

ZADIE OUTLINE & SOLID

Zadie is a decorative headline font inspired by cast ironwork from the Edwardian-era. An early version of the typeface appeared as a display font in Vogue UKs winter issue in 2005.

Penguin Press, New York, subsequently commissioned a cut of the typeface for our cover design of Zadie Smith's novel
'On Beauty'.

SIVLES A I I A B I R WIGHT CLY FIS

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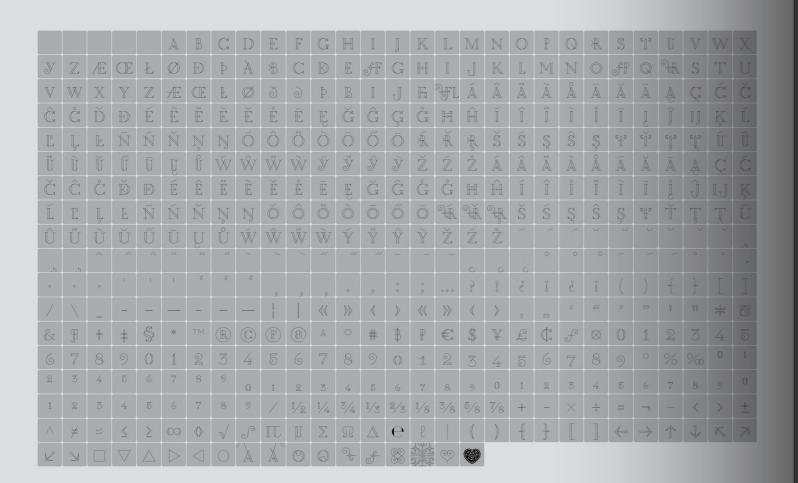
ZADIE

Category: Poster/Display Styles: 1 Weight, Caps only Year: 2010 Designer: Henrik Kubel

All fonts contain the A2-TYPE
Advanced Character set, which
covers both Western and Eastern
European languages, plus an
advanced set of OpenType features.

Latin 1: Supplement
Latin 2: Eastern Europe
Latin Extended A
Latin Extended B
Spacing Modifier Letters
Combining Diacritical Marks
Proportional Lining Figures
Proportional Oldstyle Figures
Fractions
General Punctuation
Currency Symbols
Letterlike Symbols
Number Forms
Turkish

Language s pport: Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Bosnian, Breton, Catalan, Cebuano, Chiga, Colognian, Cornish, Corsican, Croatian, Danish, Dutch, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Friulian, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Ido, Inari Sami, Indonesian, Interlingua, Irish, Italian, Javanese, Jju, Jola-Fonyi, Kabuverdianu, Kalenjin, Kinyarwanda, Kurdish, Latvian, Lithuanian, Lojban, Low German, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Maori, Mohawk, Morisyen, North Ndebele, Northern Sami, Northern Sotho, Norwegian Bokmål, Norwegian Nynorsk, Nyanja, Nyankole, Occitan, Oromo, Polish, Portuguese, Quechua, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sardinian, Scottish Gaelic, Sena, Shambala, Shona, Slovenian, Soga, Somali, South Ndebele, Southern Sotho, Spanish, Swahili, Swati, Swedish, Swiss German, Taita, Taroko, Teso, Tsonga, Tswana, Turkish, Upper Sorbian, Vunjo, Walloon, Welsh, Western Frisian, Wolof, Xhosa



OUTLINE ZADIE OUTLINE SOLID & SOLID

A2-TYPE A2-TYPE

48 Point. ZADIE Solid Regular — Basic character set

ABCDEFGHIJKLM NOPORSTUVWXYZ 0123456789 ABCDEFGHIJKLMNO PORSTUVWXYZ ([{&}])

21 Point. ZADIE Solid Regular

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0123456789
ABCDEFGHIJKLMNOFO
**RSTUVWXYZ
([{&}])

48 Point. ZADIE Outline Regular — Basic character set

ABCDEFGHIJKLM NOPORSTUVWXYZ 0123456789 ABCBEFGHIJKLMNO PORSTUVWXYZ ([{&}])

