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# Typographic Tale of Two Cities: Lettering Legacy of Dušan Janković

**Abstract:** Dušan Janković (Niš, 1894 – Belgrade, 1950) was a Serbian-French designer and artist who worked in both Paris and Belgrade during the interwar period, whose practice encompassed a wide range of artistic disciplines, styles, techniques, and materials. This study focuses specifically on the lettering aspect of his work, through which the duality and coexistence of his two geographical and cultural identities can be critically examined. His legacy reveals a cultural reciprocal dynamic: French avant-garde currents offered a structural framework for experimentation and innovation, while Serbian folk, ethnological, and manuscript traditions contributed a distinctive aesthetic flavor. Although deeply formed by avant-garde movements, Janković remained firmly anchored in the expressive potential of the Serbian visual heritage and Cyrillic letterforms.

Through this lens, his work becomes a valuable niche in understanding the broader landscape of transnational artistic interchange between the Kingdom of Yugoslavia and France in the early twentieth century, as well as the avant-garde commitment to collaboration across political and cultural boundaries. Drawing on archival materials, digitization, comparative analysis, contextual examination, and media coverage, this article demonstrates how Janković served as a medium through which Yugoslav and Serbian cultural imprints intersected with and morphed into French aesthetic criteria. Ultimately, it underlines that Janković's typographic practice not only enriched the visual cultures of both countries but also embodied the cross-border dialogues that defined European avant-garde ideals. His significance as a cultural mediator becomes even more pronounced when one considers that, together with his wife Colette, he bequeathed legacies to museums in both Paris and Belgrade.

**Keywords:** Dušan Janković; typography; graphic design; Cyrillic; lettering.

## Introduction

The professional and biographical trajectory of Dušan Janković unfolded between the two World Wars, a period marked by profound global socio-political, cultural, and industrial transformation. His life and work intertwine in a continuous storyline situated between two cities and cultural spheres, through which he developed an authentic artistic language that functioned as a mediating expression between different aesthetics and traditions.

Janković's oeuvre is distinguished by its breadth across artistic and design disciplines and by the diversity of materials, techniques, and stylistic approaches he employed, yet it consistently demonstrates a high level of artistic sensibility and technical proficiency. Although he was formally educated as an *artist-decorator*, such a classification only partially captures the scope of his practice. Rather than signaling a lack of specialization, his multidisciplinary engagement reflects a rare capacity to operate competently and often exceptionally across multiple fields. His work includes fine art and printmaking, ceramics, fashion design, architecture, furniture and interior design, as well as magazine and book design, illustration, and lettering. Across all these realms, Janković displayed notable versatility, maintaining a high degree of conceptual control throughout the process, from initial idea to development and execution. In his article *Discovery or Rehabilitation*, prominent artist and art critic Đorđe Kadijević wrote "Janković's comprehensive work is among the most complex and extensive in the entirety of our modern art."<sup>1</sup> He further elaborated that Janković's work exemplified a synthesis of innate giftedness and cultivated cultural awareness, uniting artistic talent with a high level of refined craftsmanship. Moreover, Kadijević observed that, unlike many of his contemporaries, Janković was able to infuse a poetic sensibility into the technical rigor of his practice, while his inventive approach generated a rich and multilayered field of associations.

The work of Dušan Janković serves as a mirror of the history and condition of Serbian society in the first half of the twentieth century, not only through his artistic production but also through the trajectory of his life. He came to Belgrade to study architecture at the Technical Faculty, but after only two semesters, he was forced to leave the city and return to his native Niš due to the outbreak of the First World War. It was in Niš that he received news that he had been called to join the Serbian army during its Great Retreat across Albania, a period during which he kept a rich, exceptionally detailed travel diary. In this journal, which constitutes a deeply moving factual document written from October 1915 to January 1916,<sup>2</sup> the author recorded events with remarkable precision and thoroughness.

Subsequently, he found himself in France, where he sought to establish a life for himself. As mentioned in the publication *Dušan Janković—Life and Work 1894–1950*, he initially enrolled at the *Arcueil School of Architecture* (1917–1918) and later studied decorative painting at the *École Nationale Supérieure des Arts Décoratifs* (1918–1921) in Paris. This famous school set the course for Janković's future, as he became a decorative artist trained in a variety of applied and fine art disciplines. He chose a far from easy journey as an independent artist and a foreigner in France. In the following two decades, he worked across various fields of fine and applied arts and met his life partner, Colette (nee Royer). Despite being active in France, he never cut ties with the Serbian art scene and was involved in the cultural life of Belgrade as both an independent artist and a member of the art group Lada. After nineteen years of life and professional

<sup>1</sup> Đorđe Kadijević, "Otkriće ili rehabilitacija," *NIN* (June 20, 1965): 9.

