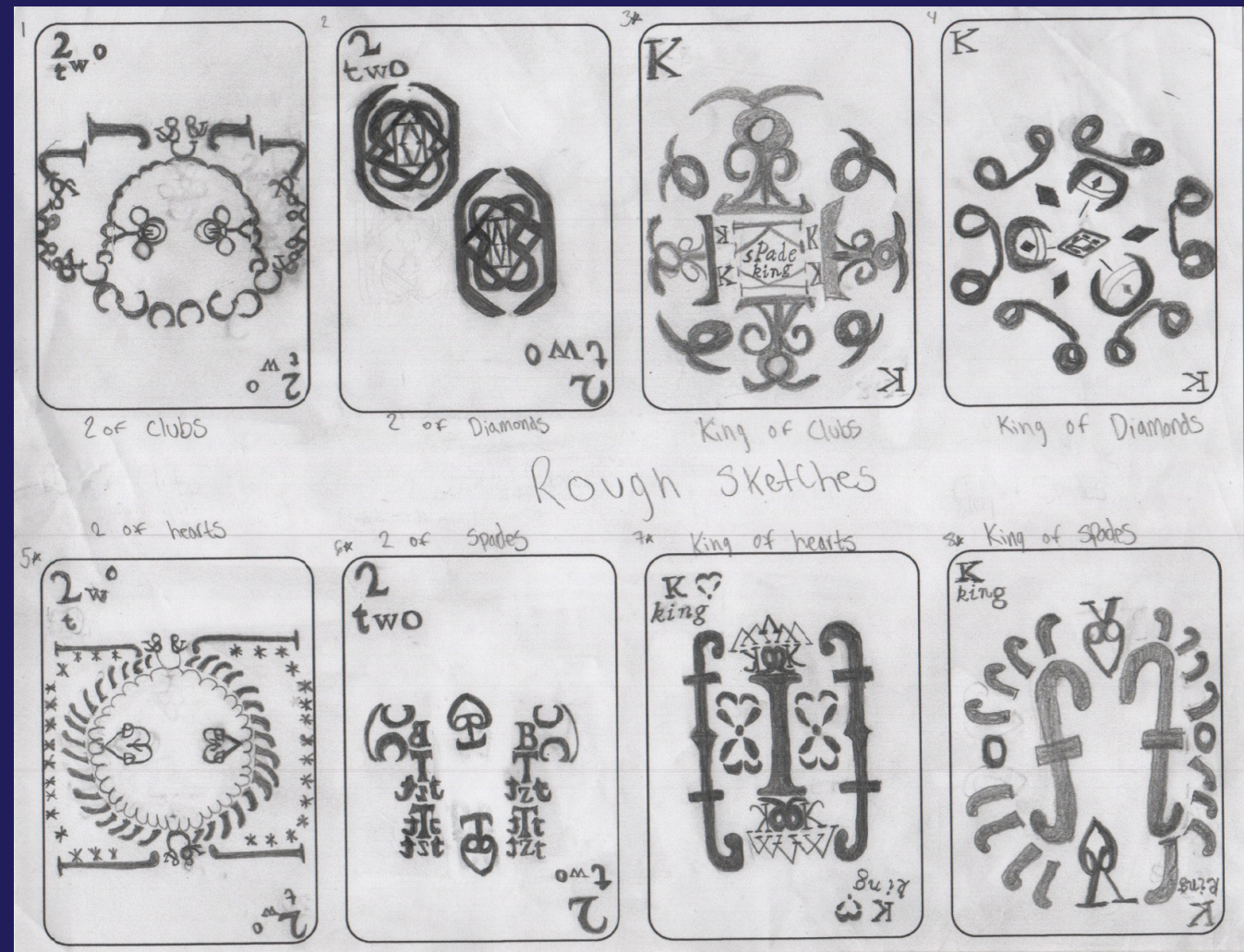
TYPE

ANATOMY

EXAMPLES

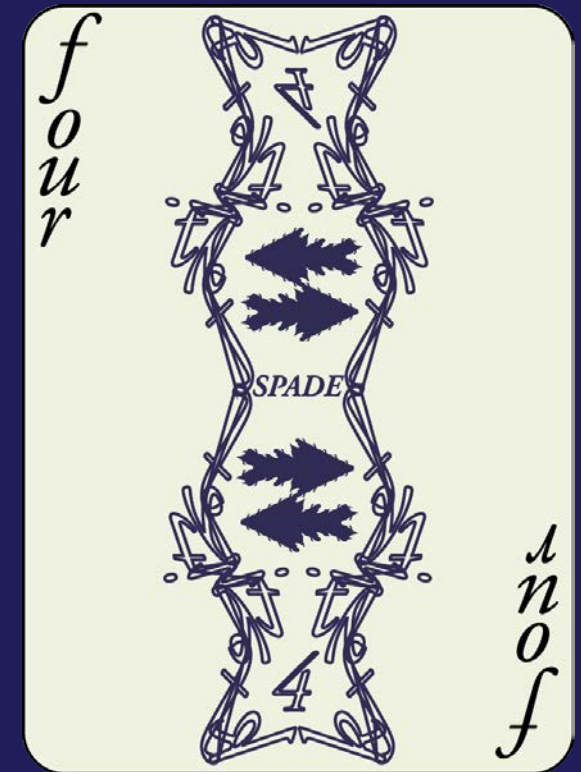