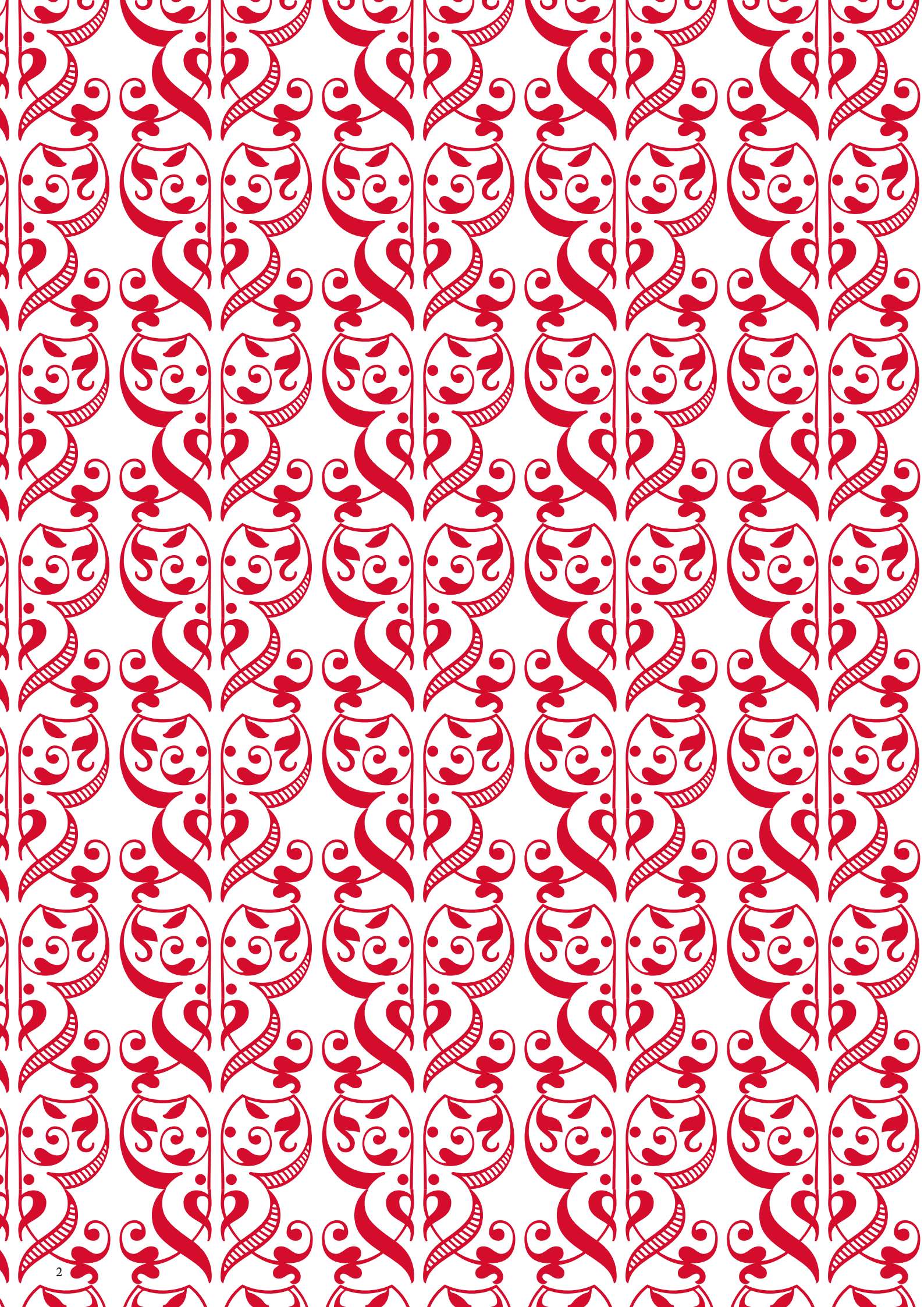Jannon Neo

a

Arbos

SILENCIO

Pärt

Monastyr

light morning breeze

whispering

3

Jannon Light

Jannon Light Italic

Jannon Regular

Jannon Italic

Jannon Medium

Jannon Medium Italic

Jannon Bold

Jannon Bold Italic

Jannon Sans Thin

Jannon Sans Thin Italic

Jannon Sans Light

Jannon Sans Light Italic

Jannon Sans Regular

Jannon Sans Italic

Jannon Sans Medium

Jannon Sans Medium Itali

Jannon Sans Bold

Jannon Sans Bold Italic

Jannon Sans Black

Jannon Sans Black Italic

Fragile

Frahelž

Majestic

Teleman

Inspect

Podzim

Willows

Rameau

Richter

Arne164

Piccini

Scarlatti

Bach

Včelstvo

Umění

Gounod

For those not familiar with the rubbery behavior of Variable Fonts, we offer this overview of separate OTFs. They have been meticulously tuned for specific purposes and sizes in order to achieve a simple design decision.

Austria

Stanley

Import

Artisté

5Duets

Ludwig

Adolph

Quest

George

François

Vitoraz

Partsch

8Flutes

Graun

Niquet

Xavier

There is indeed a coincidence with our best-selling Baskerville Neo, hence we are just copy-pasting part of its specimen page here for a direct comparison.

Aag&17ЖЖα

16/20 **Subhead:** In the 1990s, when I didn't enjoy the advent of computers, I wanted to reverently preserve inaccuracies and try to imitate the best of hand typesetting and letterpress. The fashion and dullness of the first imported fonts put me in the opposite position: searching for the poetics and unique spirit of the typeface and its creator, as opposed to the anonymous digital fonts of big companies. With the development of requirements for contemporary design, I got tired of those inaccuracies, and a maniacal perfectionism gradually set in, probably stimulated by Variable technology, which allows me to have small and large matrices in one file. I realized at high magnification how risky it is to display picturesque inaccuracies at an inappropriate scale. In the days when one did not work with large font families, it was more like amateur archeology. With Jannon Neo, I am finally correcting the mistakes of the original version, both technical and drawing: the different tilting of the italics was somewhat wild, irregularities in the shaping