<sup>2</sup> Vladimir Rozić, *Dušan Janković—život i delo 1894–1950* (Muzej primenjenih umetnosti, 1987), 8.

activity in Paris, due to economic crisis and nostalgia for Serbia, the Janković family relocated to Belgrade in the mid-1930s, where Dušan became a technical editor at the National Printing House of the Kingdom of Yugoslavia (1935–1945). From that moment on, publication and graphic design became his principal activities, as he designed many books and magazines, most notably the art magazine *Umetnički pregled* (1937–1941), under the patronage of Prince Paul. After the Second World War, Janković worked at the publishing enterprises *Novo pokolenje* (1945–1948), *Jugoslovenska knjiga* (1948–1950), and as a professor of *Decorative Lettering* at the newly formed Faculty of Applied Arts (1948–1950).

Three decades later, Kadijević once again turned his attention to Janković's work, noting that his primary specialization was “artistic design” and that, in fact, no one before him had demonstrated such breadth within a narrowly defined artistic field. He further argued that no other Yugoslav artist operated across such an extensive range of media, characterizing him as an “emancipated intellectual and aesthete”<sup>3</sup>.

Dušan Janković acted as a mediator and a bridge between France and Serbia. On the one hand, he was formed as an artist and lived in Paris, in close alignment with the artistic currents and trends of the period, ranging from *L'affichomanie*, *Art Deco*, *Expressionism*, and *Cubism* to *Futurism* and other avant-garde movements. On the other hand, he remained deeply rooted in the aesthetic traditions of Serbian Cyrillic handwriting and in local traditional visual motifs.

Through both his work and his life route, he interplayed between two cities and two cultures—Belgrade and Paris, Serbian tradition and French experimentalism. His biography itself was marked by this duality, unfolding across these two locations and mindsets.

### Artistic overview

Dušan Janković's oeuvre has been systematically best documented and critically examined in the catalog accompanying his posthumous retrospective exhibition *Dušan Janković, Life and Work 1894–1950*, held in 1987 at the Museum of Applied Arts in Belgrade and authored by the art historian Vladimir Rozić. The majority of the established chronology of Janković's career is grounded in Rozić's archival research in the Museum's collections and in conversations with his widow. This exhibition created an echo 37 years after his death and was selected among the top 10 exhibitions of the year in Yugoslavia by art critics of the respected weekly magazine NIN.<sup>4</sup>

It is notable that his professional opus forms a coherent and complete cycle—beginning and ending in what is today defined as graphic design. His earliest works are situated in this domain, remarkably, the emblem created for the Association of Yugoslav Students in Paris (1917), as well as the masthead and cover designs for the journal *Misao*, published by Serbian students at the University of Oxford (1918).

<sup>3</sup> Đorđe Kadijević, “Dva vremena,” *NIN*, no. 1932 (January 10, 1988): 34–36.

<sup>4</sup> “NIN-ovi kritičari biraju—deset ili manje više,” *NIN*, no. 1931 (January 8, 1988): 35.

In 1922, he produced carpet designs for a French interior design firm, and already the following year, upon invitation, he designed for the porcelain factory *Bloch et Fils*. This was soon followed by commissions from the *Manufacture nationale de Sèvres*, the most renowned workshop of its kind in France, which has since grown into a national museum.

By 1925, Janković was successfully engaged in book design and illustration, including bibliophile editions, collaborating with major French publishing houses such as *Flammarion*, *Larousse*, *Monde Moderne*, and *Kharma*. That same year, he won a public competition for the total design of *Tic Tac*,<sup>5</sup> one of the halls of the famous *Moulin Rouge*. This project encompassed interior design and the creation of graphic materials for this iconic venue. In the mid-1920s until 1932, Janković ran his own fashion atelier, *La mode d'art d'atelier Colette Janković*, which represents an important extension of his multidisciplinary practice. His architectural and interior design portfolio includes the *Villa Philippe de Fages* in Saint-Cloud, which was constructed, furnished, and decorated according to his designs between 1932 and 1934, demonstrating his capacity for all-encompassing and site-tailored designs. Additionally, at the personal request of the renowned Serbian scientist Jovan Cvijić, Janković designed a room in his Belgrade residence, now the Jovan Cvijić Museum, though the project was ultimately not implemented.