21 Point. ZADIE Outline Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

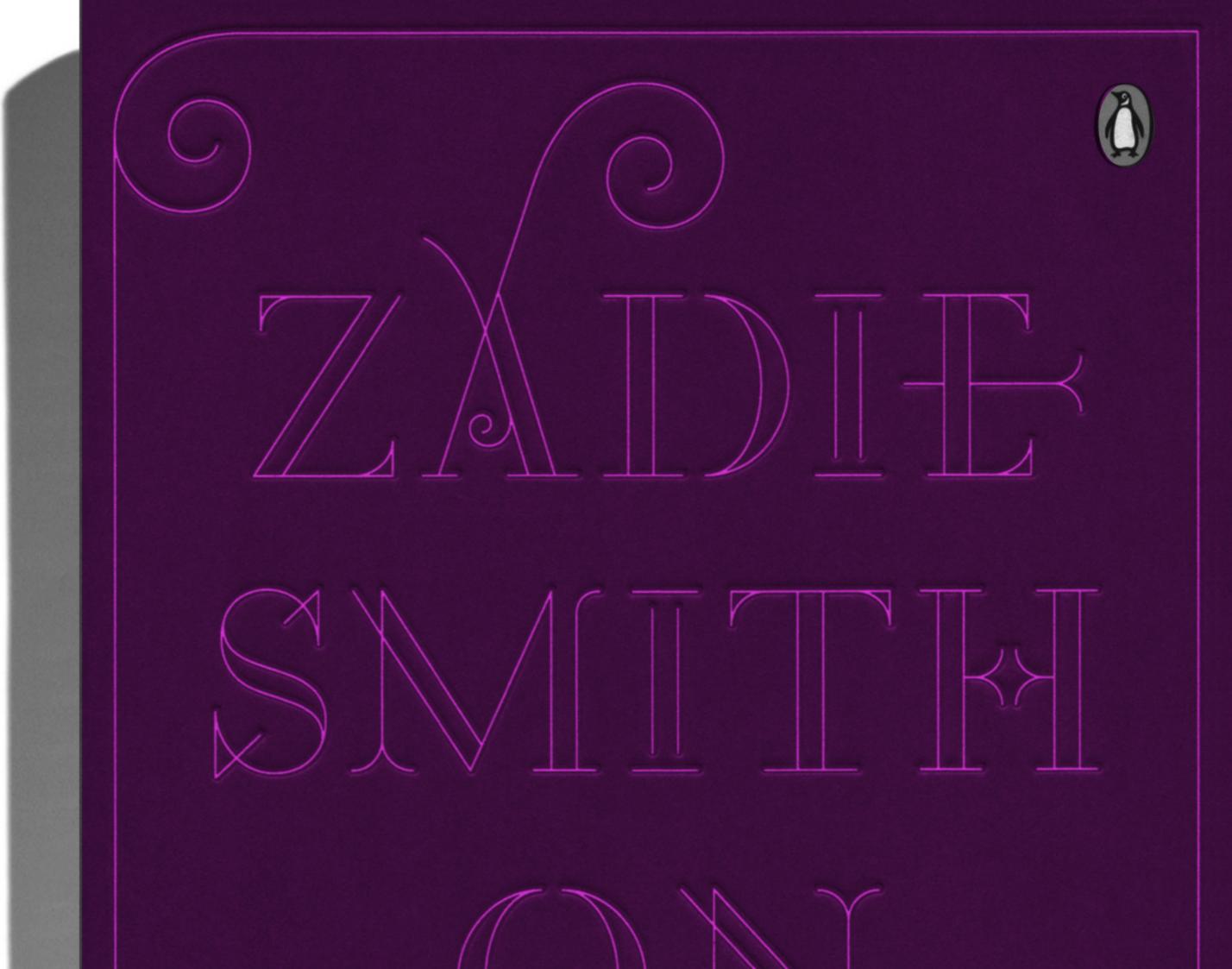
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A2-TYPE



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A NOVEL
AUTHOR OF WHITE TEETH