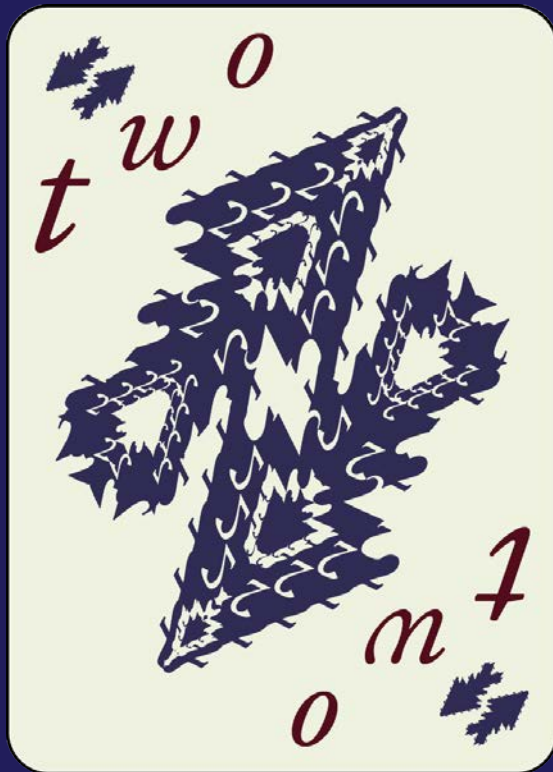Rolex uses a modified Garamond to differentiate themselves.