10/13 **Regular:** In the 1990s, when I didn't enjoy the advent of computers, I wanted to reverently preserve inaccuracies and try to imitate the best of hand typesetting and letterpress. The fashion and dullness of the first imported fonts put me in the opposite position: searching for the poetics and unique spirit of the typeface and its creator, as opposed to the anonymous digital fonts of big companies. With the development of requirements for contemporary design, I got tired of those inaccuracies, and a maniacal perfectionism gradually set in, probably stimulated by Variable technology, which allows me to have small and large matrices in one file. I realized at high magnification how risky it is to display picturesque inaccuracies at an inappropriate scale. In the days when one did not work with large font families, it was more like amateur archeology. With Jannon Neo, I am finally correcting the mistakes of the original version, both technical and drawing: the different tilting of the italics was somewhat wild, irregularities in the shaping of numbers and punctuation, and the absence of important modern signs… There's a surprising amount that can and even needs to be improved to make the font stand up in today's world, but it's worth it. In the wide family of cuts, Jannon Neo gained a new contrast that was not in the antique design, but in the basic cuts I kept the original spirit. It is the nature of any good work to outlive its creator. Jean Jannon is no exception. At the beginning of the 17th century, he "designed fonts" in the early Baroque style. We've seen a number of reincarnations of it in the digital world, but the current one is something special: it looks forward, without

8/10 **Small:** V devadesátých letech, kdy mě nebavil nástup počítačů, jsem chtěl pietně zachovávat nepřesnosti, snažil se napodobit to nejkrásnější z ruční sazby a knihtisku. Módnost a otupělost prvních importovaných fontů mě dostala na opačnou posici: hledání poetiky a vlastního ducha písma a jeho tvůrce, v protikladu k anonymním digitálním fontům velkých firem. S vývojem požadavků na současný design se mi ty nepřesnosti a nedokonalosti omrzely a nastoupil maniakální perfekcionismus, asi podnícený technologií Variable, kdy v jednom souboru můžu mít malé i velké matri- ce. Ve velkém zvětšení jsem si uvědomil, jak riskantní je malebné nepřesnosti vystavovat v nevhodném měřítku. V dobách, kdy se nepracovalo s velkými písmovými rodinami, to spíš připomínalo amatérskou archeologii. U Jannonu Neo napravuji chyby původní verze a to jak technické, tak kresebné: různé naklonění kursiv bylo přece jen divoké, chyby v tvarování číslic a interpunkcí, absence důležitých znaků současnosti. Je toho překvapivě mnoho, co se dá a dokonce musí vylepšit, aby písmo obstálo v dnešním světě, ale stojí to za to. Jannon v široké rodině řezů získal nový kontrast,