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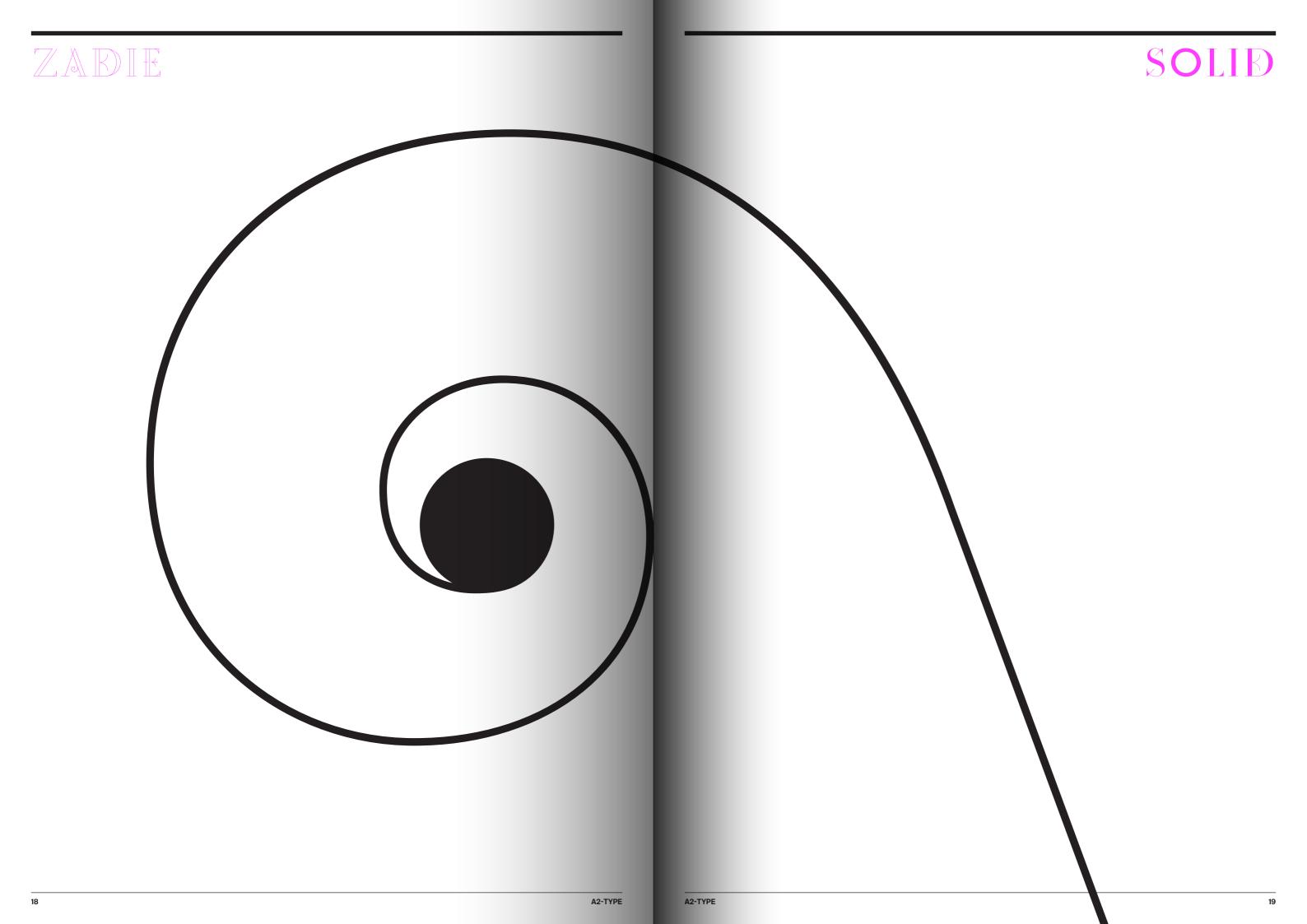
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SOLIB ZABIE



