

JJannon

About JJannon

François Rappo is reviving the work of Jean Jannon through this meticulous study of a quintessential 17th century French type. JJannon's letters reflect a sense of grandeur and attention to detail that defined the baroque era.

Swiss-born, Jean Jannon worked at the Estienne printing atelier in Paris before escaping to Sedan, to avoid persecution for his Protestant beliefs. He then found employment as a printer for the Calvinist Academy where he began to cut his own letters. In 1641, he received a commission from the Imprimerie Royale from which "Caractères de l'Université" originated. For 300 years, his letters were misattributed to Claude Garamond; at the beginning of the 20th century the eminent scholar Beatrice Warde would rectify this inaccuracy.

This contemporary version of JJannon brings to light this historical saga. Rappo masterfully reinvigorates its distinctive elegance and sharpness by preserving the asymmetrical axis, the small inclined bowl of the "a", and the detailed cupped serifs from the original drawings. JJannon is expanded into a 16 style family to accommodate any serious typesetting work, for Display and Text.

→ Released in 2019

Designed by François Rappo

François Rappo lives and works in Lausanne, Switzerland. Rappo studied graphic design in the early 1980s at the École cantonale des beaux arts (ECBA) in Lausanne, where he specialized in typography. After years of graphic design practice in both the cultural and the corporate fields, he became active in design education.

Since the mid-1990s, he teaches editorial and type design at the École cantonale d'art de Lausanne (ECAL), where he established the art direction master's degree program in 2009, which became the type design master's degree program in 2016. Additionally, Rappo frequently lectures about his typographic practice in Europe, Russia, and the USA.

From 2001 to 2007, he was the president of the jury for The Most Beautiful Swiss Books competition. He was awarded the prestigious Jan Tschichold Prize in 2013 for his outstanding achievement in editorial design through his influential typeface designs.

JJannon Book
200 pt

JJannon

JJannon Regular/Italic
113 pt

Aa Aa

JJannon Book/Italic
113 pt

Aa Aa

JJannon Bold/Italic
113 pt

Aa Aa

JJannon Extrabold/Italic
113 pt

Aa Aa

JJannon Family
8 Styles

JJannon Regular
JJannon Italic
JJannon Book
JJannon Book Italic
JJannon Bold
JJannon Bold Italic
JJannon Extrabold
JJannon Extrabold Italic

Uppercase	ABCDEFGHIJKLMNOPQRSTUVWXYZ
Lowercase	abcdefghijklmnopqrstuvwxyz
Small Capitals	ABCDEFGHIJKLMNOPQRSTUVWXYZ
Swashes (italics only)	<i>A B C D E F G H I J K L M N P Q R S T U V W X Y Z</i>
Standard Punctuation	.,;:...--_()[]{}!:"'“”„,«»<>*"/\ '•.@
Symbols	&%‰©®™°§*†‡#№ℓ€
Standard Ligatures	fi fl ff fb fh fj fk ft ffi ffl ffb ffh ffk ffl
Discretionary Ligatures	ct st sp tt as is us Th TT KA RA Rp
Historical Ligatures	f fi fl ff fb fk fp ft ffi fl
Lining Figures	0123456789
Oldstyle Figures	oI23456789
Slashed Zero	00
Mathematical Symbols	+ − ± × ÷ = ≠ ≈ ∼ < > ≤ ≥ ∇ ∞ μ ∫ Ω π ∂ Δ ∏ Σ √ ∕ ∕
Currencies	\$ ¢ £ € ¥ ₣ ₧
Fractions	1⁄4 1⁄2 3⁄4 1⁄3 2⁄3 1⁄8 3⁄8 5⁄8 7⁄8 12345⁄67890
Numerators	H0123456789abcdefghijklmnopqrstuvwxyz()[]+-=
Denominators	H0123456789abcdefghijklmnopqrstuvwxyz()[]+-=
Superscript/Superiors	H0123456789abcdefghijklmnopqrstuvwxyz()
Subscript/Inferiors	H0123456789abcdefghijklmnopqrstuvwxyz()
Ordinals	H ^{ao}
Arrows	← ↑ → ↓ ↖ ↗ ↘ ↙
Accented Uppercases	À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ
Accented Lowercases	à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ
Accented Small Capitals	À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ


Accented Swashes	À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã
Stylistics Alternates ss01	Q
Stylistics Alternates ss02 (italics only)	Q
Stylistics Alternates ss03 (italics only)	U W Ů Ű Ų Ŵ Ŷ Ÿ Ź Ž Ɔ
Stylistics Alternates ss04 (italics only)	Ʒ ƹ ƺ ƻ
Stylistics Alternates ss05 (italics only)	Ƽ