Aage&17жα

16/20 *Subhead Italic: In the 1990s, when I didn't enjoy the advent of computers, I wanted to reverently preserve inaccuracies and try to imitate the best of hand typesetting and letterpress. The fashion and dullness of the first imported fonts put me in the opposite position: searching for the poetics and unique spirit of the typeface and its creator, as opposed to the anonymous digital fonts of big companies. With the development of requirements for contemporary design, I got tired of those inaccuracies, and a maniacal perfectionism gradually set in, probably stimulated by Variable technology, which allows me to have small and large matrices in one file. I realized at high magnification how risky it is to display picturesque inaccuracies at an inappropriate scale. In the days when one did not work with large font families, it was more like amateur archeology. With Jannon Neo, I am finally correcting the mistakes of the original version, both technical and drawing: the different tilting of the italics was somewhat wild, irregularities in the shaping of numbers and punctuation, and the absence of important*

10/13 *Italic: In the 1990s, when I didn't enjoy the advent of computers, I wanted to reverently preserve inaccuracies and try to imitate the best of hand typesetting and letterpress. The fashion and dullness of the first imported fonts put me in the opposite position: searching for the poetics and unique spirit of the typeface and its creator, as opposed to the anonymous digital fonts of big companies. With the development of requirements for contemporary design, I got tired of those inaccuracies, and a maniacal perfectionism gradually set in, probably stimulated by Variable technology, which allows me to have small and large matrices in one file. I realized at high magnification how risky it is to display picturesque inaccuracies at an inappropriate scale. In the days when one did not work with large font families, it was more like amateur archeology. With Jannon Neo, I am finally correcting*

the mistakes of the original version, both technical and drawing: the different tilting of the italics was somewhat wild, irregularities in the shaping of numbers and punctuation, and the absence of important modern signs… There's a surprising amount that can and even needs to be improved to make the font stand up in today's world, but it's worth it. In the wide family of cuts, Jannon Neo gained a new contrast that was not in the antique design, but in the basic cuts I kept the original spirit. It is the nature of any good work to outlive its creator. Jean Jannon is no exception. At the beginning of the 17th century, he "designed fonts" in the early Baroque style. We've seen a number of reincarnations of it in the digital world, but the current one is something special: it looks forward, without any nostalgia or sentiment. It does a good job at any size while still looking surpris-

8/10 *Small Italic: V devadesátých letech, kdy mě nebavil nástup počítačů, jsem chtěl pietně zachovávat nepřesnosti, snažil se napodobit to nejkrásnější z ruční sazby a knihtisku. Módnost a otupělost prvních importovaných fontů mě dostala na opačnou posici: hledání poetiky a vlastního ducha písma a jeho tvůrce, v protikladu k anonymním digitálním fontům velkých firem. S vývojem požadavků na současný design se mi ty nepřesnosti a nedokonalosti omrzely a nastoupil maniakální perfekcionismus, asi podnícený technologií Variable, kdy v jednom souboru můžu mít malé i velké matrice. Ve velkém zvět-*

šení jsem si uvědomil, jak riskantní je malebné nepřesnosti vystavovat v nevhodném měřítku. V dobách, kdy se nepracovalo s velkými písmovými rodinami, to spíš připomínalo amatérskou archeologii. U Jannonu Neo napravuji chyby původní verze a to jak technické, tak kresebné: různé naklonění kursiv bylo přece jen divoké, chyby v tvarování číslic a interpunkcí, absence důležitých znaků současnosti. Je toho překvapivě mnoho, co se dá a dokonce musí vylepšit, aby písmo obstálo v dnešním světě, ale stojí to za to. Jannon v široké rodině řezů získal nový kontrast, který v původní předloze nebyl,

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☛ Unlike previous Jannon renderings, Jannon Neo family has the strength in variable optical sizes. Fonts named "small" work best in captions and miniature editions, "regular" or basic cuts are fine for most common range of sizes for comfortable reading. The "subhead" styles, as the name suggests, is aimed at magazine headlines on the web and print, and are optimized for an elegant, punchy appearance. Last, the largest and most beautiful "display" styles are obviously designed for buildings, billboards and corporate identities.

