AN AUTHENTIC REVIVAL OF THE FAMOUS SEVEN-TEENTH CENTURY BOOK FACE OF ANTON JANSON

LINOTYPE JANSON

SOME TIME between 1660 and 1687, Anton Janson, punchcutter and type-founder then practicing in Leipsic, issued the charming book type which bears his name. In recutting this fine old face, Linotype letter-draughts-men and punchcutters have been fortunate in retaining its sharpness and sparkle, as well as "the beautiful clarity and comeliness of its drawing" which, in the judgment of a foremost critic, make this "one of the very finest types now available."

Definite information concerning Anton Janson is difficult to obtain. He practiced type founding in Leipsic, as mentioned above; his types being shown for the first time in a specimen sheet issued there about 1675. Whether or not he was of Dutch ancestry is not clear. In *Typographia Jubilans,* a book of printing by Friedrich Christian Lesser issued in Leipsic about 1740, it is mentioned that Wolffgang Dietrich Erhardt of Leipsic bought the Janson matrices from the heirs of Edling in Holland. Edling, also a Leipsic typefounder, was Janson's successor and may have been his son-in-law. He issued a specimen sheet in 1689 showing the Janson types. Whether or not his heirs brought the Janson punches or matrices to Holland is not known, yet the acquisition of these matrices in Holland by Erhardt may explain why the Janson face has been known as a Dutch type.

The Linotype recutting of Janson was made direct from type cast from the original matrices now in the possession of the Stempel foundry in Frankfort, A.M. Linotype Janson is available in five sizes, from 8 to 14 point inclusive, each made in combination with italic and small capitals.

MERGENTHALER LINOTYPE COMPANY

BROOKLYN, NEW YORK

LIST OF CHARACTERS IN TWO-LETTER FONTS
WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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TRADE LINOTYPE MARK

ONE-LETTER ROMAN LOGOTYPES
SPECIAL NO. 5

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ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

SPECIAL NO. 5

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ONE-LETTER ITALIC
SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS
SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

TWO-LETTER LOGOTYPES

Ta Te To Tr Tu Tw Ty Va Ve Vo Ya Ye Yo Wa We Wi Wo Wr P.

Ta Te To Tr Tu Tw Ty Va Ve Vo Ya Ye Yo Wa We Wi Wo Wr P.

fa fe fo fr fu ﬀa ﬀe ﬀo ﬀr ﬀu

fa fe fo fr fu ﬀa ﬀe ﬀo ﬀr ﬀu

¶Paragraph mark used in this specimen is Character No. 26, △ 384.

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist *i.e.,* a person equipped to make sound judgments about lines, curves, and proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and taste-fully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted as authority. One man's opinion is as good as an-other's. Each commentator has his own pet designs and his own reasons for thinking them good. Some kind of comment on the various type faces in general use is desirable in this section merely for the purpose of bringing the argument to a focus on actual examples. The comment that fol-lows has no more weight than this: it is what a given person thinks about the type faces that are at

(One-Letter Italic)

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TRUE-CUT SMALL CAPS, SPECIAL NO. 5
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ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

Matrix Information: 8△436. Lower case alphabet, 111 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Smallest slug on which this face will cast is 9 point. Code word, ZAFOS.

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TRUE-CUT SMALL CAPS, SPECIAL NO. 5
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

Matrix Information: 10△388. Lower case alphabet, 131 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Smallest slug on which this face will cast is 11 point. Code word, ZAFOY.

How IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished

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TRUE-CUT SMALL CAPS, SPECIAL NO. 5

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ONE-LETTER ITALIC, SPECIAL NO. 5

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(One-Letter Italic)

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TRUE-CUT SMALL CAPS, SPECIAL NO. 5
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ONE-LETTER ITALIC, SPECIAL NO. 5
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Matrix Information: 12△318. Lower case alphabet, 148 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Smallest slug on which this face will cast is 13 point. Code word, ZABSA.

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TRUE-CUT SMALL CAPS, SPECIAL NO. 5
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ONE-LETTER ITALIC, SPECIAL NO. 5
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Matrix Information: 14△178. Lower case alphabet, 165 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. 13 point alignment. Smallest slug on which this face will cast is 14 point. Code word, ZACEZ.

8 Point Janson with Italic and Small Caps (8△436) Lower case alphabet, 111 points. Figures, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-
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10 Point Janson with Italic and Small Caps (10△388) Lower case alphabet, 131 points. Figures, .0692

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11 Point Janson with Italic and Small Caps (11△118) Lower case alphabet, 139 points. Figures, .0761

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12 Point Janson with Italic and Small Caps (12△318) Lower case alphabet, 148 points. Figures, .083

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14 Point Janson with Italic and Small Caps (14△178) Lower case alphabet, 165 points. Figures, .0968

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How is one to assess and evaluate a type face in terms of its esthetic
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