

JY Shapa

A new typeface family by
Jure Stojan



JACK YAN & ASSOCIATES

JY Shapa

Calligraphy

JY Shapa Bold 110 pt

In-flight magazine

JY Shapa Italic 84 pt

A delight to meet you

JY Shapa 68 pt

Scribbling some notes

JY Shapa Italic 64 pt

Doing those handicrafts

JY Shapa Bold 54 pt

Make time to pause, reflect

JY Shapa Bold Italic 48 pt

JY SHAPA, *designed by Jure Stojan*, is a semi-condensed serif family, which began life *as drawings with a ball-point pen*. Its name is derived from the Slovene *šapa*, which means *paw*, but also a term of endearment *between couples*.

JY Shapa 30/33 pt, all weights

JURE STOJAN'S typefaces at JY&A Fonts have been characterized by distinctive design approaches, while maintaining a degree of legibility and usability. JY Koliba, JY Raj and JY Klin take different inspirations, from 1940s architecture to heavy-duty display applications. All have, so far, been sans serifs (even though JY Raj started life as a slab serif). JY Shapa is his first serif family for the typefoundry.

Shapa is the Slovenian word for *paw*, but transliterated for Anglophones (the correct spelling is *šapa*). It is 'also often used as a term of endearment among couples,' he explains.

The six members of the family begin with a delicate Light—which remains very usable at text sizes—to a Bold Italic that has a wide-pen calligraphic feel. That is ironic, given the origins of the type family.

'The first idea for Shapa came to me a little more than a year ago. Early last summer, I was sitting in a rather tedious management theory conference and so I scribbled away a couple of letters on the back of my notes,' Jure recalls. 'I should also point out that the initial designs were executed in blue ball-point pen, the most uncalligraphic of all the writing utensils and obviously in an environment devoid of any type material for me to consult. I tucked the sketch away and quickly forgot about it till I stumbled upon it in mid-September 2013.

'As for the overall design principles, the upper half of the letters is fairly conservative since this is the part our eye relies on for identifying different lettershapes. I have allowed myself greater liberties with the lower half of the letter in order to achieve a specific rhythm (mostly with the dynamic descenders). In the Italic, I relax this rule even more and allow occasional dynamics even in the upper half of the letter.'

In preparing it for release, Jack Yan kerned the six typefaces and added the OpenType classes and functionalities. Each JY Shapa font comes with over 5,000 kerning pairs, a comprehensive complement of Latin characters, small caps, and Jure even added *č*, *š* and a long *s* (*f*). Numerators, denominators and a superior lowercase are part of each font. As with nearly all JY&A Fonts releases since the 1990s, all five *f*-ligatures are present.

Introducing JY Shapa

It is particularly welcoming to have Jure Stojan returning to complete a new release for JY&A Fonts. JY Shapa creatively explores the aesthetics of a serif typeface

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AKM̂NQRIWXY

AKM̂NQRIWXY

Clockwise from top: The *č* and *š* swashes appear in roman and italic. Rupee symbols are standard in all fonts. Some of the capital italics are swashed. Of the numerals, the 7 and 8 carry the open theme of the 6 and 9.

JY Shapa

JY Shapa Light

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒÐ
abcdefghijklmnopqrstuvwxyzæœßfi flffiffi Thðþkctstf
ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒÐ
1234567890 ('i;:.,\$£&€\$₹@?!') (i; &!?)

JY Shapa Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒÐ
abcdefghijklmnopqrstuvwxyzæœßfi flffiffi Thðþkctstf
ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒÐ
1234567890 ('i;:.,\$£€€\$₹@?!') (i;€!?)

JY Shapa

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒÐ
abcdefghijklmnopqrstuvwxyzæœßfi flffiffi Thðþkctstf
ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒÐ
1234567890 ('i;:.,\$£&€\$₹@?!') (i; &!?)

JY Shapa Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒÐ
abcdefghijklmnopqrstuvwxyzæœßfi flffiffi Thðþkctstf
ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒÐ
1234567890 ('i;:.,\$£€€\$₹@?!') (i;€!?)

JY Shapa Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒÐ
abcdefghijklmnopqrstuvwxyzæœßfi flffiffi Thðþkctstf
ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒÐ
1234567890 ('i;:.,\$£&€\$₹@?!') (i; &!?)

JY Shapa Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒÐ
abcdefghijklmnopqrstuvwxyzæœßfi flffiffi Thðþkctstf
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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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JY SHAPA ITALIC 9/10 PT

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