ROLEX

FIRST DRAFTS

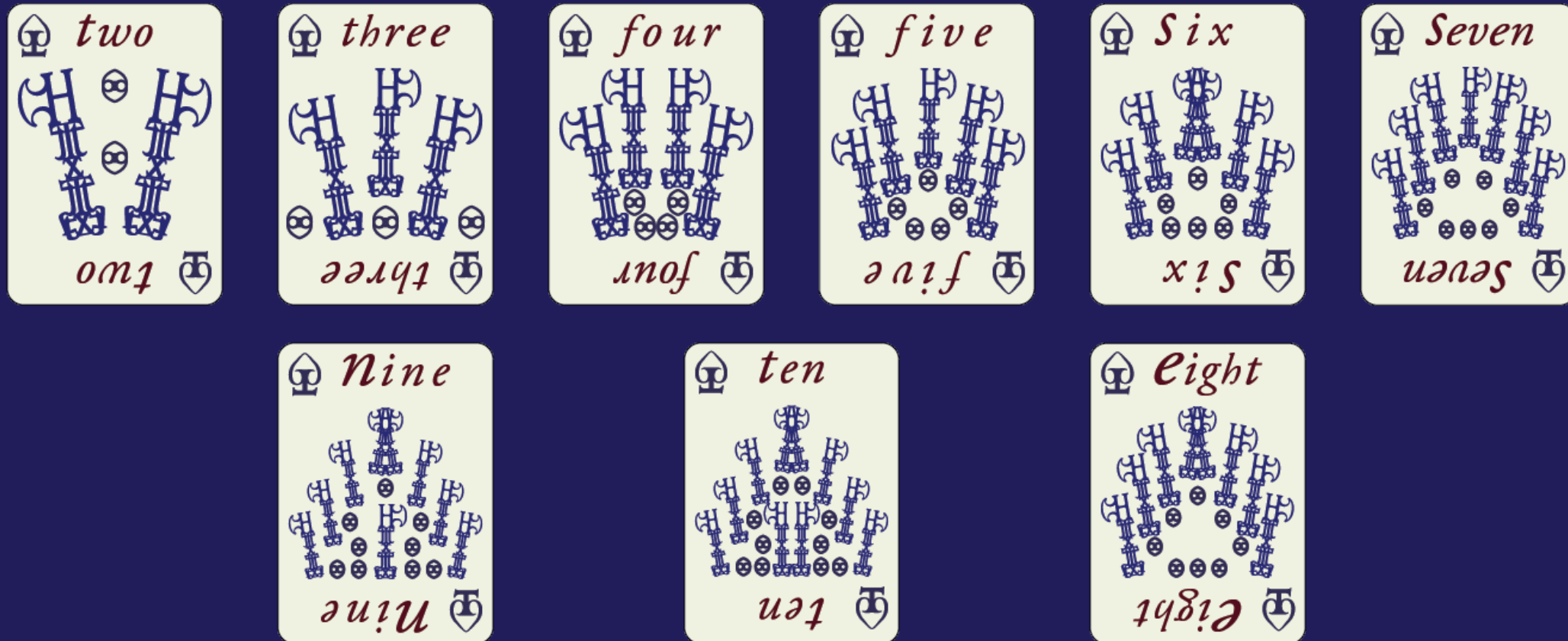These sketches were the intial drafts done by hand on letter size paper.

FIRST COMPUTER DRAFTS

I began by testing some design that were too dificult for me to do by hand. I found these too complicated for low number cards and kept some of the shapes as extra pieces for higher number cards
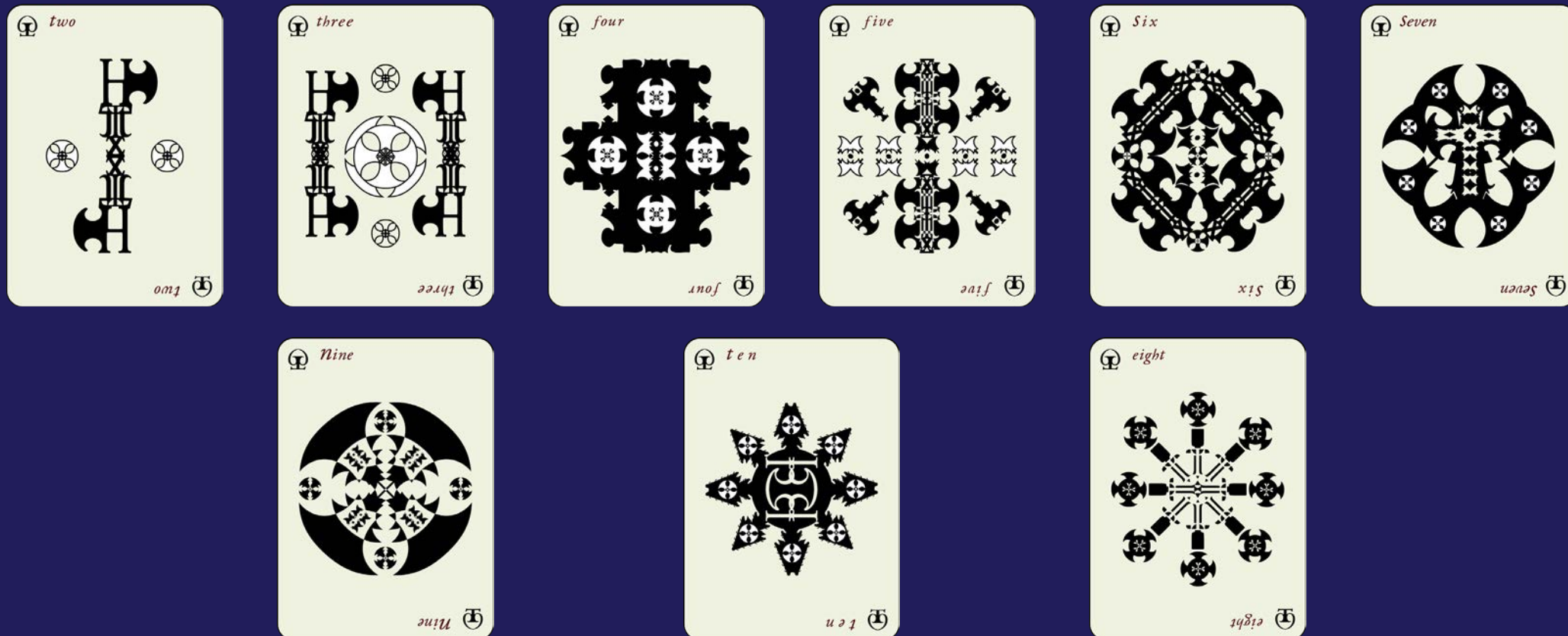
SECOND COMPUTER DRAFTS