He was active in other aspects of fine art and design, and he displayed a vast knowledge of styles, materials, and versatility. As the economic crisis hit France in the mid 1930s and his client list became shorter, Janković displayed a profound interest in returning to Belgrade, where he applied for several teaching positions but without success.

Dorđe Kadujević concludes one of his articles<sup>6</sup> raising the question of whether Janković's pronounced eclecticism may have contributed to the systematic neglect of his legacy, in a cultural climate in which any artistic work that departed from a *singular ideational-aesthetic model* was liable to sanctions. He also asks whether Dušan Janković was forgotten over time or he never actually received the affirmation he deserved in his native country, noting that he had a place in the permanent exhibition of the Museum of Applied Arts in Paris but not in its Belgrade counterpart.

## Typographic works

With regard to Dušan Janković's typographic work itself, it has been largely neglected, both because of the span of his overall oeuvre and due to insufficient scholarly research and literature. In the volume *Serbian Applied Art from the Twentieth to the Twenty-First Century*,<sup>7</sup> Janković is referenced exclusively in relation to his ceramic and porcelain design, while other aspects of his practice remained unaddressed.

<sup>5</sup> Rozić, *Dušan Janković—život i delo*, 9.

<sup>6</sup> Kadujević, "Dva vremena," 36.

<sup>7</sup> Slobodan Maldini, *Srpska primenjena umetnost od XX do XXI veka* (ASA—Asocijacija srpskih arhitekata, 2022), 352–54.

By contrast, Pavle Vasić characterizes him as a French-educated book designer who “introduced an entirely new tone”<sup>8</sup> into the field. Vasić defines Janković’s stylistic approach through elements of *new linearism*, inventive typographic composition, and virtuosity reminiscent of the great masters of calligraphy, drawing comparisons with Albrecht Dürer and Lucas Cranach. He further emphasizes that Janković should be understood as a designer in the sense articulated by late twentieth-century theoretical conceptions of design. Similarly, Bojana Popović in her book *Applied Art and Belgrade*<sup>9</sup> has multiple mentions of Dušan Janković and his broad spectrum of design interests, creating a wider image of his opus but still mostly focused on the *applied graphics* where he was most active in his Belgrade days.

Since then, Janković has been included in several exhibitions. The most recent one was *Three Interwar Poster Artists: Janković, Petrov, Babić*,<sup>10</sup> held at the Museum of Applied Art in Belgrade in 2021. While this exhibition addressed an aspect of his graphic design practice – poster art, it notably did not offer a critical examination of his typographic work, but it was spotted by Steve Heller, who wrote an article on it for the *Printed* magazine. Heller, a renowned designer and design writer, notes that Janković’s “early poster works show his interest in Cubism and African art, the futuristic tendency to depict movement and speed, the use of aerial perspective, modernization of folk ornaments, and new typography.”<sup>11</sup> Heller concludes that, even after his return to Yugoslavia, Janković remained closely aligned with and on track toward international graphic design standards.

His typographic production, like all other aspects of his work, is extensive and highly diverse in both stylistic and material approaches. However, it has been overshadowed by other facets of his artistic practice and further marginalized by limited visibility and an unjust neglect, both in Serbia and in France. A central methodological challenge of this research lay in the structuring and systematic organization of Janković’s extensive and heterogeneous letter-based body of work. Janković’s typographic and visual language is characterized by a continuous, dynamic oscillation among diverse typographic phrases, ranging from elongated, geometric letterforms associated with Art Deco to forms informed by Serbian Orthodox manuscript traditions, Gothic and decorative styles, and freehand-drawn lettering. These coexist with compositions shaped by Futurist notions of speed and dynamism and, at the same time, with approaches grounded in classical and academically oriented aesthetics. Furthermore, a significant portion of the archival material lacks clear chronological markers, while other items remain unfinished or exist only in preparatory form, without corresponding published versions. Moreover, the scope of his engagement with this discipline

<sup>8</sup> Pavle Vasić, *Primenjena umetnost u Srbiji 1900–1978* (ULUPUDS, 1981), 29.