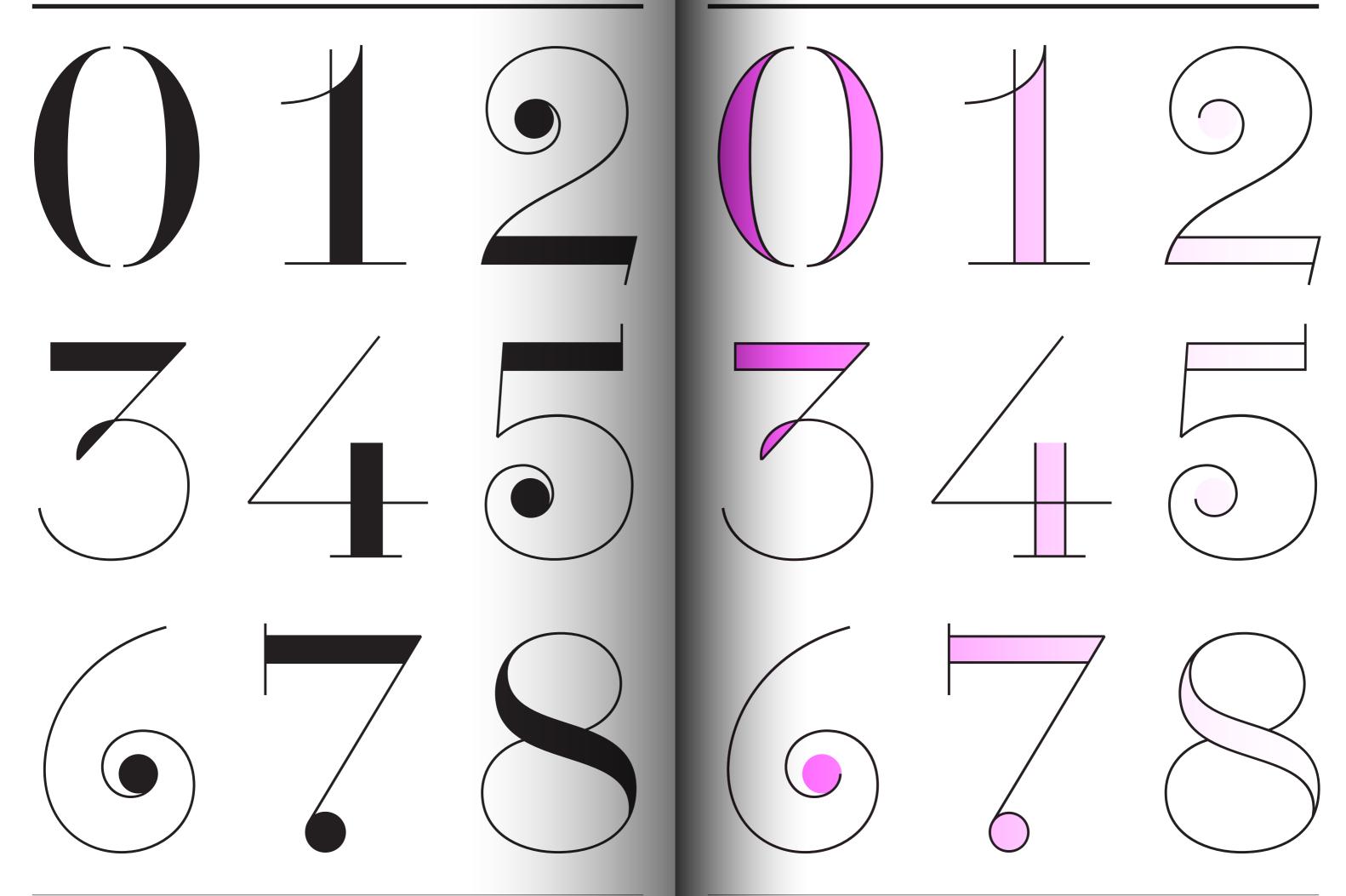
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SCURE LATIN WORDS, CONSECTETUR, FROM A LOREM IASUM AASSAGE, AND GOING THROUGH THE CITES OF THE WORD IN CLASSICAL LITERA-TURE, DISCOVERED THE UNDOUBTABLE SOURCE. LOPREM LARSUM COMES AFPROM SECTIONS 1.10.32 MALO ${
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m Remes}$ of Good and evil) by cicegro, wgritten in 45 bc. This book is A TREATISE ON THE THEORY OFF ETHICS, VERY FOPULAR DURING THE RENAISSANCE. THE FARST LINE OFF LOAREM LFISUM. "LOAREM LFISUM DOLOGR SIT AMET", COMES SFGROM A LINE IN SEC-IASUM USED SINCE THE 1500S IS REAPRODUCED BELOW FOR THOSE INTERESTED. SECTIONS 1.10.32 AND 1.10.33 FFROM "DE FINIBUS BONORUM ET MALORUM" BY CICERO ARE ALSO REFRO-DUCED IN THEIR EXACT ORIGINAL OFFORM, AC-COMPANIED BY ENGLISH VERSIONS FROM THE 1914 T^qranslation by <mark>H. Xa</mark>ckham. it is <mark>X l</mark>ong ESTABLISHED FFACT THAT A READER WILL BE DIS-T^qracted by the ^qreada<mark>ble conten</mark>t OF A _spage when looking <mark>at it</mark>s layout. T<mark>he s</mark>point OFF USING LOGREM I<mark>ffsum</mark> is that it has a MORE-OR-LESS NORMAL DISTRIBUTION OF LETTERS. AS OFFICED TO USING NTENT HERE, CONTENT HER<mark>E, M</mark>AKING IT <mark>Loo</mark>k like Vreadable english. <mark>Many</mark> deskto_sh spublish-ING FACKAGES AND <mark>web</mark> FAGE EDIT<mark>orks</mark> now USE LOGREM IFSUM AS THEIR DEFFAULT MODEI TEXT, AND A SEARCH 🚜 <mark>or</mark> lorem ifi<mark>sum</mark> wili uncove^rr many web<mark>isite</mark>s still in th<mark>rib</mark>e in-JANCY. VARIOUS VER<mark>sion</mark>s have evolved ever the years, sometimes by accident, some-TIMES ON AURAPOSE (INJECTED HUMOUR AND THE LIKE). THERE ARE MANY VARIATIONS OFF FASSAGES OF LOREM IFISUM AVAILABLE, BUT THE ma_tiogrity have sufffeered altegration in SOME FORM. BY INTECTED HUMOUR. OR RAN-SLIGHTLY BELIEVABLE. 15F YOU AFRE GOING TO USE A JPASSAGE OJF LOVREM IJPSUM, YOU NEED TO BE REM LASUM GENERATORS ON THE INTERNET ESSARY, MAKING THIS THE FRST TRUE GENER-ATO'R ON THE INTE'RNET, IT USES A DICTIONA'RY HANDSFUL OSF MODEL SENTENCE STRUCTURES, TO GENERATE LOREM LASUM WHICH LOOKS THE RESTORE ALWAYS STREE STROM RESTETI-TION. IN-JECTED HUMOUR. OR NON-CHARAC-TERISTIC WORDS ETC. CONTRARY TO 59059U-LAR BELIESF, LOREM ISPSUM IS NOT SIMSPLY &random text. It has %roots in a ffiece of CLASSICAL LATIN LITERATURE FFROM 45 BC, MAKING IT OVER 2000 YEARS OLD. RICHARD MCCLINTOCK, A LATIN #PRO#FESSOR AT HAM#1-