On the other hand, we can revert, or complete abandon the scale principle in order to achieve an interesting contrast. ☛

Breakingtherrule?

LA I

Sug

Ligatures are a juicy refreshment for typographers' drudgery. The same should be true for their use: not too much, but always where it helps the aesthetics. I'd suggest using them to create an interesting logo as well.

LA LITT

LITTÉRATURE

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Ham & Eggs

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ET, 'and', & mean cooperation, connection, relation, also neighborhood, or kinship. It should not be overused just for fun. Ampersand holds always honest meaning, it strengthens the message only if it's grounded in truth.

The ampersand can be traced back to the 1st century AD and the old Roman cursive, in which the letters E and T occasionally were written together to form a ligature. In the later and more flowing New Roman Cursive, ligatures of all kinds were extremely common. During the later development of the Latin script leading up to Carolingian minuscule (9th century) the use of ligatures in general diminished. The et-ligature, however, continued to be used and gradually became more stylized and less revealing of its origin.

Source: Wikipedia

Jannon Neo *is a new benchmark of serious textual fonts. It offers variable weights, optical sizes and many OTF features such as:* SMALL CAPS, choice of numerals and fractions: 0123456789, 0123456789, 0123456789, ①①②③④⑤⑥⑧⑨⑩, 123456/7890, historical forms: ſ ſtſhſlſi, ligatures: fiffkstctfüföttllaſt Th LATT LATT, Case sensitive shift: ([{([{¿¡¿i@@••, German double Ss: ßßß, alternates, stylistic sets: KRkʀĸ, &&&℘ ℰ @@ℴ, currencies: ₹$¢£¥ƒ€₪, arrows, pointers: ←↑↗, ☛☞, fleurons: ❦❧❦❧❦ Greek and Cyrillics: Φαγζτφ, Жбджжфя, ℰc…

India's plan for untouched Nicobar isles will be 'death sentence' for isolated tribe

Exclusive: $9bn port, airport and military base on GREAT NICOBAR ISLAND will cause 'genocide' of isolated Shompen, academics warn

Academics from around the world have urged India to cancel a huge construction project on GREAT NICOBAR ISLAND, warning it would be "a death sentence" for the Shompen hunter-gatherer people who live there.

The $9bn (£7bn) port project, planned to transform the Indian Ocean island of 8,000 inhabitants into what has been called the "Hong Kong of India", includes the construction of an international shipping terminal, airport, power plant, military base and industrial park. It will also develop tourism.

IN AN OPEN LETTER TO THE INDIAN PRESIDENT, DROUPADI MURMU, published on Wednesday, 39 scholars from 13 countries have warned: "If the project goes ahead, even in a limited form, we believe it will be a death sentence for the Shompen, tantamount to the international crime of genocide."

Between 100 and 400 Shompen live on Great Nicobar, a thickly forested 900 sq km (350 sq mile) island, about 800 miles east of Chennai in India and only 93 miles north-west of Aceh, on the Indonesian island of Sumatra.

The Shompen rely on the rainforest for their existence and have little contact with the outside world. Isolated for so long, the academics believe they could die from disease if they come into contact with outsiders.

There is little mention in the government's plans of what will happen to the Shompen and the Nicobarese people, who also live on the island, other than to state that Indigenous people can be relocated "if required". The Nicobarese are less isolated than the Shompen and considered less vulnerable.

LAST YEAR, 70 FORMER GOVERNMENT OFFICIALS AND AMBASSADORS wrote to the president saying the project would "virtually destroy the unique ecology of this island and the habitat of vulnerable tribal groups".

THE GOVERNMENT SEES THE PROJECT AS VITAL FOR SECURITY AND defence, given the island's strategic location in the Indian Ocean, countering China's growing presence in the region. Great Nicobar, along with the Andaman Islands, is on one of the world's busiest sea routes.

THE CABINET IS EXPECTED TO APPROVE THE PROJECT IN THE COMING months and construction of the port in Galathea Bay could begin before the end of 2024. The port would have the capacity to handle 16m shipping containers a year and could be operational by 2028. The Ministry of Environment has already given approval for 850,000 trees to be felled on the island.