<sup>9</sup> Bojana Popović, *Primenjena umetnost i Beograd 1918–1941* (Muzej primenjenih umetnosti, 2011) 158–161.

<sup>10</sup> Bojana Popović, *Tri međuratna plakatera—Janković, Petrov, Babić* (Beograd: Muzej primenjenih umetnosti, 2021).

<sup>11</sup> Steven Heller, “Three Rarely Acknowledged Serbian Design Pioneers,” *Print Magazine*, accessed November 2025, <https://www.printmag.com/daily-heller/the-daily-heller-three-rarely-acknowledged-serbian-design-pioneers/>.

is exceptionally broad, encompassing logos and insignia, monograms, freehand lettering, typographic constructions and experiments, as well as book covers, poster designs, and various forms of ephemera, including correspondence, street signage, musical notation, and catalogs.

First example of his typographic span is a collection of his personal insignias and letter marks. In his early years, he signed his works as a French transcription of his name “Douchan”, but later he created numerous variations of his original name, both in Cyrillic and Latin, as monograms and combinations with his wife’s name. His typographic experimentation within this area perhaps illustrates his playful and skillful side as well as his deep knowledge of letter morphology and styles. Some of these insignias were hand-drawn, others skillfully constructed. Some demonstrate his special affection for Japanese aesthetics, such as the Cyrillic stamp-like monogram he used to sign his 1932 designs for Tamachi’s book *Evocations*. Others are monograms that combine the initials of him and his wife, while others are his signatures, done freehand with various quills, tools, and styles, and a stamp that marked his sketches, asserting design authorship.

His typographic work is fundamentally shaped by the duality of his life and career path. He introduced certain typographic forms from Serbian tradition into French design and language. Notably, he created designs in French and Latin script, derived from handwritten forms of the Serbian Cyrillic tradition. This was not a one-time occurrence but a repeating pattern throughout the decades. For example, in the early 1920s he handwrote on multiple occasion Latin letters in the Orthodox manuscript style as elongated letters with highly ornamental attributes and forms of vowel characters and letter M. Some of those designs were personal ephemeral designs, others were parts of poster designs (such as *Tapis* or *Editions L’Aube*, both poster designs from 1923) or bilingual edition of the book *Monahinja Jefimija—Mohiale Yefimia* from 1936. Those designs represent the Serbian imprint in works produced, in whole or in part, for the French market, articulated in French, revealing the transnational dimensions of their conception and execution.

Equally, he introduced elements of French experimentalism, manifested in a playful manner that was largely uncharacteristic of Serbian design of the period. This approach is evident across a range of works, from a freehand calligraphic monogram created for the cultural institution *Udruženje prijatelja umetnosti Cvijeta Zuzorić*, to the refined execution of the name *Nevenka* in elegant penmanship, and further to the carefully constructed *Lada* logo (1932). All of these examples are accomplished in a then-unconventional form of Cyrillic, one that clearly draws upon Latin letterforms and the contemporary French design ambiance, while simultaneously demonstrating a profound structural understanding of the Cyrillic script. This manner of his was also noted by Stjepan Fileki who wrote that “his letterforms are stylistically impeccable; more often, however, they appear as freely shaped, nontraditional forms whose stylistic character incorporates connoisseur’s references to historical models.”<sup>12</sup>

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<sup>12</sup> Stjepan Fileki, “Dušan Janković—kaligraf i tipograf,” *Štampa i papir*, stručno glasilo za unapređenje grafičke industrije i industrije papira Jugoslavije (June–August 1987).

