

# JJannon Display

## 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 Display Light  
200 pt

JJannon

JJannon Display Light/Italic  
113 pt

Aa Aa

JJannon Display Regular/Italic  
113 pt

Aa Aa

JJannon Display Bold/Italic  
113 pt

Aa Aa

JJannon Display Extrabold/Italic  
113 pt

Aa Aa

JJannon Display Family  
8 Styles

JJannon Display Light  
*JJannon Display Light Italic*  
JJannon Display Regular  
*JJannon Display Italic*  
JJannon Display Bold  
*JJannon Display Bold Italic*  
JJannon Display Extrabold  
*JJannon Display 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€ fi fl ff fb fh fj fk ft ffi ffl ffb ffh ffk ffl
Standard Ligatures	
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	0123456789
Slashed Zero	00
Mathematical Symbols	+ − ± × ÷ = ≠ ≈ ~ < > ≤ ≥ ¬ ∞ μ ∫ Ω π ∂ Δ ∏ Σ √ ∕ ∕
Currencies	\$ ¢ £ € ¥ f ¢
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 <sup>ao</sup>
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 Ʒ
Stylistics Alternates ss04 (italics only)	Ʒ Ʒ Ʒ Ʒ
Stylistics Alternates ss05 (italics only)	Ʒ

Language Support	Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Bosnian, Catalan, Chiga, Colognian, 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, Sami [Inari], Sami [Lule], Sami [Northern], Sami [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"><li>· Adobe Latin-1</li></ul>	ISO 8859 <ul style="list-style-type: none"><li>· 8859-1 Latin-1 Western European</li><li>· 8859-2 Latin-2 Central European</li><li>· 8859-3 Latin-3 South European</li><li>· 8859-4 Latin-4 North European</li><li>· 8859-9 Latin-5 Turkish</li><li>· 8859-13 Latin-7 Baltic Rim</li><li>· 8859-15 Latin-9</li><li>· 8859-16 Latin-10 South-Eastern European</li></ul>	Microsoft Windows <ul style="list-style-type: none"><li>· MS Windows 1250 Central European Latin</li><li>· MS Windows 1252 Western (Standard Latin)</li><li>· MS Windows 1254 Turkish Latin</li><li>· MS Windows 1257 Baltic Latin</li></ul>
Apple Macintosh <ul style="list-style-type: none"><li>· MacOS Roman (Standard Latin)</li><li>· MacOS Central European Latin</li><li>· MacOS Croatian</li><li>· MacOS Iceland</li><li>· MacOS Romanian</li><li>· MacOS Turkish</li></ul>		Encoded Glyphs <ul style="list-style-type: none"><li>· Basic Latin</li><li>· Latin-1 Supplement</li><li>· Latin Extended-A</li><li>· Latin Extended-B</li><li>· Latin Extended Additional</li></ul>



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.

-  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.

-  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.

-  Stylistic Set 1 [ss01]

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

-  Stylistic Set 2 [ss02]
- italics only

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

OFF

All Capitals  
(278) «Optimo»

H@|'(){};¡;<>«»-----.

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

Small Capital  
ALL SMALL

abcdefghijklmn  
opqrstuvwxyz  
(){};!;?&

Q

Q

ON

ALL CAPITALS  
(278) «OPTIMO»

H@|'(){};¡;<>«»-----.

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

SMALL CAPITAL  
ALL SMALL CAPITAL

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
(){};!;?&

Q

Q

ss03

Stylistic Set 3 [ss03]  
italics only

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

VWvw

ŮŬŵŭ

ss04

Stylistic Set 4 [ss04]  
italics only

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

Ź

Ź

ss05

Stylistic Set 5 [ss05]  
italics only

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

Ɔ

Ɔ

liga

Standard Ligatures [liga]

Standard ligatures replaces a sequence of characters with a single ligature glyph, they are designed to improve kerning and readability of certain letter pairs.

fi fl ff fb fh fj fk ft  
ffi ffl ffb ff ffk fft

fi fl ff fb fh fj fk ft  
ffi ffl ffb ff ffk fft

dlig

Discretionary Ligatures [dlig]

This feature activates discretionary ligatures which are specific to the typeface. It applies all other designed ligatures that are not classified as standard ligatures.

-> <-

Th TT KA RA Rp  
ct sp st tt  
as is us

→ ←

Th TT KA RA Rp  
ct sp st tt  
as is us

ss07

Stylistic Set 7 [ss07]

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

s

si sl ss sb sk sp st ssi ssl

f

fi fl ff fb fk fp ft ffi fl

tnum-inum

Tabular Lining Figures [tnum–Inum]

pnum-inum

Proportional Lining Figures [pnum–Inum]

tnum-inum

Tabular Oldstyle Figures [tnum–Inum]

pnum-inum

Proportional Oldstyle Figures [pnum–Inum]

This typeface includes lining and oldstyle figures available in tabular or proportional spacing formats. Lining figures have an invariable height comparatively to oldstyle figures who have varying ascenders, descenders and x-height. For contexts in which numbers need to line up such as columns or tables, the tabular setting is perfectly adapted as all numerals width is uniformized. Proportional setting generates numerals suitable for text; each number has an appropriate width based on its shape.