Sarbananda Sonowal, minister for ports, shipping and waterways, told Indian media: "This project will be a major landmark in developing India to become a self-assured and self-reliant nation and will support the economic development of the country."

THE NATIONAL COMMISSION FOR SCHEDULED TRIBES, AN INDIAN CONSTITUTIONAL BODY, said it was not consulted about the project, which it said would "adversely impact the lives of the local tribals", according to media reports.

Environmentalists have also expressed concerns about the impact on biodiversity and ecology. Great Nicobar is home to several endemic species, including long-tailed macaques, tree shrews and scops owls. Galathea is a nesting area for leatherback sea turtles.

PETITIONS FILED BY THE CONSERVATION ACTION TRUST, A MUMBAI environmental organisation, to the National Green Tribunal, the statutory body that handles environmental disputes, were rejected in April. "The tribunal order said that it would not interfere with the clearances and that any issues and doubts had been taken care of by the ministries," said Debi Goenka, founder of the trust.

Arjun Munda, tribal affairs minister, said: "Each aspect of this project was looked at very seriously by various ministries … the project will be executed with utmost precautions

Ἐπιστημονικὴ βιβλιογραφία

Βασικά στοιχεία της φιλοσοφίας

Борис Гуменюк

Наш чотовий – чоловік з химерами
Коли над полем бою сходить сонце
Він каже що це на дальньому
блокпосту запалили шину
Місяць у нього це горло
крупнокаліберної гармати
А море – це розплавлене олово
Чому воно солоне?
Тому що у ньому наші сльози піт
сеча і кров –
Воно протікає крізь нас
Химерний чоловік погодьтеся
Але сьогодні він сам себе

перевершив
Коли рано-вранці зайшов до
нашого намету і сказав
Усе – сьогодні війни не буде –
Так сказали по телевізору
На цілих три доби зупиняється
війна

Ми тут давно помітили
Що люди діляться на людей і
людей з телевізора
Ми не любимо дивитися на людей
з телевізора

Jannon Neo Supported Languages: Abaza Acheron Achinese Acholi Achuar Shiwiar Afar Afrikaans Aguaruna Alekano Aleut Amahuaca Amarakaeri Amis Anaang Andaandi, Dongolawi Anuta Aragonese Arbëreshë Albanian Asháninka Ashéninka Perené Atayal Balinese Bari Basque Batak Dairi Batak Karo Batak Mandailing Batak Simalungun Batak Toba Belarusian Bemba (Zambia) Bena (Tanzania) Bikol Bislama Borana Arsi Guji Oromo Bosnian Breton Buginese Bulgarian Candoshi Shapra Caquinte Cashibo Cacataibo Cashinahua Catalan Cebuano Central Aymara Central Kurdish Chachi Chamorro Chavacano Chiga Chiltepec Chinantec Chokwe Chuukese Cimbrian Cofán Cook Islands Māori Cornish Corsican Creek Crimean Tatar Croatian Czech Danish Dehu Dutch Eastern Arrernte Eastern Oromo English Erzya Faroese Fijian Filipino Finnish French Friulian Gagauz Galician Ganda German Gheg Albanian Gilbertese Gooniyandi Gourmanchéma Guadeloupean Creole French Gusii Gwich'in Haitian Hani Hiligaynon Hopi Huastec Hungarian Icelandic Iloko Inari Sami Indonesian Irish Istro Romanian Italian Ixcatlán Mazatec Jamaican Creole English Japanese Javanese Jola Fonyi K'iche' Kabuverdianu Kala Lagaw Ya Kalaallisut Kalenjin Kamba (Kenya) Kaonde Kara Kalpak Karachay Balkar Karelian Kashubian Kekchí Kenzi, Mattokki Khasi Kikuyu Kimbundu Kinyarwanda Kituba (DRC) Kongo Konzo Kumyk Kven Finnish Kölsch Ladin Ladino Latgalian Lithuanian Lombard Low German Lower Sorbian Luba Lulua Lule Sami Luo (Kenya and Tanzania) Luxembourgish Macedo Romanian Macedonian Madurese Makonde Malagasy Malaysian Maltese Mandinka Mandjak Mankanya Manx Maore Comorian Maori Mapudungun Matsés Mauritian Creole Meriam Mir Meru Minangkabau Mirandese Mizo Modern Greek Mohawk Moksha Montenegrin Munsee Murrinh Patha Mwani Mískito Naga Pidgin Ndonga Neapolitan Ngazidja Comorian Niuean Nobiin Nogai Nomatsiguenga North Ndebele Northern Kurdish Northern Qiandong Miao Northern Sami Northern Uzbek Norwegian Nyanja Nyankole Occitan Orma Oroqen Palauan Pampanga Papiamento Pedi Picard Pichis Ashéninka Piemontese Pijin Pintupi Luritja Pohnpeian Polish Portuguese Potawatomi Páez Quechua Romanian Romansh Rotokas Rundi Russian Rusyn Samoan Sango Sangu (Tanzania) Saramaccan Sardinian Scots Scottish Gaelic Sena Seri Seselwa Creole French Shawnee Shipibo Conibo Shona Shuar Sicilian Silesian Slovak Slovenian Soga Somali Soninke South Ndebele Southern Aymara Southern Qiandong Miao Southern Sami Southern Sotho Spanish Sranan Tongo Standard Estonian Standard Latvian Standard Malay Sundanese Swahili Swedish Swiss German Tagalog Tahitian Tedim Chin Tetum Tetun Dili Tok Pisin Tokelau Tonga (Tonga Islands) Tosk Albanian Tumbuka Turkish Turkmen Tzeltal Tzotzil Uab Meto Ukrainian Umbundu Ume Sami Upper Guinea Crioulo Upper Sorbian Venetian Veps Võro Walloon Walser Waray (Philippines) Warlpiri Wayuu Welsh West Central Oromo Western Abnaki Western Frisian Wiradjuri Wolof Xhosa Yanesha' Yao Yucateco Zulu Záparo