Furthermore, he addressed that some of his “newly invented forms depart from the logic of classical paradigm and do not arise from the functional logic of writing instruments”.<sup>13</sup> This aspect of his design is prominent in his poster designs for *Tobacco Monopole of the Kingdom of Yugoslavia*. Both poster proposals, created and rejected in 1931, featured vibrant, remarkable typography. Rozić pointed out that one of these proposals, named Vardar, was inspired by A.M. Cassandre’s poster for Nord Express (1927).<sup>14</sup> Despite representing dissimilar motives, train and cigarette share a composition, while notions of movement and smoke are present. The typography of Janković’s poster has the linear, upright dynamic of A.M. Cassandre, flipped and at the bottom with a radical perspective. This approach constituted a notably innovative and atypical treatment of letterforms within the Serbian design of the period. As for the Janković’s tobacco poster, the triangular letterforms do not conform to the letter base and bottom lines but instead extend beyond them, forming pronounced peaks that introduce an unconventional sense of rhythm and visual dynamism. The title *Grafička izložba* (1930), designed for the cover of the exhibition catalogue, is rendered entirely in capital letters executed in a freehand, script-like manner. Such an approach departs from the typographic convention due to legibility challenges. Nevertheless, Janković successfully preserves readability through his profound understanding of the letterform morphology and his refined sense of elegance and typographic style. By introducing unconventional dynamics and carefully modulated forms, he achieves a composition that balances expressive freedom with functional clarity.

Finally, Janković did not design typefaces in the conventional sense. His typographic systems were conceived to address specific communicative or functional problems and to be integrated within particular design contexts. Consequently, he rarely developed complete font families, instead producing only those letterforms required for a given application. His typographic practice emerged in a period defined by intense social, political, and industrial transformation. As Eric Gill observes in *An Essay on Typography*,<sup>15</sup> practitioners of letterforms and book design during the interwar years confronted fundamental dilemmas brought about by industrialization and rapidly changing modes of production, at a time when the prospect of another global conflict was not yet fully foreseen. Janković’s work developed within this climate of emerging technology, uncertainty, and redefinitions. A comparable condition can be observed today as contemporary design practice is once again shaped by accelerated change, driven by artificial intelligence and broader social transformations that are reshaping authorship, production, and visual communication. Within his typographic output, Janković articulated a section aligned with Gill’s ideals of letterform simplicity and geometry, creating both Cyrillic and Latin lettering systems using a simple grid and mathematical logic. His two Cyrillic type sets are more elaborate, each containing all small-case characters and both comprising upright (regular) and italic versions.

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<sup>13</sup> Ibid.

<sup>14</sup> Rozić, *Dušan Janković, život i delo*, 23.

<sup>15</sup> Erik Gil, *Ogledi o tipografiji* (Bukefal, 2021).

His Latin geometric type designs appear older and more decorative, resembling Art Deco elements and containing the letters necessary for Collette's Paris address.

The Museum of Applied Arts in Belgrade preserves Janković's other design systems, which encompass a wide spectrum of styles and aesthetic approaches, ranging from highly decorative floral initials and Art Deco display types to classical Roman letterforms, as well as from freehand-drawn scripts to Modern serif designs. This stylistic diversity further attests to his artistic vitality, extensive knowledge, and high level of design proficiency. It also substantiates Fileki's assertion that Janković did not align himself with any single dominant typographic style, but instead consistently pursued an individual approach, integrating elements of national visual and typographic heritage with a refined sense of taste and measure.

A significant portion of Janković's typographic work was devoted to the design of logos and magazine mastheads. His earliest commission was for *Misao*, a periodical based at the University of Oxford and published between 1918 and 1922. This logo was conceived as robust, geometric letters characterized by monolinear strokes and the absence of contrast, reflecting a deliberate emphasis on structural clarity and formal restraint. His next major magazine project was *Umetnički pregled*, a magazine on archeology, history, and contemporary art that ran from 1937 until 1941. Within a period of only three months,<sup>16</sup> he developed both the masthead and the overall layout in accordance with the prevailing international standards of art periodicals. The design was characterized by generous margins, high-quality paper stock, and a dynamic page composition incorporating reproductions. As the primary bearer of the magazine's visual identity, the cover featured a carefully structured typographic composition employing custom-designed letterforms and numerals. During the first year of publication, the cover was blue with white lettering and numerals, but Janković later inverted this chromatic scheme, signaling a deliberate refinement of the magazine's visual identity. The logotype, according to Bojana Popović,<sup>17</sup> was inspired by international magazines such as *L'art vivant*, *Cahiers d'art*, and *Lamour d'art*, while the elongated letter forms mostly remind one of *Formes* magazine. Besides these, the Museum of Applied Arts collection includes his sketches for Yugoslavia, an illustrated multilingual magazine logo (1949), the *Ogledalo* youth magazine logo (1930), *Službene novine Kraljevine Jugoslavije*, and *Reportaž*—a mash-up of eclectic hand-drawn typography.