At the time, I thought the project was about making 4 seperate suit styles so I focused on Fasces for the Spade cards. After understanding the project better I adapted most of the general shapes and forms from these cards.

THIRD COMPUTER DRAFTS

These are the sketches that most heavily influenced my final designs. The project required 14 different designs, the ten numbers and four face cards. The suit changes were the colors and suit symbol.

COLOR STUDIES

I thought that the Designs from the third computer draft were going to be the final renders; however, after applying color to the first two cards I noticed the lack of unity in the card themes.

I created another draft of the cards using the reds I defined at this stage to help paint a more clear picture of what the final cards could look like. I found it helpful to take a break from the design process and focus on color definition then return to the design process. It was a good way for my thoughts to centralize around color and theme unity.
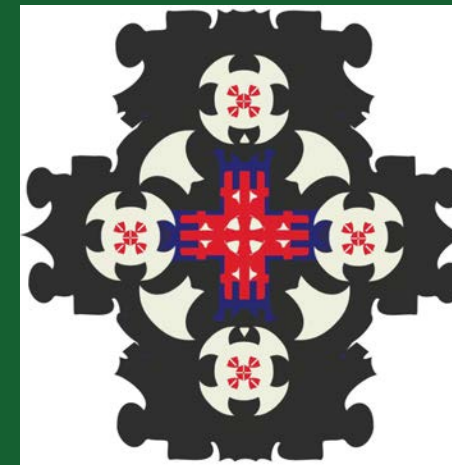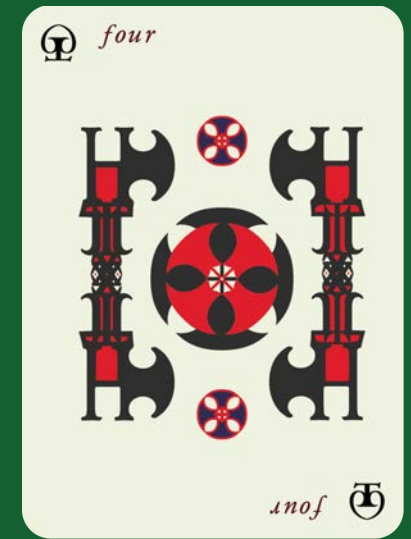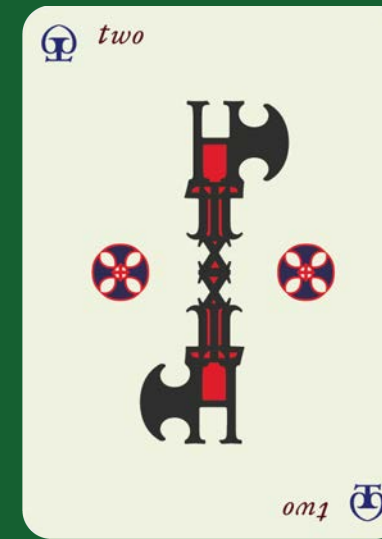
COLOR STUDIES