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Business belongs to our lives, and typographers may bring some beauty into the realm of boring figures. After some experience I myself find the world of the economy as exciting as any of arts I know. Economists are the true wizards of modern age, and artists should love rich friends…

Jannon Neo has all the necessary sorts of numerals: the default ones are Lining Proportional, switchable to beautiful Oldstyle, SmallCaps, Superior/Inferiors, and respective fractions.
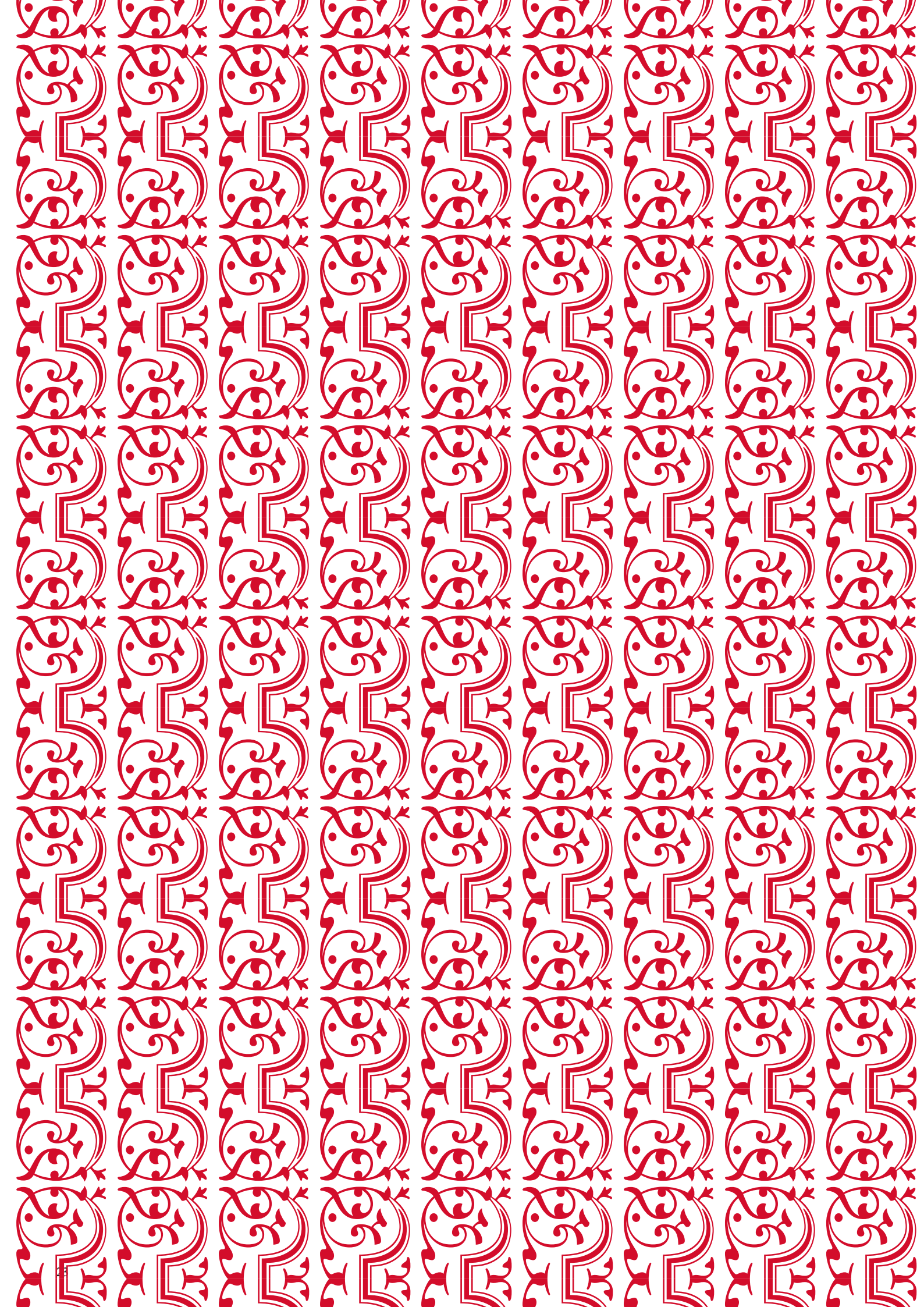
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( ) [ ] { } / \ * ❦ ☙ ❧ § † ‡ ¶ © ® ™ & & ⅋ ⅋ & @ Á Ă
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Ğ Ĝ Ģ Ġ Ĥ Ħ Ḥ Í Ĭ Î Ï Ì Ī Į Ĩ IJ Ĵ Ķ Ḳ Ĺ Ľ Ŀ Ļ L Ł Ḿ M Ṃ