Language Support	Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Bosnian, Catalan, Chiga, Colognean, Cornish, Croatian [Latin], Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Fijian, Finnish, Flemish, French, Friulian, Frisian, Galician, Ganda, German, Gusii, Greenlandic, Hawaiian, Hungarian, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyardawanda, Latin, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Maori, Meru, Morisyen, Moldavian, North Ndebele, Northern Sami, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Portuguese, Polish, Quechua, Provençal, Rhaeto-Romanic, Romanian, Romansh, Romany, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sámi [Inari], Sámi [Luli], Sámi [Northern], Sámi [Southern], Samoan, Scottish Gaelic, Sena, Serbian [Latin], Spanish, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Swahili, Swedish, Swiss German, Taita, Teso, Tagalog, Turkish, Upper Sorbian, Uzbek, Volapük, Vunjo, Walser, Wallon, Welsh, Western Frisian, Wolof, Zulu
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Optimo Latin Extended
Character Set

Adobe <ul style="list-style-type: none">· Adobe Latin-1	ISO 8859 <ul style="list-style-type: none">· 8859-1 Latin-1 Western European· 8859-2 Latin-2 Central European· 8859-3 Latin-3 South European· 8859-4 Latin-4 North European· 8859-9 Latin-5 Turkish· 8859-13 Latin-7 Baltic Rim· 8859-15 Latin-9· 8859-16 Latin-10 South-Eastern European	Microsoft Windows <ul style="list-style-type: none">· MS Windows 1250 Central European Latin· MS Windows 1252 Western (Standard Latin)· MS Windows 1254 Turkish Latin· MS Windows 1257 Baltic Latin
Apple Macintosh <ul style="list-style-type: none">· MacOS Roman (Standard Latin)· MacOS Central European Latin· MacOS Croatian· MacOS Iceland· MacOS Romanian· MacOS Turkish		Encoded Glyphs <ul style="list-style-type: none">· Basic Latin· Latin-1 Supplement· Latin Extended-A· Latin Extended-B· Latin Extended Additional


OpenType Features

 All Caps [cpsp]

 Case Sensitive Forms [case]


This function formats the text in upper-case and adjusts spacing between all capital letters. It also applies the ‘Case Sensitive Forms’ feature which replaces certain characters with alternates that are better suited for all capital text, especially related to punctuation.


OFF	ON
All Capitals (278) «Optimo»	ALL CAPITALS (278) «OPTIMO»
H@ '()[]{};¡;<>«»---.	H@ '()[]{};¡;<>«»---.

 Contextual Swash [cswh]
Italics only

The Swash feature substitutes the capitals with swash glyphs, these are stylized letterforms with flourish extended strokes. This feature is generally used when a character is at the beginning of a word.


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

 Small Caps [smcp]

 All Small Caps [c2sc]


This feature formats the text from lowercase or uppercase to small caps. It uses alternate characters for punctuation which are lowered and adjusted to small caps. Depending on the software used, lowercase may be affected only when a word starts with a capital.

Small Capital	SMALL CAPITAL
ALL SMALL	ALL SMALL CAPITAL
abcdefghijklmn	ABCDEFGHIJKLMN
opqrstuvwxyz	OPQRSTUVWXYZ
()[]{};!,:?&	()[]{};!,:?&

 Stylistic Set 1 [ss01]


This feature replaces glyph(s) with stylistic alternate(s).

Q	Q
---	---

 Stylistic Set 2 [ss02]
italics only

This feature replaces glyph(s) with stylistic alternate(s).


Q	Q
---	---

 Superscript/Superiors [sup]

This feature substitutes glyphs with their matching smaller alternates which are set slightly above the height of the capital letters. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789
Habcdefghijklmnopqrstuvwxyz()₊₋₌


H⁰123456789
H^abcdefghijklmnop
H^qrstuvwxyz()₊₋₌

 Subscript/Inferiors [sub]

This feature substitutes glyphs with their matching smaller alternates which are set slightly below the baseline. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789
Habcdefghijklmnopqrstuvwxyz()₊₋₌


H₀123456789
H_abcdefghijklmnop
H_qrstuvwxyz()₊₋₌

 Numerators [numr]

