

# JY Saj

A new typeface family in  
ten weights by Jure Stojan



**Designers**

JY Saj Extra Bold 110 pt

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Instantly solved

JY Saj Ultra Thin 92 pt

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*Creative responses*

JY Saj Ultra Thin Italic 86 pt

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***Calmly approach***

JY Saj Extra Bold Italic 72 pt

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*Terms and* conditions

JY Saj Light and Light Italic 68 pt

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*Making* a statement

JY Saj Regular and Italic 64 pt

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**Architectural practices**

JY Saj Bold 54 pt

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***Computer design principles***

JY Saj Bold Italic 48 pt

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# Welcome to JY Saj

In 2001, Jure Stojan completed JY Raj (Slovenian for *paradise*), and it has been a distinctive sans serif family in the JY&A Fonts range since. However, Jure felt that the original design had dated, although it remained incredibly practical and legible, especially at small sizes.

JY Saj is an evolution of Raj, where Jure removed some of the original's less conventional features, while retaining many of its most artistic ones, such as the two-part roman *g*, and its script-like italic counterpart. The tail on the italic *y* flicks rightward in both families.

The result is a typeface family that successfully balances the artistic and the conventional—and it's often in that tension where the best designs reside.

In many creative endeavours, the way-out experiments can be considered a step too far; but when some restraint is brought into the process, true beauty emerges. JY Saj finds that balance.

As a result, the family has a wider application. Happily, Jure has designed additional weights to take advantage of this newfound practicality. No longer limited to regular and extra bold weights, JY Saj has Ultra Thin, Light and Bold, as well as italics, bringing the family up to 10 variants. In our testing, we found that it works at a variety of sizes, in print and on screen: you can see that in this specimen.

The name is also Slovenian. Literally, it translates to *since*, but it can be used as a short reposte, says Jure, much like how some English speakers would respond, 'Quite.'

During production, Jack Yan added numerous glyphs to give a more complete Latin set, and euro and rupee symbols. Jure designed a set of lining numerals: users have access to fully kerned proportional oldstyle numerals through their OpenType menu. Roughly 3,500 kerning pairs were added per font. In final testing, Jure noticed that certain Microsoft programs had issues trying to handle such a large family, and each one was carefully redone to maximize compatibility. The result is one of our foundry's most practical families.

Taking a very creative and legible sans serif as a base, then tempering its more unorthodox features a decade later, Jure Stojan has designed a useful and practical family with applications in both screen and print, and text and display

amie amie

Raj to Saj *The quirks of JY Raj (2001), at left, have been tempered with more traditional design elements*

gy gy € ₹ € ₹

Identification *The lowercase g and italic y are readily identifiable; euro and rupee symbols have been added*

12348 Čć

12348 Ńň

Lining and oldstyle *All numerical glyphs are carefully kerned*

Accents *For some glyphs, upper- and lowercase accents differ and are not composites*

H H H H H H H H H H

Weights *Five in roman, five in italic, ranging from ultra thin to extra bold*

## JY Saj

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### JY Saj Ultra Thin

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
ÆCEÐÞ abcdefghijklmnopqrstuvwxyzæ  
œßääåøǿřfiflðþrf ('ıǝ::,,\$£&€\$₹@?!')  
1234567890 1234567890

### JY Saj Ultra Thin Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
ÆCEÐÞ abcdefghijklmnopqrstuvwxyzæ  
œßääåøǿřfiflðþrf ('ıǝ::,,\$£&€\$₹@?!')  
1234567890 1234567890

### JY Saj Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
VWXYZÆCEÐÞ abcdefghijklmno  
pqrstuvwxyzæœßääåøǿřfiflðþrf  
( 'ıǝ::,,\$£&€\$₹@?!')  
1234567890 1234567890

### JY Saj Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
ÆCEÐÞ abcdefghijklmnopqrstuvwxyzæ  
œßääåøǿřfiflðþrf ('ıǝ::,,\$£&€\$₹@?!')  
1234567890 1234567890

### JY Saj

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
VWXYZÆCEÐÞ abcdefghijklmno  
pqrstuvwxyzæœßääåøǿřfiflðþrf  
( 'ıǝ::,,\$£&€\$₹@?!')  
1234567890 1234567890

### JY Saj Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
XYZÆCEÐÞ abcdefghijklmnopqrst  
uvwxyzæœßääåøǿřfiflðþrf ('ıǝ::,,\$£&  
€\$₹@?!') 1234567890 1234567890

### JY Saj Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
VWXYZÆCEÐÞ abcdefghijklmn  
opqrstuvwxyzæœßääåøǿřfiflðþ  
rf ('ıǝ::,,\$£&€\$₹@?!')  
1234567890 1234567890

### JY Saj Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
VWXYZÆCEÐÞ abcdefghijklmno  
pqrstuvwxyzæœßääåøǿřfiflðþrf  
( 'ıǝ::,,\$£&€\$₹@?!')  
1234567890 1234567890

### JY Saj Extra Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
VWXYZÆCEÐÞ abcdefghijklm  
nopqrstuvwxyzæœßääåøǿřfifl  
ðþrf ('ıǝ::,,\$£&€\$₹@?!')  
1234567890 1234567890

### JY Saj Extra Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
VWXYZÆCEÐÞ abcdefghijklmn  
opqrstuvwxyzæœßääåøǿřfiflðþ  
rf ('ıǝ::,,\$£&€\$₹@?!')  
1234567890 1234567890

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JY Saj 9/10 pt

## The Brand Manifesto September 2002

**1. Branding unites people's passions.** People are not born financial creatures. We recognize that revenue and returns on investment do not concern the majority of people. Branding respects that we are passionate people who are inspired and who have freedom. Therefore, branding activities must be human and humane. Branding, not numbers, provides the interface between organizations and audiences.

**2. Brands must have focus to be relevant.** Branding is not a mere gloss but something that must penetrate the whole organization. If there is a corporate philosophy, everything about that corporation must reflect that. Therefore, there must not be false claims about helping the planet. The philosophy must be focused enough and real enough to be meaningful to people.

**3. Branding is about delivering what you promise.** We believe that every claim the organization makes must be sincere and must be carried out. The strongest brands are promise-keeping ones. Failing to do so leads to an embarrassing exposé. Good branding leads to sincerity while failure to use branding principles leads to collapse.

**4. Good brands should make people happy.** Whatever a brand has to offer to consumers (*whether purely functional, emotional, associative, empathetic*), it must make people happy to part with their (*hard earned*) money and satisfied in the process. A company's employees must understand this and derive their own happiness and satisfaction from this. Shareholders should reward companies that have such brands and we in turn must create them sincerely for our clients.

**5. Finance is broken.** We believe money is a poor snapshot of human value. Brands, however, create value. The branding industry is about creating value for our customers. It makes more sense to measure the ingredients of branding and relationships.

**6. Brands are not advertisements.** *Branding is not promotion. Promotion is part of branding, but only a small part.* Good brands act, not just speak or sell. Organizations must live the brand, not just in advertising and promotions.

**7. Brands bring humanity to the organization.** Brands are the rallying-point for the positive empowerment of all connected with the organization.

**8. Brands create community.** Brands are not created by a handful of big bosses, but by everyone in a system. A good branding exercise involves and builds a community. They, therefore, have a duty to educate and reinforce positive behaviours, and can even alleviate some of the world's worst problems.

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