Ń Ň Ņ Ṅ Ṇ Ñ Ó Ŏ Ô Ö Ò Ő Ō Õ Ŕ Ř Ŗ Ṛ Ś Š Ş Ŝ Ṣ T Ť
Ţ Ț Ṭ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ŵ Ẃ Ẁ Ẅ Ý Ŷ Ÿ Ỳ Ź Ž Ż Ẓ
Ǽ Ǿ á ă â ä à ā ą å ã ǎ ç ć č ĉ ċ đ ď ḍ é ĕ ě ê ë è ē ę ẽ ǵ ğ ĝ
ġ ģ ĥ ħ í ĭ î ï ì ī į ĩ ı j ĵ ķ ḳ ĸ ĺ ľ ŀ ļ ḷ ł ḿ ṁ ṃ ń ṅ ň ņ ṅ ṇ ñ ó ŏ ô
ö ò ő ō õ ŕ ř ŗ ṛ ṝ ś š ş ŝ ṣ ș ţ ť ṭ ț ú ŭ û ü ù ű ū ų ů ũ ŵ ẃ ẁ
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È Ē Ę Ǵ Ğ Ĝ Ģ Ġ Ĥ Ħ Í Ĭ Î Ï Ì Ī Į Ĩ Ĵ Ķ Ĺ Ľ Ŀ Ļ L Ń Ň Ņ Ṇ Ñ Ó Ŏ Ô Ö Ò
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в г д е ё ж з и й к л м н о п р с т у ф х ц ч ш щ ъ ы ь э ю я
ђ ѓ ґ є ѕ і ї ј љ њ ћ ќ ў џ А Б В Г Д Е Ә Ж З И Й К Л М Н
О П Р С Т У Ф Х Ц Ч Щ Ш Ъ Ы Ь Э Ю Я Ё Ђ Ѓ Є Ѕ І
Ї Ј Љ Њ Ћ Ќ Ў Џ № α β γ δ ε ζ η θ ι κ λ μ ν ξ ο π ρ ς σ τ
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