H0123456789

H0123456789

H0123456789


H0123456789

H0123456789

H0123456789

HoI 23456789


HoI23456789

 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()  
H-+=


H<sup>0</sup>123456789  
H<sup>a</sup>bcdefghijklmnop  
H<sup>q</sup>rstuvwxyz()  
H-+=

 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()  
H-+=


H<sub>0</sub>123456789  
H<sub>a</sub>bcdefghijklmnop  
H<sub>q</sub>rstuvwxyz()  
H-+=

 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()  
H


H<sup>0</sup>123456789  
H<sup>a</sup>bcdefghijklmnop  
H<sup>q</sup>rstuvwxyz()  
H

 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()  
H

H<sub>0</sub>123456789  
H<sub>a</sub>bcdefghijklmno  
H<sub>p</sub>qrstuvwxyz()  
H

 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<sup>a</sup> 2<sup>o</sup> 1<sup>er</sup>

 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.

0 o

0 ø

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 Display Light  
60 pt

The car was a  
boxy late model  
Ford sedan,

---

JJannon Display Light  
48 pt

The car was a boxy  
late model Ford  
sedan, white over  
black, innocuous

---

JJannon Display Light  
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 Display Light  
24 pt

The car was a boxy late model Ford  
sedan, white over black, innocuous bor-  
dering 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

---

JJannon Display Light Italic  
60 pt

*The car was a  
boxy late model  
Ford sedan,*

---

JJannon Display Light Italic  
48 pt

*The car was a boxy  
late model Ford sedan,  
white over black,  
innocuous bordering*

---

JJannon Display Light Italic  
36 pt

*The car was a boxy late model  
Ford sedan, white over black,  
innocuous bordering on invis-  
ible, and very fast. It had been  
a sheriff's vehicle originally*

---

JJannon Display Light Italic  
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,  
checked the dual scoops on the hood. I had*

---

---

JJannon Display Regular  
60 pt

The car was a  
boxy late model  
Ford sedan,

---

JJannon Display Regular  
48 pt

The car was a boxy  
late model Ford  
sedan, white over  
black, innocuous

---

JJannon Display 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 Display Regular  
24 pt

The car was a boxy late model Ford  
sedan, white over black, innocuous bor-  
dering 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

JJannon Display Italic  
60 pt

*The car was a  
boxy late model  
Ford sedan,*

JJannon Display Italic  
48 pt

*The car was a boxy  
late model Ford sedan,  
white over black, innoc-  
uous bordering on*

JJannon Display Italic  
36 pt

*The car was a boxy late model  
Ford sedan, white over black,  
innocuous bordering on invis-  
ible, and very fast. It had been  
a sheriff's vehicle originally*

JJannon Display Italic  
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 sher-  
iff'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*

JJannon Display Bold  
60 pt

The car was a  
boxy late model  
Ford sedan,

JJannon Display Bold  
48 pt

The car was a boxy  
late model Ford  
sedan, white over  
black, innocuous

JJannon Display Bold  
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 Display Bold  
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, checked

---

JJannon Display Bold Italic  
60 pt

*The car was a  
boxy late model  
Ford sedan,*

---

JJannon Display Bold Italic  
48 pt

*The car was a boxy  
late model Ford  
sedan, white over  
black, innocuous*

---

JJannon Display Bold Italic  
36 pt

*The car was a boxy late model  
Ford sedan, white over black,  
innocuous bordering on invis-  
ible, and very fast. It had been  
a sheriff's vehicle originally*

---

JJannon Display Bold Italic  
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 sher-  
iff'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*

---

---

JJannon Display Extrabold  
60 pt

**The car was a  
boxy late model  
Ford sedan,**

---

JJannon Display Extrabold  
48 pt

**The car was a boxy  
late model Ford  
sedan, white over  
black, innocuous**

---

JJannon Display Extrabold  
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 Display Extrabold  
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 Display Extrabold Italic  
60 pt

*The car was a  
boxy late model  
Ford sedan,*

JJannon Display Extrabold Italic  
48 pt

*The car was a boxy  
late model Ford  
sedan, white over  
black, innocuous*

JJannon Display Extrabold Italic  
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model Ford sedan, white  
over black, innocuous  
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JJannon Display Extrabold Italic  
24 pt

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I listened to the big engine idle, checked*