This feature substitutes glyphs with their matching smaller alternates. The numerators are the same glyphs that are used to create fractions, their vertical position remains within the capital letters height. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789
Habcdefghijklmnopqrstuvwxyz()₊₋₌


H⁰123456789
H^abcdefghijklmnop
H^qrstuvwxyz()₊₋₌

 Denominators [dnom]

This feature substitutes glyphs with their matching smaller alternates and low position glyphs. The denominators are the same glyphs that are used to create fractions, their vertical position remains within the base line. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789
Habcdefghijklmnopqrstuvwxyz()₊₋₌

H₀123456789
H_abcdefghijklmnop
H_qpqrstuvwxyz()₊₋₌

 Fractions [frac]

With this feature, any numbers separated by a slash will automatically turn into a fraction. To fit in fraction configuration, numerals have been designed smaller and their weights have been adjusted to suit the typeface.

1/2 1/3 2/3 1/4
3/4 3/8 5/8 7/8


1/2 1/3 2/3 1/4
3/4 3/8 5/8 7/8

 Ordinals [ordn]

This feature replaces any letter following a numeral with its matching superior letters. French language uses the ordinal indicators such as ‘er’ for 1er premier, while Spanish, Portuguese and Italian require the feminine and masculine ordinals ‘a,’ ‘o’ for 1ª, 1º. Ordinals are designed to match the weight of the typeface.

2a 2o 1er

2^a 2^o 1^{er}

 Slashed Zero [zero]

Originally created to avoid the confusion between the ‘0’ and the ‘O’, this feature substitutes all zeros in a selected text by a slashed form of the zero.

0̸ 0̸

0̸ 0̸

A-

Contextual Alternates [calt]

This feature adapts the position of a glyph after its surrounding context. For instance, a dash placed between two uppercase letters or numbers will be replaced by an uppercase version of the dash, slightly higher. This feature is usually active by default in Adobe applications.

A-B-C—D

A-B-C—D

ss06

Stylistic Set 6 [ss06]

This feature activates alternate lowercase positioning of mathematical symbols.

4-7×8
up+down

4-7×8
up+down

H+±×÷-≈≠≤≥¬∞

H+±×÷-≈≠≤≥¬∞

5x

Stylistic Set 20 [ss20]

This feature substitutes the letter “x” into the multiplication sign.

32x50 cm

32×50 cm

JJannon Regular
60 pt

The car was a
boxy late model
Ford sedan,

JJannon Regular
36 pt

The car was a boxy late
model Ford sedan, white
over black, innocuous
bordering on invisible,
and very fast. It had been

JJannon Regular
24 pt

The car was a boxy late model Ford
sedan, white over black, innocuous
bordering on invisible, and very fast. It
had been a sheriff's vehicle originally
bought at an auction in Tennessee,
and further modified for speed. Perry
and I listened to the big engine idle,

JJannon Regular
14 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the big engine idle, checked the dual scoops on the hood. I had not seen one of those on the road since high school. "You like the car?" Perry asked. "It's all right," I said, my eyes ahead. "I've never been much of a Ford man." Perry shifted in his bucket, "You know something about cars? For city cruising, it'll do." I spent my childhood in Riverdale, New Jersey, thirty miles north from long, narrow Manhattan Island, which sits in the bay, among other islands, outcroppings,

JJannon Regular
12 pt

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10 pt

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6 pt

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settlement concentrically grows around this point in increasingly wider rings. Manhattan is unique in its shape and circumstances and in its growth, which resembled a thermometer. Riverdale had no center, just Main Street. Bad weather would come in one day when the fall was over and would stay for the six following months. I prayed for my dead dog, but I didn’t pray when Emily died. God would make an exception. He would let her into Heaven. In the early summer of my fourteenth year a lorry pulled up outside our house. I was sitting on the front step rereading a comic. The driver came toward me, covered in a fine, pale dust, which gave his face a ghostly look. “Cement,” he said. It’s not that I was being shy. It was just that—well, for one, I don’t even remember the event. It’s a blank: a white slate, a black hole. I was able to date the occasion with complete certainty because that afternoon I had been sledding with my lifelong friend and enemy, Perry Boy, and we had quarreled, because his new Christmas sled would not go as fast as my old one. Snow was never heavy in our part of the world, but this Christmas it had been plentiful enough almost to cover the tallest spears of dried grass in Mountain Side Park. The following day, my dog was dying. I brought her water and food and placed them near her, stood watching intently—but she didn’t move. The car was a boxy late model Ford sedan, white over black, innocuous bordering on

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60 pt

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