These are Swatches of the colors I used. The color I defined first was the bright red seen in the last slides. Afterwards I used the Color Themes tool in Illustrator to find a harmonious tetradic color palette. From there I modified the bright colors to have shaded counterparts.

I found it helpful to develop the final draft and final cards with red. Black and white were useful for creating the first sketches because I did not have to worry about how the colors looked; however, now that I defined the colors it was easier to develop the designs with color in mind.

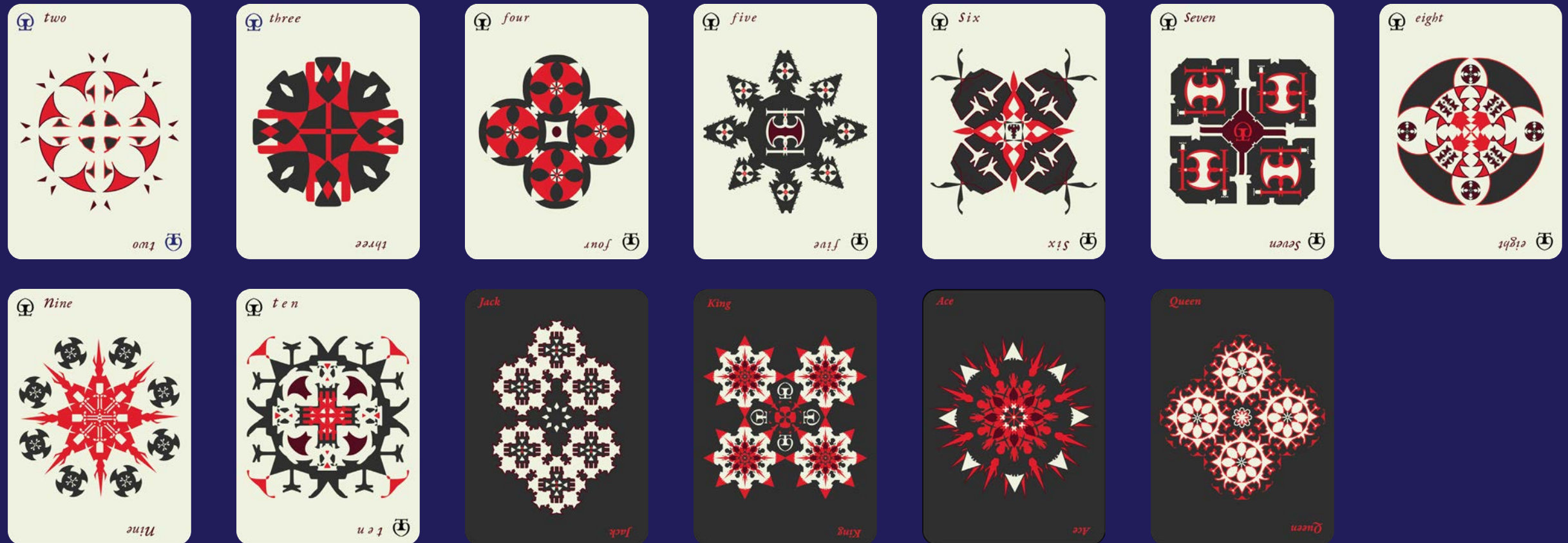**THESE ARE THE FOUR MAIN COLORS.**

HERE ARE THE FOUR SHADES USED.

FINAL COMPUTER DRAFTS

Shown here are what I consider the final draft. The next step after finishing these were to ask Professor Montero for feedback to improve them.