<sup>16</sup> Bojana Popović, "Umetnički pregled i Dušan Janković," *Zbornik Narodnog muzeja Srbije* 26 (2024): 265–78.

<sup>17</sup> Popović, *Umetnički pregled i Dušan Janković*, 269.

## Conclusion

The legacy of Dušan Janković has, regrettably, been largely forgotten in both Serbia and France. This neglect in Serbia can be attributed in part to his premature and sudden death, as well as to his limited presence within the new socio-political system of socialist Yugoslavia, where he did not have sufficient time to leave a more substantial mark. Within that system, there was little room for an objective, nuanced analysis of any practices developed during the Kingdom period.

A further issue lies in the systemic lack of scholarly research into graphic design in Yugoslavia and Serbia more broadly. Even Stjepan Fileki, Janković's former student, refers to him in the opening paragraph of *26+30 Alphabet: A History of Script and Typography with Lessons for Artistic and Pedagogical Practice* as “the first among the forgotten”,<sup>18</sup> positioning him immediately after Zaharije Orfelin, an eighteenth-century landmark of Serbian culture and calligraphy. Nevertheless, despite this initial acknowledgment, Janković is not mentioned again in the remaining 330 pages of the book. On another occasion, Fileki wrote that “his scripts possess a strong decorative force, exemplary technical clarity, and elegance, and they endure as a lasting contribution to our calligraphic and typographic heritage.”<sup>19</sup>

In the early 2000s, Janković's designs were featured several times in the Yugoslav graphic design magazine *Kvadart* (issues 7, 19, and 20), as well as in the monographic series *Zvakovito*, devoted to Serbian logo design, and, more recently, in *YugoLogo*, volume 1. While these inclusions attest to the quality and enduring relevance of his work, they represent fragments of his opus. As such, Janković has yet to be given the position he merits within the national and regional history of design.

His importance is further assessed by his wife, Colette, a meticulous collector, archivist, and custodian of Dušan Janković's personal and professional legacy. She donated his complete artistic estate to the Museum of Applied Arts in Belgrade, where it is preserved to this day. In addition, Colette and Dušan Janković established a joint legacy at the *Musée de l'Homme* in Paris, to which they contributed more than 6,000 artifacts of Serbian and Yugoslav folk culture.<sup>20</sup> The collection comprises a wide range of objects, including domestic items, pottery, jewelry, decorative textiles, traditional costumes, ritual and customary objects, musical instruments, and sound recordings featuring traditional music, among other materials. Most of them collected during their years in Belgrade significantly contributed to the international affirmation and visibility of Serbian culture, ethnography, and national heritage.

Janković's oeuvre and museum legacy deserve a far more prominent position than they currently occupy, particularly in Serbia. His contributions call for a thorough reappraisal, both in the national context, design history, and in relation to the development of Franco–Serbian cultural relations.

<sup>18</sup> Stjepan Fileki, *26+30 Pismo: istorija pisma i tipografije sa poukama za umetničku i pedagošku praksu* (Univerzitet umetnosti, 2012), 5.

<sup>19</sup> Fileki, “Dušan Janković—kaligraf i tipograf.”

<sup>20</sup> Rozić, *Dušan Janković, život i delo*, 9.

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**Figure #1.** Example of Janković's insigne  
Collection of the Museum of Applied Art Belgrade. © Museum of Applied Art, Belgrade.  
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**Figure #2.** Serbian influences in Janković's typographic work in France  
Collection of the Museum of Applied Art Belgrade. © Museum of Applied Art, Belgrade.  
Reproduced with permission IMAGE#3 Serbian influences



**Figure #3.** French influences in Janković's typographic work  
Collection of the Museum of Applied Art Belgrade. © Museum of Applied Art, Belgrade.  
Reproduced with permission IMAGE#3 Serbian influences



**Figure #4.** Janković's masthead designs  
Partially from the Collection of the Museum of Applied Art Belgrade. © Museum of Applied Art, Belgrade. Reproduced with permission

colette  
Janković  
126 avenue  
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**Figure #5.** Janković's typographic designs and lettering  
Collection of the Museum of Applied Art Belgrade. © Museum of Applied Art, Belgrade.  
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DESSINS  
ЦРТЕЖИ



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Г Р А Ц К Р Е П О  
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IZABRANE  
P E S M E E

**Figure #6.** Janković's typographic systems  
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