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ZADIE SOLID

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CONTRARY TO POPULAR BE-LIEF. LOREM IPSUM IS NOT SIMPLY RAN-DOM TEXT. IT HAS ROOTS IN A PHECE OF CLASSICAL LATIN LITERATURE FROM 45 BC. MAKING IT OVER 2000 YEARS OLD. RICHARD MCCLINTOCK. A LATIN FROFESSOR AT HAMPDEN-SYDNEY COL-LEGE IN VIRGINIA. LOOKED UP ONE OF THE MORE OBSCURE LATIN WORDS. CONSECTETUR. FROM A LOREM IPSUM SPASSAGE. AND GOING THROUGH THE CITES OF THE WORD IN CLASSICAL LITERATURE. DISCOVERED THE UNDO-UBTABLE SOURCE. LOREM IPSUM COMES

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A2-TYPE is an online foundry and type design consultancy founded by Scott Williams and Henrik Kubel (members of AGI, Alliance Graphique Internationale), dedicated to the craft of contemporary typeface design. Our ever-growing library now includes more than 100 unique fonts created over the past 20 years. Since launching A2-TYPE in 2010, we have collaborated with leading design companies and global clients to create bespoke typefaces for their brands. Our fonts are engineered to work seamlessly across all platforms and to perform exceptionally in print, on screen, and for broadcast. A2-TYPE has been recognised with typeface design awards from TDC in New York, Graphis, D&AD, and Tokyo Type Directors Club, which awarded us the prestigious Grand Prix for our design of the New York Times Magazine custom fonts. All fonts are available exclusively from A2-TYPE. Trial fonts are available for existing customers.

Please note: We do not sell or license our fonts through resellers.

Please get in touch if you would like to commission a custom typeface or rework one of our existing designs. We have over twenty years' experience working across all sectors.