FINAL DESIGNS

Heart Cards

The final designs are these. I changed the suit from Spades to Hearts because I felt that Hearts should be red.
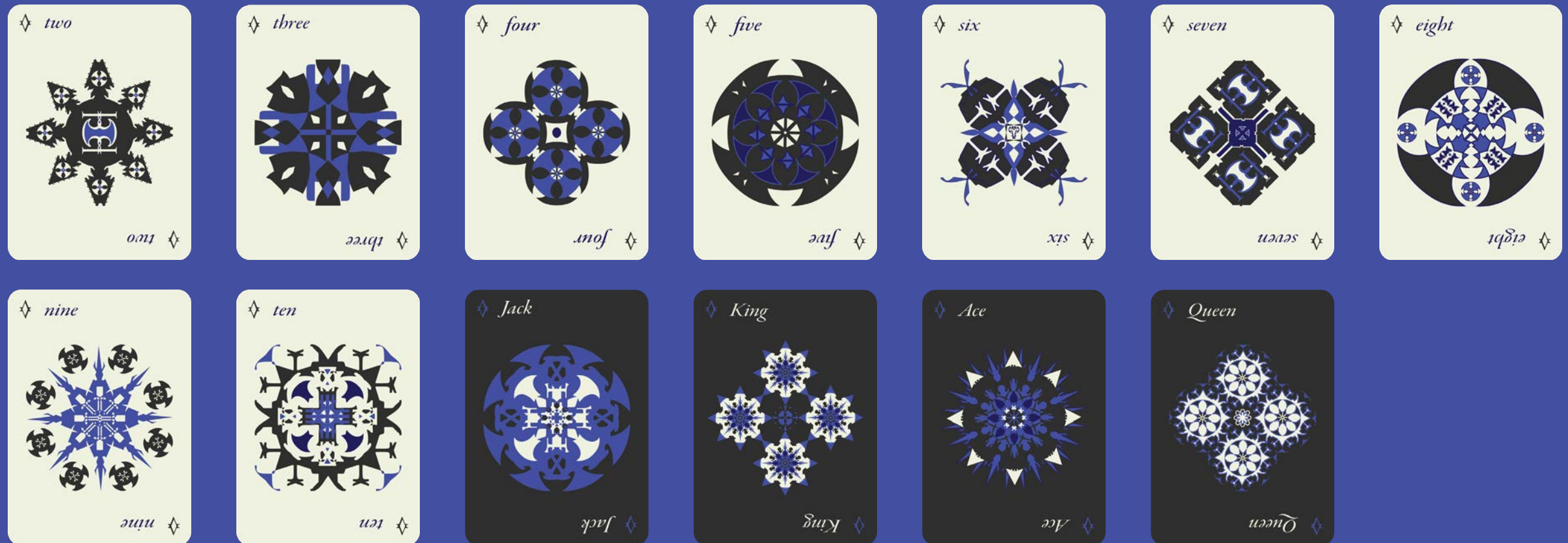
Clubs Cards

The Clubs symbol looks a lot like a three leaf clover, so I decided to make the cards green.

Diamond Cards

The Diamond Cards are blue because of the color most diamonds are. The Diamond symbol influenced the back and the box the most.

FINAL DESIGNS

Spade Cards

I felt that the yellow color worked best with Spades because the symbol reminds me of a sun.

COMPUTER DRAFTS

The Box

The box was created after the card designs and colors were defined. The choice in leaving the box for the end was to use the final colors and design elements instead of constantly editing the box throughout the process. One of the ideas I had was to swap the back and the front of the box because the design on the sides of the box will be shown through the hole where the flap goes in.
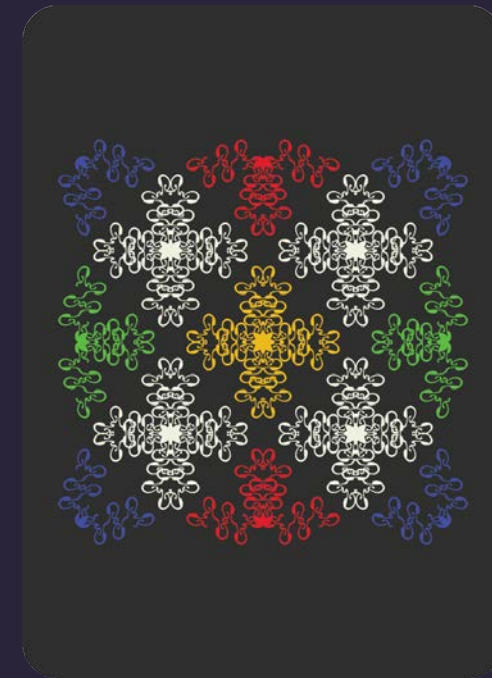
COMPUTER DRAFTS

The Back
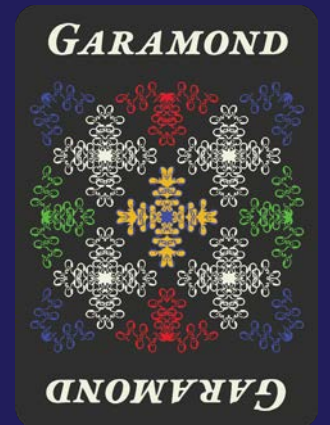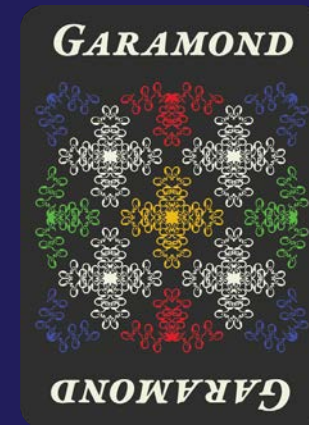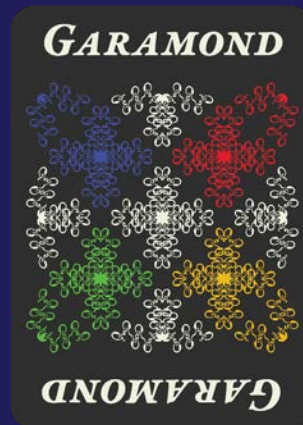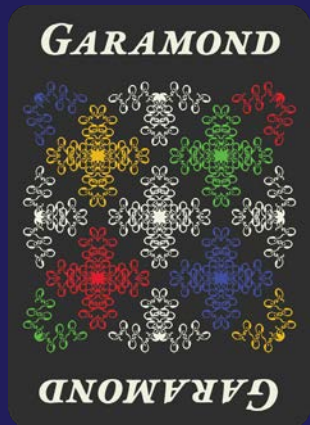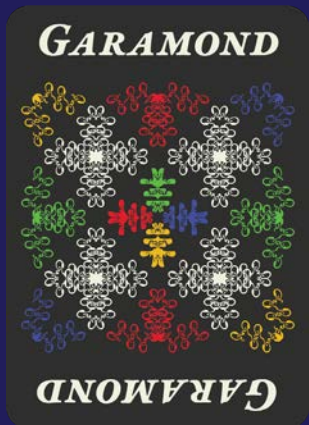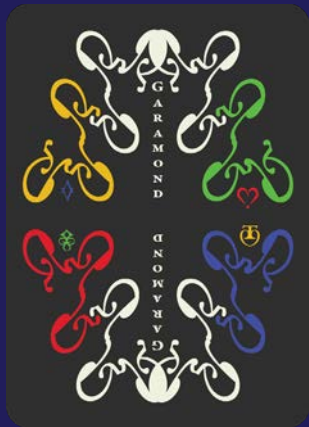
The back of the cards were focused on relating to the box and the four colors of each suit.

FINAL DESIGNS

The Box and Back

GARAMOND
PLAYING CARDS

Garamond is an old-style serif typeface that was created by engraver Claude Garamond in the 16th century.

These cards are inspired by Adobe Garamond Premier.

After getting a second opinion the back and the box I made some edits to the designs. Here are the final back and the box.

FINAL DESIGNS

The full set of cards